Internet Marketing in Cultural Industries: from movie to arts

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7 January 2010

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Milano, 7ᵗʰ January 2010

Summary

Marketing skills have been developed by firms of several cultural industries for more than three decades. From movie companies to performing arts, from museums to art fairs, every stakeholder has adopted and is going to implement innovative communication strategies. Digital advertising and e-fundraising might represent the boundaries of the present and the future of cultural promotion.

Digital marketing in movie industry is over welcoming since the beginning of this century. From the launch of "Blair Witch Project" to the big hit of "The Dark Knight" Us majors are leading the sector with a coverage that considers websites, social networks, blogs and the increasing area of mobiles. In this perspective two different cases are emblematic: the advertising online campaign for 81st Academy Awards ceremony and the Italian success of the official Twilight Blog "La gazzetta di Forks". Referring to the Academy Awards event, due to a decreasing in the audience in 2008 the implementation of a collateral website, specific in promoting the Awards can be seen as a strong clue of the growing importance of digital marketing in this area. In a different way the Italian Twilight blog has built his reputation joining forces with the users in a non-stop exchange of news, photos and artworks.

Internet marketing may involve new markets and a meaningful scenario in order to meet new targets and plan an *ad hoc* pricing. Young cultural audiences could be better targeted online than offline: both market and customer satisfaction researches may move to the web.

A good marketing strategy has had a key role in cultural industries since it allowed to face the competitive pressure and to gain the wider audience the cultural firm reaches out to, represented by visitors, stakeholders and fundgivers.

The product of a cultural firm can be articulated with complementary services that add value to the visitors' experience, both offline and online. Virtual visiting may represent an evolution of marketing of exhibitions and shows. As a matter of fact, virtual visiting is nowadays a priority both for museums and other cultural locations. Virtual visiting offers a new approach to the cultural experience and reveals itself a combination of useful links to events and the comprehensive supply of culture and tourism.

Prices can have an important impact on the visitors' behaviour and on the reputation of an institution; prices can also have several solutions aiming at a growing differentiation and personalization, through the creation of price ranges, cards, discounts. Online booking and e-fundraising could add new opportunities to pricing.

First of all we will explore the impact of Information and Communication Technologies in the Cultural (creative) industries, particularly referring to the benefits of visibility and improvements in communication strategies. Then we will give evidence of the impact of ICT in the movie industry, whose budget are mainly conspicuous and today targeted to the Digital Movie, above all the USA Digital Movie.

Performing arts seem to be theatrical arts not subject to digital transformation, neither in contents nor in media. Italian Symphony Orchestras do really show a meaningful trend in ICT and digital marketing development.

The final research's goal is to produce a sort of classification of innovative marketing activities in the *creative market*, based on homogeneous elements.

Keywords: marketing, internet, fundraising, orchestra

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1. Trends in the Italian Cultural Industry: the role played by technology

by Angela Besana

The Italian cultural industry is now counting some meaningful trends. Apart of the always claimed collapse of resources, above all State and public administrations' ones, the cultural firms are:

- ***enterprising***, particularly ready for marketing tools and other managerial methodological approaches;

- ***widening*** their range of activities, also networking with firms of the same industry and firms of other industries (tourism, transport, etc.)

- ***digitalizing*** and adopting information technologies for several purposes, from marketing to fundraising.

Cultural firms are **enterprising** their activities, implementing managerial skills and roles. Accounting and management are developed in ad hoc departments, whose personnel are regularly writing business plans, mid term or final Reports that are delivered, especially in order to raise funds. Accountability is not only useful for employees' or customers' satisfaction, but also for the agreement of and cohesion with the whole community and civil society. Stakeholders multiply and cultural firms must give evidence of their social value (capital). If they add value to the society, they have to demonstrate it both to fundgivers and to audiences, customers, citizens, destination managers, public administrations, competitors. The comprehensive scenario of role-players of the cultural supply chain is complex and always changing.[i]

Not for profit firms are **widening their core business**, looking for and bettering their performances in different areas. Performing and visual arts, tangible and intangible heritage, material and immaterial culture are some of their core businesses: most of them are nowadays intensely competitive. The cultural activity is spreading in geographical boundaries, support to material culture and sustainable growth; it covers several targets from the local community to the virtual one; culture is gaining international reputation both in tradition and contemporary visual and performing arts. Diversification is the key issue: strategically it is rooted in the managerial trends and approaches as the main cause of competitive advantage.

Technology is a main strategic tool. **Digitalization** of contents, marketing activities, fundraising are some examples of the technological opportunity.

With percentages of 5-20% of budget for communication activities, including the implementation of websites and through linking (in other websites), communication teams may try to manage and implement marketing practices through online booking, virtual

visiting, previews of contents. The e-fundraising media gamma may include annual e-giving, developing major gifts or a capital campaign, cultivating contacts and engaging in grant writing to local, state agencies and banking foundations.[ii] The marketing and fundraising planning and development involve the clear declaration of the mission, the creation of graphics and brochures to communicate projects, season calendars, pricing, programming special events, **getting on with offline and online communication techniques.**[iii]

Inside and outside communication of contracts, circulars, career prospects, job announces, awards announces, season calendar, etc. the comprehensive *internal and external business* can be carried out through intranet and extranet. Mailboxes can be a mean for inside communication and outside communication, e.g. targeting the personnel with retirement schemes and friends of the museum and official sponsors with invitations, discounted coupons for special events, sponsorship planning, etc. The Marketing and Fundraising Team can establish an *Online Presence*, providing the cultural firm's stakeholders with several pieces of useful information at a very low cost of e-start-up and foreseeable low marginal costs of updating.

Table 1. Offline and online communication for Inside and Outside Audiences

	Media	offline	online
	inside	Job opportunities, retirement schemes, etc.	E-contracts, collateral events and projects for the free time of employees, etc.
Audience			
	outside	Season calendar, brochures, press, radio and tv programs, ecc.	Virtual visiting, booking, e-fundraising, chat, forum, e-learning, e-merchandising, online statements, etc.

Source: own elaboration

Through the implementation of the e-visibility, Communication Teams can and could increase their reputation and branding.[iv] It might be apprised of four main *e-potentials* of the modern online communication for cultural firms: of **mission,** presenting a new brand image, declaring the main business and the advocacy for it; of **product and contents**, presenting the wide version of the core business (mixing business, e-learning and other types of cultural contents); of **network** with other Museums, Theatres, Local Administrations and cultural Institutions (Schools and Universities, etc.), with hotels and other touristic firms, with local manufacturers of typical merchandise (Made in Italy)[v]; of **sponsorship,** granting e-visibility to consolidated sponsors and with an attempting exploitation of e-fundraising.

Graph 1. The map of potentials of e-visibility for four types of Italian cultural firms
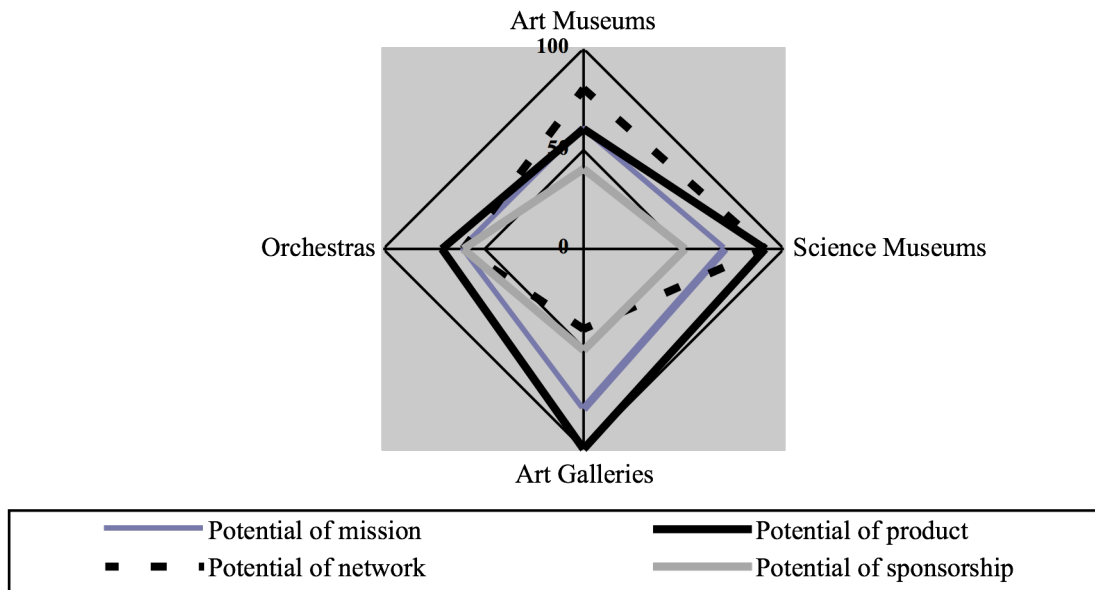
Source: own elaboration

For **Art Galleries** the declaration of mission could be wide exploited through the web, particularly now in Italy, where emphasis is focused on the contemporary arts and contemporary artists, who are mixing visual and performing techniques. Contents of Art Galleries could multiply on the web: from virtual visiting to personal performance through photos and videos. Much more than in Art Museums, Art Galleries develop their ongoing shows, displaying it offline and online so that they stress emotions and business interests.

Science Museums are focused on contents (the product) too. E-learning, e-games with Sciences, virtual visiting with additional references to scientific demonstrations, etc., they all extend the content of heritage displayed in (not virtual) rooms.[vi] With so many multiple contents networking with schools, universities, other museums, science centers and laboratories of manufacturing firms (phones, television, radio, watches producers) are a key business.

Networking is not so valuable for Art Galleries whose main business is the sale of works now showing. Nevertheless, for not for profit **Art Museums**, networking with other lending museums or art exhibitors, with local libraries, local administrations, schools, etc., is very important in order to spread the meaningfulness of their cultural supply for the whole society.

Italian **Orchestras** (symphony orchestras) are quite new on the web. They can develop multiple contents and they may also increase the fundraising opportunity. This analysis will be the focus of the third paragraph.

Information Society is a technical system, which is intended to serve certain objectives, has conditions for success, incorporates methods and means of implementation, and displays

specialized functionality in different sectors of its scope. The bandwidth of visual and performing activities in the field of new media reaches from simple online catalogues to "virtual tours" and "virtual collections": the higher the demands of the public (and the media technology), the more sophisticated the museums and theatres "backend" systems have to be. Collection Management Systems, therefore, should develop more and more into High-Tech Cultural Management Systems in order to help cultural firms meet their new missions: deliver high quality, integrated information not only about their *core* but, more and more, about all their activities - exhibitions, events, educational programs and other offers, meeting the demands of scientific research, education, public relations and marketing in a multimedia way. Even profitable activities, like museum shops or trading copyrights of images, will be covered by those systems, multimedia gamma as a value-added key of success.

2. Digital marketing in the movie industry

by Lucia Los

The use of digital marketing is increasing its importance in the media planning mix for the movie industry. The USA are leaders of this innovative market: in 2007 the average per-film advertising expenditures on the Internet are grown for the six MPAA members , reaching the 4,4% of total advertising expenditures in the U.S. Furthermore the MPAA and Yahoo have led a yearly study founding that 73% of U.S. moviegoers use the Internet to conduct research before going to the theatre.

The Web potential is still immense: official sites, the ever-growing social networks, ads in the most visited sites, emails to an huge number of moviegoers, video channels to post unlimited trailers and teasers, virtual games, market researches and virtual campaigns. Moreover in the digital movie arena you can find deluxe editions of dvds and the fast developing domain of mobiles. Despite the piracy the movie industry seems finding good opportunities in the new technologies. The studios' distribution divisions spent on new media from 8% to 10% of their domestic advertising budget, against other companies that spent an average 6,5%.

One early successful example of adoption of a web strategy in a movie advertising campaign was The Blair Witch Project in 1999. This independent small-budget movie did so well at the box-office thanks to its online campaign, started more than a year before the movie hit the theatres. Many people found out a curious website, seeming absolutely real, and providing information about some sightings of a witch in Burkittsville over the last centuries. Supported by a fake documentary aired on the Sci Fi Channel, the legend was completed with logical explanations and multiple points of view. For a long time the creative team nourished the

website with details, fabricated artefacts and drawings and therefore building a community of fans who investigate the mystery deeper and deeper. Not everyone took part in the investigation of the case but some of them maintained this web of emotional involvement and mystery keeping high the attention.

Recently Warner Bros has built a viral campaign for the launch of "The Dark Knight". Created by the 42 Entertainment Agency this campaign started more than a year before the movie hit the theatres and became soon a huge ARG, an alternate reality game. The interactive movie-marketing campaign began in more than a dozen US cities with many big billboards featured the political campaign of a Mr. Harvey Dent. Within three days each billboard had been defaced by graffiti and altered by the message "I believe in Harvey Dent too". Actually people learned about this Harvey Dent going online and finding a site about the new Gotham City's Attorney. There wasn't any clues referring to the Batman character or to the DC comics and movies. After that the storyline goes on with many others "official" sites (more than 80) and fansites, fitting in an absorbing reality game with sightings, puzzles, quizzes and hints.

Even the use of digital marketing in the promotional campaign of Academy Awards is emblematic. After Super Bowl the Oscars' ceremony is the second highest rated Tv show of the year in the USA. In 2008 a strike of entertainment workers led to low rates of the audience, 32 million, one of the smallest number recorded in over forty years. Traffic to the three major Oscar Web sites has decreased considerably, 751.000 unique visitors on the website oscars.movies.yahoo.com on the day of the ceremony, 2.3 million on the day after the telecast, compared with 3.3 million the last year.

In 2009 Omelet, a creative and entertainment agency, based in L.A., won the business for the marketing campaign for the 81st Annual Academy Awards, campaign entitled "The Biggest Movie Event of the Year". Centred on specific movie genres, the website www.biggestmovieevent.com sets itself as an experiential site and drives visitors and fans to be protagonist of a movie-star life. So the visitor can became the red carpet's protagonist, be pictured by paparazzis and solve movie history quizzes. The others websites, oscar.com and oscars.org, are filled by news, in-depth looks and details more "traditional" on each edition of the awards ceremony. This kind of marketing tactic was successful and the audience increased 13%. Also the revenues from commercials grew: the average cost for a 30-second spot in 2009 was $ 1.7 million, against $ 1.35 million in 2003.

In Italy these strategies are not so used by creative agencies as it happens overseas but one example can be relevant even in our country. "La Gazzetta di Forks", a blog referring to the Twilight world and created by the movie's distributor and the staff from a movie website, BadTaste.it. Daily updates, detailed information, polls and the quickness of the news made it as a meeting center for every Italian fans. Posts are written by a team of three persons from Bad Taste but visitors can comment them; this opportunity to discuss each thread generate an huge web of contacts and exchange among people of different ages and background. This blog led many activities and projects, contests in collaboration with the Italian distributor, Eagle Pictures, meetings to see the movie and recently a meeting of a big group for the casting for the second movie of the saga, New Moon. For this event the dialogue between fans and blog became thicker and thicker with the exchanging of messages, rumours, updates, photos and videos from the set in Tuscany. Many scoops have been launched by "La Gazzetta" (that name underlines the Italian origins of the blog) and then they have reached the U.S. This case show the importance of visitors engagement: to let them interact is one thing but to let them take part of production and distribution of content, as happened for "La Gazzetta di Forks", is the base for a long-time and high fidelity.

3. Italian symphony orchestras and web potentials

by Angela Besana

Italian symphony orchestras are only one sub-sector of the performing arts industry, mainly referring to theatres, with a wide range of shows. Opera houses receive the prevailing State grants (45-48%), the movie industry follows with 25-27%. The least supported arts are dance and circus performances.

After thirty years of public status – D.P.R. n. 800/1967 declared the *relevant general interest* of Italian classical music firms – D.P.R. 367/96 changed property and management patterns of opera houses and orchestras. Main aim: private entrepreneurship should have coped with financing and managing musical foundations. As a matter of fact, the operating foundation is the leading institutional form of this evolution.

Nevertheless, much has not changed.

Italian symphony orchestras are a main target of the State fundgiving. Especially, as a sub-sector of music activities, they receive grants for 2-3% of FUS[vii] Funds.

Table 2. Endowment of the State Funds for Italian Performing Arts (% FUS)

Sub-sectors	% FUS 2008	% FUS 2009
Opera houses	46,9	47,5
Music activities (comprehensive of orchestras)	13,74	13,74
Dance	2,10	2,25
Theatre (prose, etc.)	16,27	16,27
Circus	1,48	1,52
Movie	19,5	18,5
Observatory of Perfoming Arts	0,14	0,18
Ministry Office	0,01	
Ministry Offices and Departments	0,04	0,03
Total	100	100

Source: MIBAC, Ministry of Cultural Affairs

Table 3. 2003-2008 State Grants to Italian Symphony Orchestras, ICO

WHERE	WHO	2003 Funds (euros)	2008 Funds (euros)	% Var. 2003-2008
ANCONA	**Fondazione** Orchestra Regionale delle Marche – Orchestra Filarmonica Marchigiana	672.189,96	620.000,00	-7,76
BARI	Provincia di Bari Servizio ICO e attività culturali	540.975,69	510.000,00	-5,72
BOLZANO	**Fondazione** Orchestra Sinfonica Haydn di Bolzano e Trento	1.904.147,36	1.950.000,00	+2,40
FIRENZE	**Fondazione** Orchestra Regionale Toscana	1.848.368,37	1.860.000,00	+0,63
L'AQUILA	Istituzione Sinfonica Abruzzese Ente Morale - Onlus	1.501.352,12	1.420.000,00	-5,41
LECCE	**Fondazione** Istituzione Concertistico Orchestrale T. Schipa di Lecce Onlus	537.100,07	450.000,00	-16,21
MILANO	**Fondazione** I Pomeriggi Musicali	1.474.242,71	1.520.000,00	+3,10
PADOVA	Orchestra di Padova e del Veneto	1.317.200,96	1.200.000,00	-8,89
PALERMO	**Fondazione** Orchestra Sinfonica Siciliana	1.674.651,56	530.000,00	-68,35
PARMA	**Fondazione** Arturo Toscanini	2.360.843,41	2.200.000,00	-6,81
ROMA	**Fondazione** Ottavio Ziino Orchestra di Roma e del Lazio	712.516,19	750.000,00	+5,26
SANREMO	**Fondazione** Orchestra Sinfonica di San Remo	878.700,41	830.000,00	-5,54
TARANTO	Orchestra della Magna Grecia	-	370.000,00	-
Total		15.422.288,82	14.210.000,00	-7,86

Source: own elaboration referring FUS data

Funds are constantly diminishing and State fundgiving criteria stress the meaningfulness of promotion and communication investments.

Table 4. The Italian Fundgiving criteria regarding symphony orchestras expenses, increments and incentives, 2002

Type of Expense	% granted
Pension Plan Contributions and other employee benefits	100% up to euro 517.000 50% for more than euro 517.000
Ospitality-Guests' Compensations	70% up to euro 258.000
Promotion Activities	**50%**
Expense Increments	% covered
For Italian and E.U. Contemporary Composers' music	5%
For operas, not performed during last 30 years	2%
For Italian Composers' first executions	5%
Incentives	% covered
For the employment of young musicians	5%
For concerts in developing areas	10%
For co-productions	5%

Source: FUS Report

Though public funds are essentials, orchestras have been implementing marketing and fundraising strategies for more than three decades.

Especially, Italian and international orchestras' websites are developed in different versions. Web-contents meet several purposes:

presentation of the mission and the season. Most links show the composition of the orchestra, a detailed biography of the Maestro, the history and the latest development of the institution/association/society, the calendar of performances, tournées, samples of recorded concerts and other performances, *librettos* reading, some e-merchandising and e-commerce of cds, dvds, etc. Historical background with quite impressive echoing of past performers or composers lists most of the site. If Italy is a sure reference for classical music and opera tradition, black and white photos fringe websites, remembering *the past*. This is now developing in order to involve people in draft community and chat virtual platforms. The calendar and the options of time, price, etc. for each seat are obvious links in order to achieve the highest revenues.[viii]

Advocacy: e-mails, listing and virtual locations for chats are the most common tools for Internet advocacy. After registration, e-mailing has the advantage of being the most often used Internet function while listing is effective when engaging large groups in advocacy around time sensitive issues. Advocacy increases with Internet informative potentials: websites can provide people with selective access to information in a variety of formats and the ability to take action on issues.

Community Building: stressing the primary mission in each links of the website, orchestras build and develop affection of individuals who understand and support initiatives they would like to take part! In this sense, websites supply recording samples to discuss, *virtual visiting* of the stage through photogalleries, videos of *primas*, etc.

Volunteering: if community is quite emphasized and enforced, volunteering comes soon. The use of the Internet for volunteer recruitment and management has internationally proved quite successful. Some organizations have begun to advertise volunteer opportunities online: volunteers engaged for ticket campaign; helping visually impaired audiences; producing (presenting) annual reports which include colour photos and texts, pictures of board members; enjoying kids with pre-concert activities, introducing sound by each orchestra section, creating a friendly atmosphere for young and old audiences.

E-fundraising. This is a very start-up phase. Fundraising dominates much of the popular literature addressing the potential of the Internet for the non-profit industry and is a common theme in philanthropy newsgroups, chats, searches and conferences. It is getting increasingly

evident that simply having an online presence does not generate virtuous donations path and few organizations have raised much money this way. Some international orchestras have permanent links like *give on line* or *support now* that suggest a prompt adhesion – e-bank transfer - to the mission. In some cases, a proper e-philanthropy emerges through techniques like *shopping to give*. Quite uncommon in Italy! Nevertheless, we will explore reasons and causes of trust and mistrust for online common or uncommon communication and marketing techniques.

On one side, referring to website bettering, different levels of effort and investment propensity are diffused in Italian and international orchestra boards. On the other side, *affection* for orchestras' websites is not natural. It is now affecting audiences, as audiences are growing internet-surfers.

Websites of 13 (ICO - Istituzioni concertistiche orchestrali) Italian Symphony Orchestras were clustered for a qualitative ranking as referring the potentials in Graph 1.

Potentials were meant as follows:

Table 5. Inputs-features for the analysis of Italian Symphony Orchestras Websites[ix]

Scores	0,25	0,5	0,75	1
Potential of mission	Brief summary of the history. Brief presentation of the orchestra composition and governance. Summary of the Season Calendar.	Summary of the history with emphasis of main dates, Maestros and other main Governance. Presentation of the today's governance with linking through pages with biographical details. Season calendar and touring.	Compendium of history, managers and artistic employees. Particular attention to the transformation (1996) in Foundations. Listings of founders with cross-linking to their websites.	+[x]Not only visual presentation: musical introduction, President's or Maestro's or other Governance Videos. Samples of famous events.
Potential of product	Modest number of links presenting the range of production. Reference to main dates of concerts and events.	Compendium of the season with differentiation and diversification of cultural supply.	+Contents of several approaches: historical interpretations, musical teaching, history of instruments, social grouping (family concerts, etc.) Presentation of a wide range of pricing, especially meant for online booking. Online booking.	+Not only visual presentation: special e-contents (virtual visiting, e-learning, etc.). Online-ticketing. E-merchandising. Chat and e-community.
Potential of network	Presentation of networks with other orchestras or music organizations.	Presentation of networks of several contents and a wide range of industries: transport, tourism, other cultural firms (apart of music industry), etc. Presentation of bundles of specific contents (for example: concerts, landscape and gastronomy touring; concerts and spa)	+Cross linking to websites of network partners. Cross linking to pages dedicated to the network. Online booking of network bundles.	+Cross linking to special sites dedicated to the specific networks. E-ticketing of network bundles.
Potential of sponsorship/ fundraising	Brief listing of founders and fundgivers.	Main references to the history of financing instruments and fundgivers. Cross-linking to main supporters.	+Listings of membership classes, other fund-giving categories and other special campaigns. Listings of founders with cross-linking to their websites. Support slogans with bank references and other media. Give/support online with bank transfer track.	+Online reports and other suitable documents as evidence of sound accountability and solid reputation. E-fundraising with special tracks – shopping to give for example - .

Source: own elaboration

These four features of orchestras' websites were examined during summer 2009 and orchestras were grouped through a hierarchical clustering with the software Jump Statistics (Ward Method).

Graph 2. Dendrogram of the Italian Symphony Orchestras

Source: own elaboration

The analysis reveals two different clusters: the green cluster is comparatively more focused than the red one on the interactive presentation of the mission, e-contents and e-ticketing, stressing the network opportunities too. E-contents can be: musical interpretation abstracts, videos of concerts, press conferences and TV-Networks videos that report news of *primas*. These websites are technologically sophisticated with blogs, registration and communication opportunities with the Maestro, musicians and the whole Governance.

In the green cluster, networking is not only with other orchestras or musical firms websites,[xi] but also with the territory, trip and touring opportunities, festivals and other tourist attractors. In both clusters, e-fundraising is limited to cross-linking with websites of main sponsors.

Limits of evolving in e-fundraising are quite discussed by national and international orchestra *Development and Marketing Boards*. Reasons could be summed in the following:

Most **websites are not, for this competence, technologically sophisticated** and it is nor easy neither appealing to make a gift via the web. Some site production are out-sourced and the Web Agency has the binding – and expensive – role of the site bettering and perfecting.

With some increasing exceptions, most orchestra donors **are not accustomed** to making contributions via a web site. The main limit is the age: they are not always young and I.C.T. accustomed.

Most orchestras are now collecting email addresses for about half of their donors. The email marketing and solicitation program is in a start-up phase. Donors really reply via mail when they receive some kind of solicitation via traditional media: telephone calls or a letter.

Main goal remains creating community and accruing memory of taking part to a glorious musical (and elite) community.

Online fundraising is still thought as a support to traditional fundraising strategies, not as a substitute. As, for instance, an orchestra provides personalized services to her major donors – determining what they like to support and providing them greater access to what they are interested in, such as meeting composers whose work they support – technology is allowing to send **more personalized email messages** (several pieces of information for related ways to contribute, etc.). There are systems being built to allow donors access to their own giving procedure – how much they have, remaining on a pledge – and to allow volunteer campaign managers the chance to view campaign progress and report their own results in real-time. More often and at an international level, **online fundgiving is a collateral of ticket buying**: when a ticket buyer purchases over the Internet, adds on a contribution.

Combined e-philanthropy or net-philanthropy with not-musical firms are not enthusiastically appreciated. *Shopping to give* or *click and give* are not so diffused as a (not modest or high) percentage of the contributions is due to the company managing the portal or shopping site. Above all, the donor develops an online relationship with the portal or shopping site instead of with the orchestra and there remains too little opportunity to share information and cultivate a relationship or trustworthiness. Known also as deep linking, the *immersion* in the orchestra website gets impossible as the portal or shopping website steals attraction.

A cyber concert photo is not appealing! The essential anonymity of the cyberworld seems to contradict what patrons and donors want: a personal connection with the orchestra, the music director and guest artists. A disaster, a disease or a social cause, which can have a personal face put on the web with an effective photograph or news story are more cyber-attractive than a photo of happy musicians.

4. Concluding remarks

by Angela Besana

Marketing and digital marketing are, today, exploration dimensions of the life cycle of cultural firms. Attempts and meditated management, draft policies and mature strategies, both they are detectable in cultural boards.

By the standards applied to profit-seeking organizations and the not-for-profit industry, symphony orchestras have impressively faced their productivity decline investing in

promotion and marketing over the past decade.

Italian Symphony orchestras and other performing arts organizations have almost always required contributed support, especially State grants, but in the past ten years there have been indications that these traditional sources of nonperformance income often fail to achieve overall financial balance for orchestras. The often precarious economic health of symphony orchestras reflects the relentless increase in costs in an industry with limited opportunities for productivity growth.

Today, the competition for resources induces a change in management and marketing strategies. Internet may be a succesfull medium.

Italian orchestras have been achieving good performances of their price and product marketing for the same decade. Now they have to stimulate private contributions. Soliciting private sponsorships and membership should, nevertheless, implicate fundraising teams and techniques that could mean a revolution in boards and governance education! E-philanthropy could be an alternative!? The age and communication habits of the Italian audience could be a disadvantage but young fans are growing. The Italian scenario needs a legislative revolution – 1996's Law is only a start-up – allowing a managing and technological revision with incentives and binding commitments. Audience and governance should be educated, at the same time.

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[iii] Colbert F., Damperal M. (2007) "Exploring key relationship marketing variables among art organizations",

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iv Anderson S. A., Gabszewicz J. J., The Media and Advertising: a Tale of Two-sided Markets, *CEPR Discussion papers*, September 2005.

v The Museum Bagatti Valsecchi is a key example of networking with local firms. In Via Montenapoleone in Milan you can find famous Italian fashion shops. The museum merchandise is signed by the same Fashion Creative.

vi www.museoscienza.org Visiting the website of the Museo Leonardo da Vinci in Milan, you can calculate the amount of oil derivatives – plastics - You usually wear every day or You can read and experience the demonstration of Antonio Meucci, when he invented the radio. You can also connect to the Museoscienza Radio!

vii Fondo Unico dello Spettacolo. It is the Department of the Italian Cultural Ministry enrolled of financing of performing arts. In 1985 (n. 163/'85) F.U.S., *Fondo Unico per lo Spettacolo*, the Italian Public Fundgiver or Endowment (for music, prose performances, cinema and circus) was founded. 45% of its endowment (and fundgiving) was meant for music theatres; 25% for cinema; 15% for prose theatres, etc.

viii Online booking is sometimes developed and interactivity is not only in booking and selling seats.

ix Guiding principles and inspirations were founded on a previous analysis of international orchestras – particularly, USA – carried on in 2002-2003.

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x It is meant as the content of the previous column plus the content of this column.

xi As it is in the red cluster.