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**How digital innovation can generate revenues for arts and
cultural organizations: a survey on Uses and Gratifications**

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Firma dello studente

Handwritten signature in black ink, reading "Giuseppe La Rosa".

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INTRODUCTION

Art and culture are two topics of study and research traditionally connected to the field of the humanities and of philosophical sciences, but since the beginning of last century, they have also become the subject of investigation in the economic sciences. In the economic field, however, the analytical tools and axioms of classical and neoclassical economics appeared inadequate to face the peculiarities of the arts and culture sector, requiring the development of innovative approaches.

1966 marks the origin of the economics of art and culture, as a branch of political economy, following the publication by William J. Baumol and William G. Bowen of the essay "Performing Arts: The economic dilemma". The definitive consecration of the economics of art and culture is in 1994 with the article by David Throsby, "The Production and Consumption of the Arts: a View of Cultural Economics", which reviewed the main contributions made by economists up to that point.

The cultural sector has historically been characterized by institutions very different in type, size, organization and constitutive modalities. It depends on the many activities included in the cultural domain, including heritage enhancement, music, performing arts, publishing, fashion and design, and audiovisuals and new media. They operate in a very dynamic environment characterized by intense competition and precariousness made even more difficult by the economic crisis.

Indeed, the impact of the pandemic crisis caused by the COVID-19 virus has revealed the fragility of cultural industries that are experiencing significant losses, in particular, due to entry restrictions and social distancing. The crisis has shown the need to develop alternative approaches for enhancing and even the survival of the arts and cultural organizations. Amongst them, subtler and more dynamic exploitation of the opportunities offered by digital technologies is vital to maintain relationships with their traditional audience, to reach broader and more diverse audiences and, last but not least, to generate additional revenues, even in the more traditional ones: tours, performing arts, archives and libraries.

In particular, through the questionnaire tool, we will verify how digital innovation can be a source of additional revenues thanks to the new methods of use: virtual tours, streaming performances, digital archives and libraries. We will consider the impact on organizational

aspects by examining three case studies showing how artistic and cultural organizations adapt to new digital opportunities. At the same time, thanks to the uses and gratifications provided by the purchase of online cultural products, we will try to identify the most suitable business models to implement based on the type of cultural product or artistic activity.

The reasons that led me to tackle this topic derive from a personal artistic passion and the deep conviction that art and culture are fundamental for man, from the ethical and moral perspective, to enrich knowledge and build a community's identity. These aspects are even more important in times of crisis in which restrictions and social distancing due to the COVID-19 pandemic undermine social cohesion.

The first chapter will provide an overview of the arts and culture sector, identifying the legal framework of the organizations and the role of the creative industry. We will conclude the chapter by providing a more functional definition of "culture" thanks to the UNESCO framework and analyzing why public intervention is necessary and how it has changed from an economic perspective.

The second chapter will analyze the impact of the COVID-19 crisis, thanks to data provided by the Symbola foundation in the latest IoSonoCultura 2020 report. It will focus on the impact of the lockdown on the cultural sector and on how the National and European institutions support cultural industry.

Digital innovation in the cultural sector and its growth trends will be analyzed at the end of the chapter, in which we will focus on how cultural organizations can manage new digital tools to improve customer engagement.

In the third chapter, digital models will be analyzed, highlighting their peculiarities and applicability to arts and cultural organizations. In particular, we will focus on e-commerce and web ticketing, subscription and membership, donation-based models, by making use of the latest literature in the field. The introduction of the uses and gratification theory (UGT) in chapter four will be helpful to understand the psychological factors that can influence people's intentions to watch and consume online cultural products. The analysis will help us define the questionnaire and identify the consumption intentions of users to purchase, subscribe and offer virtual donations to cultural organizations.

In chapter four, we will deal with the analytical part of our study. We will detail the criteria

used to construct the questionnaire, the statistical research method and the research questions. We will analyze the sample responses by grouping them into clusters according to the type of format, and, using the Pearson correlation method for categorical variables, we will show the significance of the gratification results. We will conclude the chapter by analyzing the results and also addressing the limitations of the research.

Chapter five will conclude with a qualitative analysis showing the implications of the survey results for the arts and cultural institutions. We will analyze: Donizetti Streming Festival, promoted by the Foundation of the Donizetti Theater of Bergamo; Virtual Tours promoted by the Uffizi Gallery in Florence; Digital Archive of the Foundation of the Civic Museum of Rovereto.

Results and empirical evidence will be helpful to demonstrate how the Italian cultural sector is slowly embracing digital tools. Finally, suggestions to arts and cultural organizations will show how digital tools can be used to generate additional revenues.

Chapter 1

THE CULTURAL SECTOR: EVOLUTION AND ECONOMIC GROWTH

INTRODUCTION

This chapter aims to provide an overview of the arts and cultural sector, starting with the legal framework of cultural organizations and the activities that fall within the definition of culture. The notion of "Cultural Enterprise" will be described to determine how the sector has evolved to include the so-called "Creative Industries". In addition, we will provide the guidelines to identify a more rigorous definition of culture, which will be helpful for our survey.

Then we will analyze the economic impact of the Italian cultural sector together with the economic weakness behind these activities, focussing in particular on Baumol's disease, which is related to the so-called "cost disease" in sectors with a high level of human capital. Finally, we will show why public intervention was needed to support them.

1.1 "CULTURAL ORGANIZATIONS" IN THE ITALIAN LEGISLATION

Cultural organizations are characterized by peculiar organizational aspects and by different management needs according to the specific purpose and field of activity (museum, archival, entertainment). Non-profit cultural institutions do not aim at maximizing shareholders value in a financial sense. Instead, their legal status as non-profit organizations is related to a broader social purpose in which the cultural role of art galleries, museums, and theatres is the way in which this purpose is accomplished.

In particular, art and cultural organizations pursue multiple objectives: some expressed in artistic and creative terms relating to the quality or artistic standards, some concerning public engagement (i.e. making the organization's product available to the most significant number and most comprehensive range of consumers possible) and others relating to the public and social impact, such as the educational impact.

In the cultural sector, it is impossible to adopt exclusively economic criteria for measuring performance (Solima, 2003) because of the nature of the product itself, which consists of disseminating knowledge and offering experience goods. In addition, cultural organizations and their managers do not incur penalties from the owners or their interlocutors concerning the inadequacy of the investments made, causing a vicious circle of inefficiency and dissatisfaction

(Solima, 2003).

For this reason, a new relationship between public and private (commercial and non-profit) has been established, the so-called principle of subsidiarity¹. Generally, the decline of the welfare state and adopting a mixed structure welfare system imply that public subjects are gradually more and more supported by private and non-profit operators in the offer of cultural services (Merlo, 1996) through diversified methods and formulas. The ongoing process of decentralizing institutional powers from the centre to the periphery also affects the cultural sector, and it is primarily inspired by improvement in terms of effectiveness, efficiency and economy.

The purpose of the subsidiarity principle regards regulatory interventions that have laid the legal premises for innovating institutional and management structures in cultural activities (Hinna, 2003).

The interventions include L. n. 142/90 through which the forms of management of local public services (including the production/supply of culture) have opened up prospects for reform in the name of organizational autonomy.

In addition, Law n. 4/93 (known as the 'Ronchey Law') introduced the possibility for organizations to grant private entities some additional services (multimedia supports, cafes, cloakrooms, libraries). At the same time, with the Legislative Decree n. 368/98, the Ministry for Cultural Heritage and Activities was renewed for a more effective exercise of the functions envisaged by art. 10 so that agreements can be signed with other public administrations or private bodies to involve associations, foundations or companies.

Due to multiple interventions, the legislation of cultural organizations appears to be various and heterogeneous (Propersi and Grumo, 2003). From the legislative point of view, two macro-typologies can be identified: 'individual' legal forms, such as Institution, Special Company, the Convention and the Common Foundation; collective legal forms, such as the Consortium, the Association, the Participation Foundation and the Joint Stock Company through which a true partnership can be created from an institutional and operational point of view.

Nevertheless, scholars suggest that, among the legal instruments listed in art. 10 of Legislative Decree 368/98, the most functional to managing cultural heritage is the Foundation.

¹ The principle of subsidiarity is defined in Article 5 of the Treaty on European Union. It aims to ensure that decisions are taken as closely as possible to the citizen and that constant checks are made to verify that action at EU level is justified in light of the possibilities available at national, regional or local level.

Foundations are private non-profit organizations with their source of income which usually derives from assets². These entities are autonomous from the administrative point of view, and they have their governing bodies and legal personality.

The widespread diffusion of foundations in the cultural sector was determined by a process of managerialization of public arts organizations that can be interpreted (Zan, 2003) not as privatization but as managerial accountability.

This legal form makes it possible to create a balanced relationship between public and private spheres within the same structure, thus giving suitable space to private entrepreneurship and at the same time meeting community needs.

This organizational structure can foster a high level of involvement of the supporting subjects (public and private), generating a sort of network internally and externally.

Foundations are governed by Book I Title II of the Civil Code (articles 12-35) 20, considered by some to be insufficient legislation (Bellezza, 2003) to include the various types of foundations developed over time. The legislation is particularly rich and complex, which is why it is defined as a "legislative jungle", without considering that many foundational figures are identified only in practice.

In particular, Local Authorities use the legal model of the Foundation for the management of activities in the cultural field, museums, libraries, archives, theatres. The legal model is not identified in the typical configuration governed by the civil code but in the innovative and atypical configuration of the participation foundation (Propersi and Grumo, 2003).

1.1.1 CULTURAL ENTERPRISES

Given the lack of clear legislation for cultural organizations and considering the importance of the arts and culture sector, a more rigorous definition of "Cultural Enterprise" has been suggested for the Italian legislation. The definition of "cultural enterprise" includes several different activities: "Cultural and Creative Enterprises are the enterprises or subjects that carry out regular and continuous activities, based in Italy or one of the Member States of the European Union or in one of the States adhering to the Agreement on the European Economic Area,

² Foundations derive profits from their assets and related activities but are obliged to reinvest them in the achievement of their own purposes and cannot redistribute them to third parties.

provided that they are taxable persons in Italy. They have as their corporate purpose, exclusively or predominantly, the conception, creation, production, development, dissemination, conservation, the research and enhancement or management of cultural products, understood as goods, services and intellectual works related to literature, music, visual arts, applied arts, live entertainment, cinematography and audiovisual, archives, libraries and museums as well as cultural heritage and related innovation processes"³. The discipline requires coordination with the provisions of the Third Sector Code.

The constitution of "Cultural Enterprises" is necessary to identify the activities that fall within its domain and identify the benefits they can access more practically.

The new legislation foresees benefits for cultural enterprises such as the Free Zones for culture named in the decree "Artists' Quarters". This measure provides that Municipalities with a population exceeding 100,000 inhabitants can identify urban free zones, with an area not exceeding 100,000 square meters, including unused public buildings to be converted to support Cultural and Creative Enterprises. Cultural and Creative Enterprises, which in the period between 1 January 2021 and 31 December 2025 in the accessible urban areas start or continue an economic activity or transfer those they already carry out there, can benefit from the following discounts:

- exemption from income tax, for the first five tax periods, up to an amount of taxable income, to be defined;
- exemption from regional tax on production activities, for the first five tax periods, up to an amount to be defined, for each tax period, of the net production value;
- exemption from the payment of social security and welfare contributions, with the exclusion of premiums for compulsory accident insurance, paid by employers, on salaries as an employee.

Other rules favour Cultural Enterprises for the free concession of public real estate, in a state of neglect underutilization for at least three years or with payment of a subsidized fee, the requalification and conversion of assets through interventions of recovery, restoration, restructuring.

The proposed legislation on "Cultural Enterprises" would represent an actual support program for the arts and cultural sector. The definition of "cultural enterprises" on which it is based goes beyond the profit / non-profit typology but does not consider creative activities such as fashion and design. The choice is linked to the theme of creativity and symbolic messages included in the perimeter of the cultural project but not to creativity in more general terms.

³ Stability Law 2018, paragraph 57. Proposta di legge Ascani: "Disciplina e promozione delle imprese culturali e creative".

1.2 THE ITALIAN CULTURAL SECTOR

Italy is rich in a great cultural heritage recognized all over the world. From the Dolomites and the historical centres of Florence and Rome to Pompeii and the Amalfi Coast. The "Bel Paese" sites are ideal travel destinations for those seeking history, art, and culture. According to the UNESCO World Heritage List, Italy is the first country, together with China, for recognized sites, ahead of Spain and France⁴. The recognized sites represent 5% of the entire human heritage and are constantly growing. In recent years they have grown from 50 to 55, with 41 possible candidates.

The latest national survey on Italian heritage concerns the statistics carried out by the Ministry for Cultural Heritage and Activities and Tourism (Ministry for Cultural Heritage and Activities and Tourism - MiBACT) from 1909 to 2004. The study presents official data, and even if the last sixteen years are not considered, it can provide an idea of its magnitude.

According to the study, there are 51,693 properties in 18% of the national territory, of which 5,668 are archaeological, and 46,025 are architectural. Comparing Italian properties with those of other countries can show the difference in terms of the number of sites: 43,180 historic properties in France, 28,856 in England, 15,904 in Spain.

A more in-depth investigation shows different artistic and cultural assets and activities. The impact of the pandemic will be better analyzed in the next chapter. Nevertheless, the data provided here can help present a general picture of the Italian cultural sector.

Museums, monuments and archaeological areas

Cultural heritage is equal to 4,598 sites, including 3,847 museums, 250 archaeological areas and 501 monuments⁵. In the individual regions, the highest percentage is observed in Lazio, followed by Tuscany and Campania. Regarding museums, they include several categories: the artistic typology is the prevailing one at 32%, followed by ethnography and anthropology with 16.9%, archaeology (15.5%), history (11.4%), natural sciences (9.3%), particular themes (8.5%), others (6.4%).

The Italian cultural heritage is not as valued as in other European countries, with numbers of visitors far from those registered by international cultural attractors. For example, in the ranking

⁴ Istat 2020, Statistiche culturali.

⁵ Minicifre della cultura (2014), ufficio studi MiBACT.

of the top 10 museums in the world, the Vatican Museums, technically on foreign territory, appear in fourth place with 7.4 million visitors in 2018. The second Italian museum, the Uffizi Gallery, records just 2 million and does not appear in the ranking. Large numbers are recorded only for the archaeological area of the Colosseum and the Imperial Forums, with 7.6 million visitors in 2018, but the second in the ranking, Pompeii, records less than half of visitors (3.6 million)⁶.

Archives, libraries and books

According to the Minicifre Della Cultura report, there are different types of archives: national (100), territorial and public (8,250), non-territorial but public (more than 50,000), private (4,609). The highest presence of archives is in the Northern Regions: Piedmont, Lombardy and Veneto, with 3.5 million documents. Important archives are in Lazio and the cities of Venice and Florence. As for libraries, the total number is 12,936: territorial and public (66%), academic (19.95% national and 0.05% non-domestic), ecclesiastical (14%). The libraries defined as "public reading" are 6,890. The users who regularly use national public libraries are 1,394,719 readers, with 6.4% foreigners. Concerning the regional structure, Lombardy and Lazio show the largest number of libraries, Piedmont, Emilia Romagna and Tuscany.

According to Istat's data from the Book Sector, 75,758 titles were published in 2018, with 61.7% of "first editions". In recent years, the sale of eBook titles has also grown, about 75,000 with a percentage of new works available equal to 39%. Large publishing houses that invest in the digital book market published over 90% of books in e-book format, with a coverage of 45.8% of printed works. Nevertheless, only a minority of the e-books published (13.4%) have additional contents or functions compared to the paper version of the same work. Regionally, most books are published in the Northwest (46%), followed by the Center (24%), Northeast (23%) and South (7%)⁷. As far as readers are concerned, a noteworthy figure shows that 40.6% of the population read at least one book a year, a stable figure over the past three years. In particular, 78.4% of readers read only paper books and 7.9% only e-books or online books.

Performances, cinema and music

Regarding performance, cinema and music, recent data were published by the Italian Society of Authors and Publishers (SIAE) in 2018 and by Istat in Culture statistics (2019). The SIAE

⁶ TEA/AECOM 2018.

⁷ ISTAT, Produzione e lettura di libri in Italia | Anno 2018.

recorded 4,316,517 shows in 25 thousand locations, with a turnover of almost 4 billion and 7,794,399 admissions.

The Cinema Industry plays an essential role with the release of 60 titles, several shows of over 3 million and more than 90 million admissions. In the industry, the total number of production companies is 175, while 71 are distributors⁸. The Cinema industry represents 17% of the turnover of the performing arts, over 680 million euros⁹.

As far as the Theatre is concerned, the number of performances was about 135 thousand (+0.62%) with 22 million spectators (+0.87%). In the Concert activity, the offer of performances recorded 40 thousand shows with 15 million admissions¹⁰.

Regarding the music market, the official numbers have been published by Fimi, the Federation of the Italian Music Industry, in 2020, representing about 2,500 distributing and producing companies in the recording sector. Data show that among the top 10 albums sold, nine are Italian, in a market with a strong presence of foreign artists. In recent years, the growth of the digital market is marked, thanks to streaming platforms such as Spotify and YouTube, representing 63% of total sales, with a turnover of 54 million in the first half of 2020. In the same period, the Italian recording market recorded a total of 86 million euros¹¹.

The framework shows how Italy is characterized by a great artistic and cultural vivacity. In the next paragraph, we will focus on the evolution of the cultural sector in recent years and on how a more rigorous definition of culture can be helpful for our research.

1.3 A FUNCTIONAL DEFINITION OF CULTURE: UNESCO FRAMEWORK

Nowadays, the creative and cultural sector includes the so-called "fine arts" (painting, sculpture, architecture, music and poetry), and has expanded to the theatre, cinema, radio, television or, in general, the entertainment sector. It could also be used to identify professions with strong creative characteristics, such as publishing, design, fashion and even video games, which are included in the so-called "Creative Industries".

The evolution in the cultural field has not entailed a clear separation between forms of creativity because the term "Creative Industry" is in close continuity with the notion of "Cultural Industry". For example, culture has become an important "creative" input in the production

⁸ Admissions: this quantity is the result of the sum of the admissions with ticket and the admissions with subscription. The indicator expresses the total number of participants in the events for which the issue of an access pass is required.

⁹ Istat 2019, Statistiche culturali.

¹⁰ SIAE (Società Italiana degli Autori ed Editori), Annuario dello Spettacolo 2018.

¹¹ <https://www.fimi.it/mercato-musicale/dati-di-mercato/ottimismo-streaming-nel-primi-semester-del-2020.kl>

process of non-cultural goods, such as design and fashion, and architecture, marketing and advertising. At the same time, the concept of "Creative Industries" is mainly based on a knowledge economy, without specific cultural content, and it does not consider the peculiarities of the creation of cultural products (Susan Galloway & Stewart Dunlop 2007).

The importance of a more functional definition of culture concerns creating a shared cultural framework to produce comparable cultural statistics. Many economists of arts and culture and international institutions have contributed to defining the meaning of cultural good and activity.

David Throsby¹², for instance, in his "Economics and Culture", published in 2001, defines as "cultural" all the activities and products that lead to an educational and training process for consumers who come into contact with them, and to certain technical skills of the producer.

The various criteria identified by scholars were taken up and updated by UNESCO in 2009. The version proposed regards the classification of cultural product and activity in clusters in which economic (such as the production of goods and services) and social (such as participation in cultural activities) behaviours and practices are listed. Experts have tried to summarize them into activity-creating, intellectual property, production method and use-value¹³.

The elaboration of the so-called "culture cycle" has allowed us to capture all of the different phases of creating, producing, and disseminating culture, which can be viewed as resulting from a set of processes. The challenge is to create a cultural framework to cover the contributory processes that enable the culture to be created, distributed, received, used, critiqued, understood, and preserved. This approach developed into a five-stage production cycle.

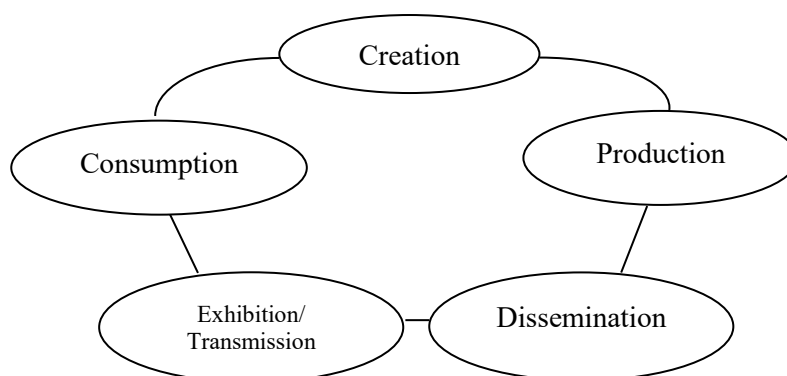


Figure 1: UNESCO Culture cycle

1. Creation - refers to the inventiveness, exploration and conception of the content that forms the raw material for cultural industries—examples: text, tune, sketch, work of art.
2. Production - is the assembly of all the elements (supplies, equipment, professionals)

¹² Professor of Economics at the University of Macquaire in Sydney, Australia. He was president of the Association for Cultural Economico International and member of the scientific committee for the "World Culture Reports" of UNESCO.

¹³ ESSnet-CULTURE Final Report, 2012.

necessary to realize (materialization) of cultural expressions. Examples: television programs, books, music recordings.

3. Dissemination - involves the bringing of generally mass-produced cultural expressions to the public: delivery and commercialization in wholesale and retail, online sale, screening of a film, a live performance (concert, festivals).

4. Exhibition/reception/transmission - refers to audience-oriented activities that facilitate understanding of an artistic work or the marketing methods used to build an audience—examples: documentation of an artistic work, media exposure, advertising, market analysis.

5. Consumption/participation - is the audience or general public using cultural products and participating in cultural experiences, including practising as amateurs—examples: reading a book, dancing, listening to the radio, visiting an art gallery.

The cultural classifications provided by UNESCO is based not only on the criterion of the culture cycle but also on activities belonging to a more recreational sphere¹⁴. UNESCO classifies them into three mutually exclusive domains:

- Cultural domains, which include goods and services involved in all the different phases of the cultural cycle model;
- Related domains, a more general category that includes social and recreational activities;
- Cross domains, applied to cultural and related domains.

The cultural sector gives the most exciting category for our study. Therefore a brief explanation of the elements in this category can be helpful to obtain a complete picture.

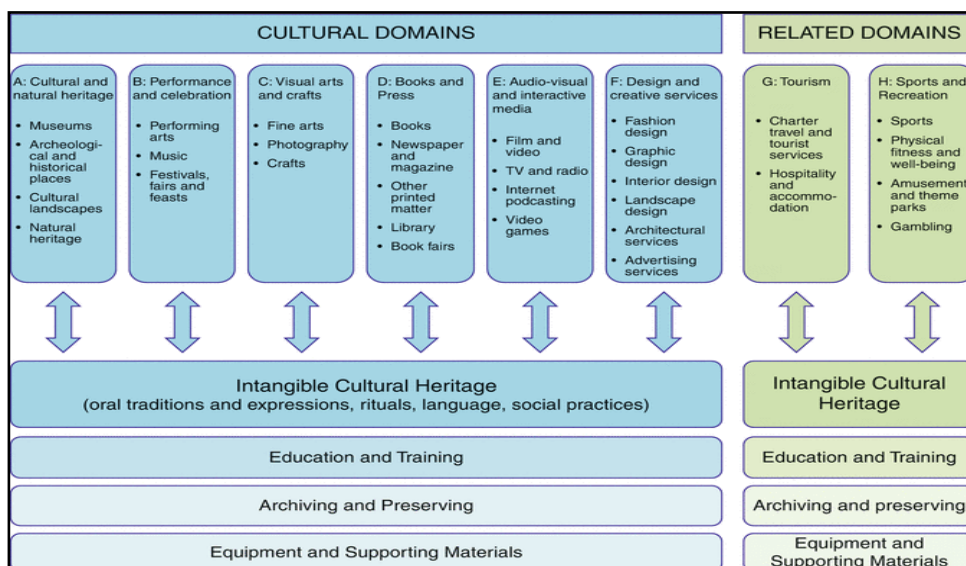


Figure 2: UNESCO cultural framework

¹⁴ UNESCO. (2009). The 2009 UNESCO framework for cultural statistics (FCS).

- A. Cultural and Natural Heritage: concerns places of symbolic, historical, artistic, scientific and social value, both natural and human works;
- B. Performance and Celebration: includes live cultural events;
- C. Visual arts and crafts: includes paintings, drawings, sculptures, crafts and images, as well as the commercial places where they are exhibited;
- D. Books and Press: publishing, in all possible forms;
- E. Audiovisual and interactive media: radio and television, but also those activities that have emerged with technological advances such as online channels, falling within the definition provided by the Ministry of Cultural Heritage and Activities;
- F. Creative design and services: all those activities, goods and services relating to the creative and aesthetic design of objects, buildings and landscapes. Advertising also belongs to this domain.

Independent but applicable to other cultural fields are:

1. Intangible cultural heritage: the cultural heritage, which includes the representations, expressions, knowledge, skills that are part of the cultural heritage of individuals;
2. Education and training: related to the transmission of cultural values or cultural skills;
3. Archiving and conservation: referring to the conservation and management of cultural products;
4. Equipment and support materials: consider all materials useful to facilitate each phase of the cultural cycle.

Related domains are also included among the non-cultural support activities influenced by cultural characteristics; this is the case with tourism, sport and recreation.

Our survey will refer to the activities identified in the UNESCO cultural domains, but excluding video games and section F. Moreover, we will consider section C, "visual arts", and section A "cultural heritage", together. The choice is determined by the objective of our research, which focuses on new ways of consuming cultural products and on the applicability of new digital models in the more traditional activities of the cultural sector, such as tours, performances and archives. Indeed, new technologies have created interrelationships between the different functions; for example, people can create, disseminate and consume cultural products through technology such as YouTube or Facebook.

The inter-connections across different activities, including consumption, inspire the creation of new cultural products. The process can start at any stage of the culture cycle according to the

kind of cultural activity, and some phases may be combined as new forms of cultural production related to new technologies.

1.4 THE ECONOMIC IMPACT OF THE CULTURAL SECTOR

Identifying statistical methodologies and developing models helpful in defining the structure of the creative and cultural sector made it possible to highlight the links with economic growth. Activities linked to culture generate an economic impact comparable to that produced in other sectors of the economy, 95.8 billion euros of added value, employing 1.5 million people, respectively 6.1% of GDP and 6.1% of the workforce.

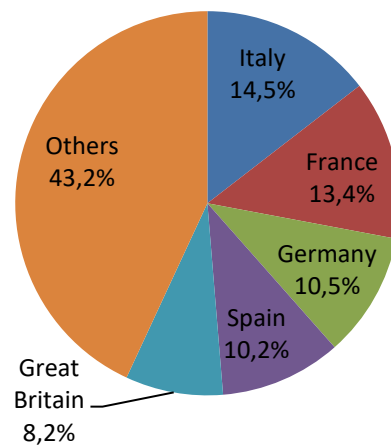


Figure 3: National share of organizations in the cultural sector

Organizations part of the Italian cultural sector is over 291 thousand, corresponding to a share close to 5% of those registered in our country. Italy is the first European country for the share of cultural enterprises out of the total: 14.5% of European cultural enterprises are Italian, ahead of France (13.4%), Germany (10.5%), Spain (10.2%) and Great Britain (8.2%)¹⁵.

Culture is an indispensable element for social cohesion, constructing an identity and an important economic sector for society¹⁶. Economic transactions in the cultural sector generate positive effects on the economy and imply a leading role of culture in the development through its contribution to employment and material well-being.

In 2018, the cultural sector showed a multiplier equal to 1.77, that is, for one euro of (nominal) added value produced by one of the activities of this segment, others are activated, on average,

¹⁵ Symbola, Io sono cultura 2019.

¹⁶ Inter-American Council for Integral Development (CIDI), "Culture as an Engine for Economic Growth, Employment and Development".

on the rest of the economy. In monetary terms, the 95.8 billion euros produced in 2018 by the entire Cultural and Creative Production System (including third sector institutions and public administration) have had a multiplier effect of 169.6 billion euros, thus reaching a cultural value chain of 265.4 billion euros. The impact on the economy goes from 6.1%, in added value, of the single activities (public, private and non-profit), to 16.9% of the entire chain activated, thanks to the effect of the positive spillover. Tourism is the first beneficiary of this flywheel effect in which the contribution of cultural expenditure reaches about 38% of the total in Italy. Cultural and creative spillover is defined as the "process by which an activity in the arts, culture and creative industries has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital"¹⁷.

We can define this process with the term "cross innovation", a process by which cultural industries share information with other sectors to promote new thinking, innovative products and services¹⁸.

A clear example is provided by using new digital tools (social media, search engines, online marketplaces) that are transforming communication and the creative production processes. New technologies facilitate the circulation of information and culture by promoting consumption and, in general, the dissemination of learning and knowledge to facilitate access to markets and higher involvement of customers.

From the employment point of view, the cultural sector is characterized by highly skilled workers: the share of workers employed with a degree exceeds 40%, compared to about 20% for the entire economic system. The share of self-employed workers also distinguishes the sector with a value equal to 46% of cultural employment compared to 22% of the Italian average. In Europe, only the Netherlands have a level of self-employed workers in the cultural sector higher than Italy (48%)¹⁹.

The greater use of human capital and the greater flexibility of the job in the cultural organizations underline the importance that people and professionals, in general, assume in the cultural production system. According to Prat (2017), in fact, "the cultural field is born resilient" (p.136), mainly for the non-rigid regulation of the organizational structure and for the dispersed network of small enterprises constantly reorganized on specific projects.

¹⁷ European Research Partnership on Cultural and Creative Spillovers (2004).

¹⁸ Cross Innovation Toolkit, How to make cross innovation happen in your city (2015).

¹⁹ Eurostat, Culture statistics, 2019.

1.4.1 BAUMOL COST'S DISEASE

From an institutional point of view, most of the cultural institutions are state-owned, and their funding is strictly dependent on funds provided by the State and local authorities. One of the characteristics of non-profit enterprises, including those in the artistic field, regards the conditions of costs and revenues they produce. For example, museums and theatre companies have high fixed costs versus variable costs and a relatively low level of demand; therefore, their average cost of production is higher than the average revenue for all production levels. In these circumstances, the ticket price at which they can sell their services cannot cover the costs. As a result, many organizations have to rely on grants and donations to stay in business.

This feature was studied in Baumol and Bowen's first contribution, "On the Performing Arts: The Anatomy of their Economic Problems". In this study, published in 1965 in the *American Economic Review*, the two authors studied the peculiarities of organizations operating in the performing arts sector, identifying the causes that determine the "cost disease"²⁰. The greater use of human capital in comparison with the other sectors in the economy is linked to the stagnation of the productivity growth of the cultural sector, the so-called Baumol's disease. One of the major causes is the non-profit nature of many businesses. Often such organizations offer quality services regardless of financial means available, which involves very high levels of expenditure which are not effectively balanced by revenues.

Michele Trimarchi (2002) in "Economics and Culture on the Organization and Financing of Cultural Institutions" states that "productive activity is divided into two sectors, one of which is progressive, the other stagnant; the opportunity gives the difference that each of the two sectors has to incorporate technological progress into its production function".

In other words, the production costs of a performance grow faster than those required to produce an industrial good because the arts industry productivity gains are slow and sporadic.

We can see the graph below.

²⁰ WILLIAM J. BAUMOL, WILLIAM G. BOWEN, "On The Performing Arts: The Anatomy of their Economic Problems", in *American Economic Review*, 50 (2), 1965, p. 499.

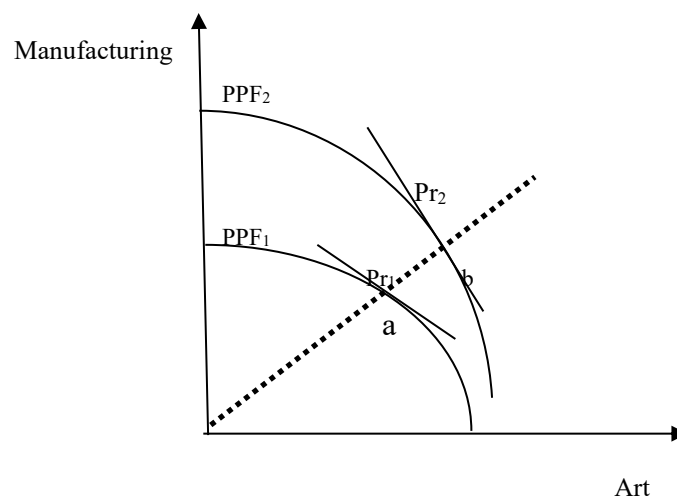


Figure 4: Baumol cost's disease effect on PPF

The graph shows a dual economy, manufacturing and art. At time 1, the production possibility frontier shows all the combinations of manufacturing and culture obtainable, given our technology at time 1 (PPF 1). In point (a), the relative price is given by the slope of the PPF at that point. The price/slope ratio in a market economy at point (a) is the equilibrium price.

At time 2, productivity has increased, we can have more of both goods. However, manufacturing productivity has increased more than that of art, so the curve shifts more towards manufacturing. If the organization continues to consume the two goods in the same proportions in point (b), the price of culture must increase. At the same time, if we want more culture at point (b), we must give up more manufacturing goods than before; that is, the price of culture has increased. However, art is no less accessible since in point (b) we are consuming more for both goods.

Art and cultural organization cannot benefit from labour-saving technological innovations: a piece of music written by Giuseppe Verdi 150 years ago requires the same amount of time and work today as it did in 1870. In other words, the output produced per hour of work is relatively fixed and difficult to modify.

Since there is no possibility of increasing output per hour of work, any increase in the wage level, which is inevitable in a growing economic system, translates into an increase in the average cost per unit of output (unit labour cost). According to data collected by Baumol and Bowen (1966), as regards the New York Philharmonic, the costs per concert increased by 2.5% every year, while prices increased by 1%.

However, the price increase can only occur up to a specific limit since increases in ticket prices would reduce demand. At the same time, organizations could reduce the average unit costs (fewer rehearsals, more deficient sets, less popular actors), but this choice can compromise quality-driven service.

Another possible way is to reduce the financial problems of the company by decreasing the salary level. However, even this solution is not very effective, from an ethical and qualitative point of view, as it could cause a lower engagement of the artists²¹.

In addition, an organization, which is in a precarious economic and financial situation, could lighten the cost structure by changing its strategic choices in search of more widespread and conventional works, in a sort of escape from innovation. These choices are questionable from an artistic-cultural point of view. When an organization decreases its fiscal deficit by making qualitative choices, it is said that it incurs an artistic deficit²².

In this scenario, it is necessary to rely more and more on contributions or the increase in donations to keep the difference between expenses and revenues constant.

Baumol's analysis is instrumental in describing a technological, economic and financial background on which to base the theories supporting State intervention, even if it does not provide an objective theoretical justification for public support for culture.

On the other hand, according to the Federculture 2020 report, since the so-called "Great Recession", the cultural sector has suffered a sharp reduction in public contributions and cultural consumption. In particular, between 2001 and 2019, the regions' cultural initiatives fell (300 million euros less, or 23%), and provinces recorded a marked decline (220 million, 82%). As for the municipalities, the reduction is even more evident (750 million, 27%). The total decrease is more than one billion euros in less funding, despite the increase in MiBACT funds.

The attempts to attract private donations through the ArtBonus²³ have had good results, albeit limited to the Northern regions and few private contributions. According to Federculture 2019, 390 million euros of donations made in favour of museums, monuments, archaeological sites and Foundations scattered throughout the Peninsula. At the same time, the half per cent

²¹ By work engagement, according to the official definition, we mean in particular "a positive mental state and satisfaction with own work characterized by vigor, dedication and immersion" (Schaufeli, Salanova, Gonzalez-Romá, & Bakker, 2002).

²² In their programming arts organizations favor commercial, risk-free works over more innovative pieces (Heilbrun and Gray, 1993).

²³ According to art.1 del D.L. 31.5.2014, n. 83, "Dispositions for the protection of Cultural Heritage, development of culture and tourism", converted in Law n. 106 del 29/07/2014 e s.m.i. "Those who make donations in cash to support culture, as required by law, will be able to enjoy important tax benefits in the form of a tax credit."

(5x1000) initiative represents an additional source of income for art institutions, although it is a minority compared to other institutions and more concentrated in the northern regions²⁴.

These issues have often led to the blocking of some artistic activities, such as the closure and then downsizing of the services offered by the Bellini Theater in Catania in 2018 or, more recently, the closure of the National Archaeological Museum of Chieti due to lack of personnel. Therefore, the need for alternative sources of revenues is fundamental for the survival of the sector. One possible way is to encourage the use of new technological tools to support the development of skills and high-quality content and, at the same time, to implement new business models through the use of digital innovation.

CONCLUSION

In this chapter, we have introduced the legislative framework and the peculiarities of cultural organizations, describing the notion of "Cultural Enterprise". It has allowed us to study the evolution of the cultural sector and the so-called "Creative Industries", identifying the different domains of culture thanks to the UNESCO cultural framework.

We concluded the chapter by analyzing the economic impact of the cultural sector: its positive spillovers for the economy and its economic resilience; Baumol's cost disease has also been taken into account to justify the need for cultural organizations to find new revenue sources.

In the next chapter, we will analyze the impact of the pandemic and how it is reshaping the cultural sector by driving arts and cultural organizations to embrace digital innovation.

²⁴ The 5x1000 (half per cent) indicates a share of the IRPEF tax, which the Italian State divides, to give support, between entities that carry out socially relevant activities (for example non-profit, scientific research). The payment is at the discretion of the citizen-taxpayer, together with the tax return.

Chapter 2

THE COVID-19 CRISIS: RESPONSE OF THE CULTURAL SECTOR

INTRODUCTION

The COVID-19 Pandemic has had unprecedented consequences globally, from an economic and social point of view. The crisis, renamed by scholars as "Great Lockdown", is considered the worst since the Great Depression of 1929 for its impact. The term Great Lockdown has been used to refer to topics related to the COVID-19 Pandemic as a whole: Pandemic Blocks, Travel Restrictions and Recession.

Government measures to contain the Pandemic have led to temporary closures in businesses, disruptions in supply chains and restrictions on international mobility. The consequences of these measures highlight a deep contraction in real GDP growth in 2020, at the time of writing, both in the EU and globally. According to IMF data, the impact on real GDP was more significant than it was after the credit crisis in 2007-08. After the credit crisis in 2009, the GDP growth rate in the EU was -4.2% against a GDP growth rate which, at the time of writing, was estimated -7.1% in 2020. Globally, the GDP growth rate was -0.1% in 2009 versus -3% in 2020. These negative growth rates for 2020 reflect the severe impact of COVID-19 on the economy.

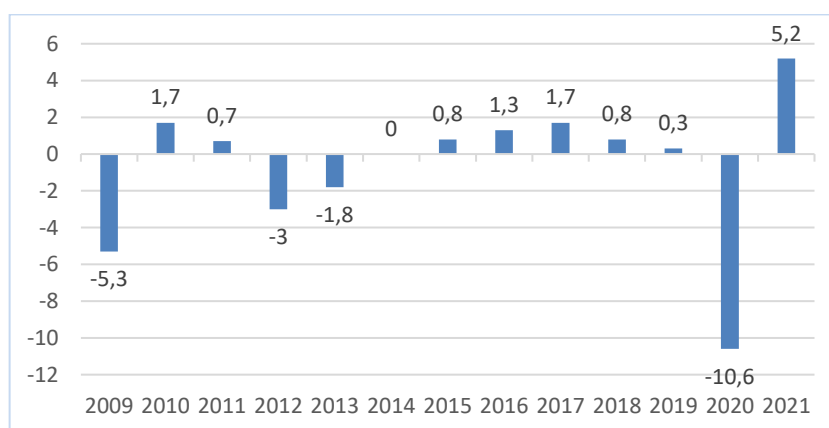


Figure 5: graph elaborated from statista.com data²⁵

²⁵ <https://www.statista.com/statistics/263606/gross-domestic-product-gdp-growth-rate-in-italy/>

Looking at the impact of COVID-19 on the four components of real GDP, the greatest is recorded on consumption which makes up about two-thirds of economic activity in most countries.

The disruption has resulted in a radical change in the way people work, learn, socialize and consume, inducing a transformation of social behaviour faster than ever before. Uncertainty related to the outcomes of the Pandemic has led consumers to change their behaviour, maximize the stability of their life situation and be prepared for the unpredictable future. One consequence of this has been the significant rise in savings levels, as it is not clear when all "normal" activities will resume.

The cultural sector is one of the sectors most affected by containment measures because of a substantial change in the behaviour of culture users which had strong repercussions on the Italian economy. The importance of the blockade of creative activities is sometimes overlooked by media, as the cultural sector is seen only as a source of entertainment regardless of its importance from a social and economic point of view. For this reason, in this chapter, we will analyze the impact of the Great Lockdown on the cultural sector, focusing on public response and on how cultural organizations are evolving to face the changes in cultural consumption. Finally, we will examine the determinants of digital innovation in cultural organizations and how digital tools can be implemented to improve customer engagement. We will conclude the chapter by analyzing the impact of digital innovation on the overall customer experience and purchase process.

2.1 THE IMPACT OF COVID-19 CRISIS ON THE CULTURAL SECTOR

The COVID-19 Pandemic has revealed and amplified the fragility of cultural industries. Lockdown measures have directly hit the entire value chain of culture: creation, production, distribution and access. According to UNESCO, around 130 countries have had to close all cultural activities completely. In April 2020, among the 167 countries in which the over 1,100 sites included in the World Heritage Site are present, 119 had implemented a complete closure (71%), 17 had left the sites open to the public (10%) while 31 (19%) had opted for a partial opening. 90% of museums globally have had a period of inactivity, while it is estimated that 10% are likely to reopen again²⁶. The world film industry lost about 10 billion dollars in the first months of the year.

²⁶ UNESCO, Museum around the World, 2020.

In this scenario, Italy is no exception. The damage caused by the Pandemic has affected the entire Italian cultural sector. In May and June 2020, Federculture administered a questionnaire to its associates on the impacts of the COVID-19 crisis. The survey was answered by 54 of the most representative cultural institutions in the national sector, primarily active in the exhibition and museum area (44%); entertainment (41%), especially in the Center and North of the country and for the most part Foundations (52%).

Through their answers, we can draw a reasonably precise picture of what has happened in recent months: over 70% of cultural enterprises estimate budget losses of around 40% and 13% estimate losses of over 60%. According to 50% of cultural operators, these losses will result in a reduction in activities or a definitive closure. Only 22% believe that there will be a return to average trust, and 73% fear reducing funds²⁷.

The greatest losses have been suffered by museums, cinema and musical performances, as can be seen from the following details:

- Museums and artistic Heritage in general, after more than two months of closure had an estimated loss of around 80 million euros, i.e. an estimated loss of around 20 million euros per month.
- Cinema, in the first two months of 2020 compared to the same period of the previous year, recorded a -95%. From the start of the lockdown and the end of May, box office loss is estimated in the order of 120 million euros²⁸.
- Music, mainly in the component linked to living performances (Theater, Concert, Dance), has suffered a total setback, with an estimated loss of revenues of approximately 350 million euros. In the music industry, 200 million euros of lost revenues are linked to royalties from music authors and publishers and a decrease of more than 70% in CD and vinyl sales, with an impact of approximately 100 million euros²⁹.

Lockdown measures and social distancing have determined a generalized blockade of creative activities. At the same time, estimates of the economic damage are still partial as the

²⁷ 16° Rapporto Annuale Federculture “Dal tempo della cura a quello del rilancio”.

²⁸ Anica.

²⁹ Assomusica, SIAE.

containment measures, and the blocking of activities continue to be adopted in the entire cultural chain.

The context of uncertainty linked to the health crisis can lead to long-term changes in user habits, and the perception of the danger associated with potentially crowded places could continue to be a deterrent to returning to physical entertainment spaces.

In this context, two elements are fundamental for the cultural industry: on the one hand, the use of the service can hardly be separated from the direct experience. On the other hand, the production process is characterized by professional profiles that are both exceptionally qualified and precarious.

In order to address these problems in the next paragraph, we will see how institutions and cultural organizations are facing the crisis by introducing new measures to support the cultural sector.

2.2 THE RESPONSE TO THE CRISIS

2.2.1 THE ITALIAN RESPONSE

The impact of the Great Lockdown on the economy led governments to react with measures aimed at supporting all sectors most exposed to the crisis.

For instance, in Great Britain, the Art Council established an emergency fund of 160 million pounds (176 million euros) for museums, artists and galleries in the early days of the crisis, intended to save art organizations from bankruptcy. In France, the Ministry of Cultural Heritage has approved an "emergency aid" for 22 million euros to be allocated to the various cultural sectors. In Germany, the government intervened with a package of 50 billion euros, aimed at self-employed workers and small businesses dealing with art and media³⁰.

Similarly, the Italian government is studying measures to intervene in support of the culture sector. The cultural sector has taken into account the numerous requests of trade associations to launch adequate support measures. In August 2020, the Italian government approved a 665 million recovery plan for culture. The approved measures provided for the payment of

³⁰ Symbola 2020 (Io Sono Cultura), Gestione dei Beni Culturali: processi di valorizzazione e governance dopo l'emergenza COVID19.

allowances to workers in the various sectors, from the emergency fund for entertainment, cinema and audiovisual, support hotels and tourism businesses.

Here is a summary of the extraordinary measures:

- Special allowances for workers in the tourism, culture, entertainment, cinema and audiovisual sectors to contain the adverse effects of restrictions due to the coronavirus emergency. Compensation also extended to workers without social safety nets.
- Extension of social safety nets also to seasonal workers in tourism and entertainment and interventions favouring authors, artists, performers and agents.
- Support for culture, entertainment and tourism companies: suspension of payments of withholdings, social security and welfare contributions and premiums for compulsory insurance for those who manage or organize theatres, concert halls, cinemas, fairs or events of an artistic or cultural nature, museums, libraries, archives, places and historical monuments, bars, restaurants, spas, amusement or theme parks, transport services, rental of sports and recreational equipment or facilities and equipment for events and shows, tour guides and assistants.
- An emergency fund has been created for live entertainment, cinema and audiovisual, 245 million euros to support operators, authors, artists, performers and performers affected by the measures adopted for the COVID-19 emergency and for investments aimed at relaunching these sectors. The methods of distribution and allocation established by decree of the Minister for Cultural Heritage and Activities and Tourism, take into account the negative impact on beneficiaries derived from the containment measures of the COVID-19 contagion.
- Vouchers for cinema tickets, theatres, museums and concerts: refunds with vouchers already provided for travel and tourist packages cancelled following the COVID-19 emergency are also extended to tickets for shows, cinemas, theatres, museums and other places of culture.
- Promotion of the image of Italy in the world: implementation of an extraordinary campaign to promote Italy around the world, including tourism and cultural purposes.

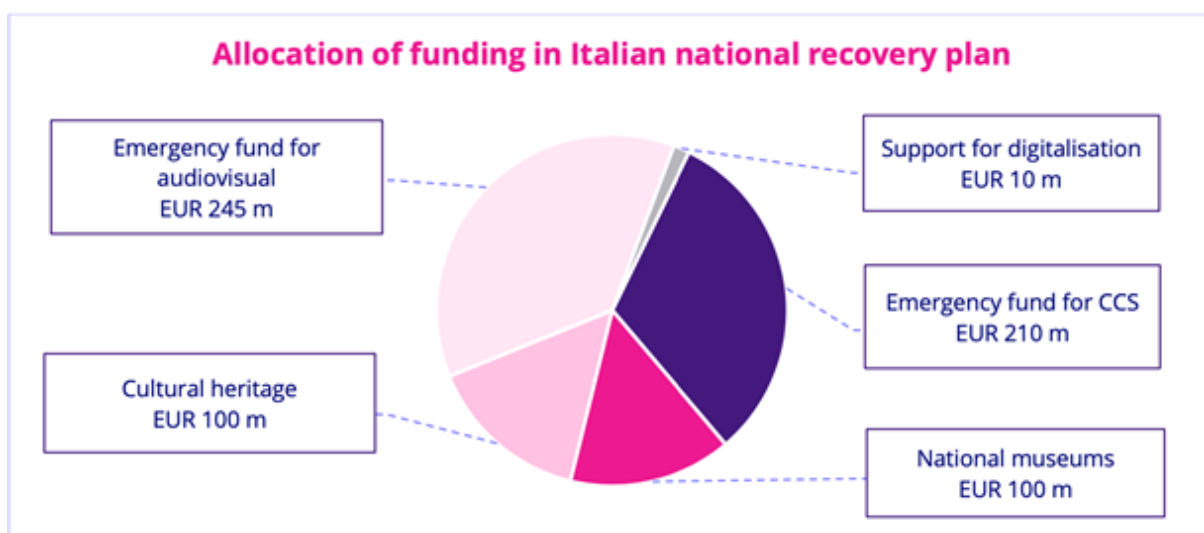


Figure 6: graph elaborated from KEA affairs report³¹

Since the first days of the emergency, MiBACT has also promoted the campaign and the #laculturanonisferma portal: the initiatives have mainly focused on using technological tools to maintain dialogue with the public.

Furthermore, in 2020 the Central Institute for the digitalization of Cultural Heritage, "Digital Library", was established. This office, with exceptional autonomy, deals with coordination. It promotes digitization programs of cultural Heritage under the responsibility of the Ministry, such as the creation of the so-called "Netflix of Culture", a national streaming platform to value the Italian Heritage in the world³².

This public digital platform has been financed with ten million euros and built with the contribution of Cassa Depositi e Prestiti, but private partners can also contribute³³. The goal is to offer the entire Italian cultural offer for a fee, in Italy and worldwide.

2.2.2 THE EUROPEAN RESPONSE

The actions of Member States are complemented and supported by the European Commission, which is adopting policies to address the consequences of the crisis on the cultural and creative

³¹ The Impact of the COVID-19 Pandemic on Cultural and Creative Sector. Report for the Council of Europe, KEA Affairs.

³² Art. 35 DPCM December 2, 2019 No. 169.

³³ An Italian financial institution, in the form of a joint stock company, controlled for about 83% by the Ministry of Economy and Finance and about 16% by various banking foundations. CDP operates as a state bank with the main source of collection of financial resources consisting of all Italian postal savings, amounting to approximately 250 billion euros.

sector. Specific measures are related to Creative Europe, the European Commission's program supporting culture and audiovisual sectors³⁴.

The Creative Europe Program is the primary tool to support the cultural and creative sectors and the only one designed by the EU to support them. The European Commission has adopted the support program to the new issues that the coronavirus epidemic has imposed.

The new budget of 2.24 billion euros for the Creative Europe programme 2021-2027 has been confirmed³⁵. The program will allocate 56% of its budget to the MEDIA sub-program for audiovisual and cinema and 31% to the Culture sub-program for the visual and performing arts. It reflects the share of funding that the two areas have previously received.

A total of € 48.5 million and cooperation projects are the most substantial part of the Creative Europe Culture sub-program. These projects are open to all types of organizations in the cultural sector, supporting the artists, organizations and creative professionals involved.

A farsighted reflection accompanies the creative Europe project on the long-term impact of the new digital fruition methods. The aim is to highlight the online cultural activities in the Creative Europe community, available to culture lovers.

Indeed, with the creation of the European platform for Digital Cultural Heritage, the Commission is committed to supporting the sharing of information and encouraging Europeans to discover the diversity of landscapes, cultures and experiences in Europe through digital tools. The Commission has also promoted a social media campaign on sustainable cultural tourism, "European Culture - Near You".

The technological and versatile role of the cultural sector, represented by new digital services, has helped reinvent the enjoyment of cultural products during the Pandemic, opening up new opportunities for creative expression and expanding audiences.

³⁴ <https://ec.europa.eu/culture/resources/coronavirus-response>

³⁵ Creative Europe programme 2021-2027.

2.3 TOWARDS A DIGITAL CULTURAL OFFER

2.3.1 INNOVATION IN ARTS AND CULTURAL ORGANIZATIONS

The Great Lockdown showed how digital tools in the cultural sector were not exploited to their full potential. Digital tools have enabled organizations to be involved in the digital supply chain, but they often lack the ability to take full advantage of it³⁶.

A cultural lag characterizes cultural organizations; traditional practices often dominate technology-driven innovation. If we compare Schumpeter's creative destruction in manufacturing, we can see how innovations make products, production processes or organizational forms obsolete. Cultural products share the characteristics of service organizations in which innovation has a much broader impact on products, process innovations and management of innovation processes.

The concept of innovation itself is unclear in cultural organizations, mainly as far as these institutions engage, adapt, use and contribute to innovation processes. It is caused by the lack of a systematic understanding of innovative dynamics and a well-defined methodology for the quantitative analysis of innovation processes in the cultural sector. For this reason, *innovation* in the cultural sector has been defined as "soft innovation" (Stoneman 2010).

Hasan Bakhshi and David Throsby (2009) identify at least four broad categories of innovation common to cultural institutions in the creative arts:

- Innovation in audience reach: refers to the generation of new audiences, including through digital technologies such as online collections in the case of art galleries or museums and digital broadcasting in theatre or opera companies.

- Innovation in the development of the art form: cultural organizations can develop the art form in which they operate by encouraging new and experimental work in their programming, not only contemporary but also in new forms of representation.

³⁶ The digital supply chain encompasses the process of the delivery of digital media contents (video, sounds, images) by electronic means, from the point of origin (content provider) to destination (consumer).

- Innovation in value creation: the search for new ways to measure the economic and cultural value created for the public and stakeholders to translate them into terms that policymakers, funding agencies and private investors can relate to for their investment choices.

- Innovation in business management and governance: as highlighted in the first chapter, strategic management in the artistic or cultural area has peculiar aspects; addressing these challenges requires adopting innovative methods of cultural management, including the use of new value-oriented success measures above.

A planning tool to understand the strategic dynamics could be Ansoff's Growth Matrix, in which four main options to expand and protect a market are presented.

Digital technologies enable arts and cultural organizations to achieve a gradual increase in audience and, in some cases, become major broadcasters of public service content (DBIS, 2009). The digitization of the cultural sector can be placed in the market development or the diversification quadrant. Culture organizations can plan through digital tools innovative ways to broaden the demand and interact with audiences, even without introducing innovative contents³⁷. On the other hand, the diversification quadrant is the most challenging option as it is necessary to simultaneously develop new markets and disseminate new interactive contents and products.

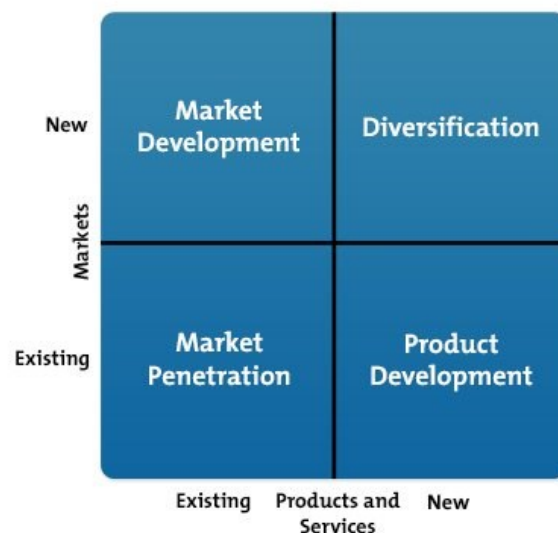


Figure 7: Ansoff's Product Market Matrix

³⁷ For example, the representation of an opera on a digital format could be considered part of the conventional operatic repertoire in terms of content, but the staging on an innovative platform that takes into account the use of new tools (effects, direction and scenes) and leads to an interaction with the public in new ways never realized before cannot be classified as non-innovative.

However, cultural organizations show different degrees of understanding of how digital tools can impact the degree of innovation in different ways depending on knowledge, skills and competencies.

A valuable report to better understand the Arts Council England commissioned these dynamics at MTM London for the Digital Culture program. The report identifies three levels of organizations according to their degree of digitalization³⁸.

1. Digital creative organizations that have digital media at the centre of cultural production (e.g. organizations supporting artists for work in the media and digital arts) support creative practice involving digital technology and embodying digital content and delivery.

2. Multiplatform cultural institutions embrace digital media for both audience engagement and creative practice (e.g. organizations that offer online content on live programming or an integrated shop). They are more digitally evolved with a website offering standalone online services, such as a virtual venue, archive or online collection, in addition to their live offerings.

3. Traditional arts and cultural organizations that mainly use digital tools for marketing their live offerings.

In particular, organizations use digital media primarily as a tool to market their live offering, and they offer a marketing site with limited functionality and with a minimum level of digital engagement.

In Italy, according to the survey by the Observatory on Digital Innovation in Cultural Heritage and Activities of the Politecnico di Milano, "From the emergence of new paradigms for culture", the majority fall within the third domain. In particular, among 430 cultural organizations, only 23% have a system of the online ticket office, and 86% of revenues comes from the sale of tickets at the physical ticket office. Furthermore, 85% of organizations have a website but with a limited range of services available. Finally, only 24% of cultural institutions have a strategic plan for digital innovation, and 49% have an internal staff or external consultants, but only 12% have a dedicated team.

At the same time, during the lockdown, the challenge for cultural organizations has been to become "digital organizations" to promote and sell their cultural products online. In many cases, an absolute dematerialization of the cultural and creative product has been possible, thanks to

³⁸ Digital Culture, MTM London, How arts and cultural organisations in England use technology (2013).

a production process made through online access. Actors in the traditional arts and cultural segment have reacted by conveying their traditional offer in entirely new ways, even working in new ways (in smart working for 85% of institutions) to keep the relationship with users alive.

In the museum field, the production of virtual tours, live broadcasts or ad hoc programs, accessible on-demand, has gone everywhere for well over 50% of the total cultural proposals that can be used remotely. The Sistine Chapel, the Vatican Museums, the Pinacoteca di Brera and other Italian museums also provided additional services.

Other initiatives were promoted in the performing arts industry, such as the Donizetti Opera Streaming Festival offered by Donizetti Theater in Bergamo.

The presence of cultural organizations on social media has also increased. The posts published have doubled compared to those of December 2019, and the number of followers of cultural institutions accounts has increased. In particular, the number of users on social pages of museums showed the most significant growth on Instagram (+ 7.2%), followed by Facebook (+ 5.1%)³⁹.

Moreover, according to the latest research, 76% of cultural organizations is present on at least one social channel, 45% are on Instagram compared to 26% of 2019. Some institutions are also starting to experiment with TikTok⁴⁰, such as the Uffizi Galleries⁴¹.

Finally, the health emergency has prompted many organizations to leap from the third to the second category of the Cultural Framework by using digital tools and practices.

The adoption of new digital tools and the supplementary offer have been soon perceived as additional ways to enjoy arts and culture products. Indeed, 96% of actors who have activated online services declare they intend to keep them in their schedule even after the crisis has been entirely overcome.

These changes involve serious strategic objectives and the development of more suitable business models to serve these objectives:

- Creative practices: use the online presence not as an end, but as a means to integrate the offer and propose experiences of more excellent quality and value to potential users;

³⁹ Osservatorio Innovazione Digitale nei Beni e Attività Culturali del Politecnico di Milano (2020), Il ripensamento in chiave digitale dell'ecosistema culturale: nuovi modelli e fattori abilitanti – 27 maggio 2020.

⁴⁰ TikTok, also known as Douyin in China, is a Chinese social network launched in September 2016, initially with the name musical.ly. Through the app, users can create short music clips (15 or up to 60 seconds) and possibly change the playback speed, add special filters and effects to their videos.

⁴¹ "From the emergence of new paradigms for culture". Digital Innovation Observatory in Cultural Heritage and Activities of the Politecnico di Milano.

- Public engagement and marketing: generate new demand through new communication strategies, intercepting the needs of an increasingly segmented market;
- Digitalization and distribution: transform the business model by using activities to create contents, products and services that integrate ticketing as a source of revenue.

New digital strategies can also play a key role in creating value for arts organizations that operate under a monopoly regime—for example, increasing the attractiveness in allocating funds for symphony orchestras or large theatres in metropolitan centres.

2.3.2 CONNECTING WITH AUDIENCES DIGITALLY

What does "connecting with audiences digitally" mean for cultural organizations such as theatres, museums or archives? We can refer to three aspects to interpret this concept (based on McCarthy and Jinnett, 2001):

- expansion of the audience, or the acquisition of a more significant share of traditional participants but also new participants with the same tastes;
- deepening of the audience, the intensification of the level of involvement of the participants - active and passive - with the art form itself;
- diversification of the audience, finding new groups of consumers with different tastes who otherwise would not participate.

The Art Council of England (2011) defines the term audience development as "... The activity undertaken specifically to meet the needs of existing and potential audiences and help arts organizations develop ongoing relationships with the public".

Cultural organizations compete for cultural and entertainment activities on which consumers can spend both money and time. Therefore, new technologies and marketing methods to find new ways of presenting the cultural product can improve the competitive advantage (Andreasen and Kotler, 2002; McNichol, 2007).

Digital trends can be used by arts and culture organizations to develop new creative practices and connect more effectively with the audience. These tools include Social media, audio/video

streaming content, Internet TV, Virtual Tour, user-generated content and online archives. It is essential to analyze these tools for their impact on the business strategy of organizations and their link with the creation of revenues.

Social Media

Social media is primarily about promoting and disseminating contents to an organization's live events or offers, and it is linked with the ability to convey useful information and maintain dialogue with its community. Digital platforms such as Youtube, Facebook, Instagram, Twitter and LinkedIn make it possible to reach various stakeholders in the network of organizations: public, artists and other organizations, professional contacts, and funding bodies and academic institutions. Many organizations are increasingly concerned with finding better communication strategies and new ways to engage the public with social media.

Audio / Video streaming contents

Multimedia streaming is a tool that is broadcast and presented to an end-user by a provider. Live streaming is transmitting content over the Internet in real-time and requires some form of multimedia source (such as a video camera, audio interface, screen capture software). An end-user can use their media player to play digital video or digital audio content before the entire file is streamed through streaming.

From an organizational point of view, the impact on the public depends on the regularity of production, the sharing of content and the public's willingness to use the chosen format. The websites of many organizations have forms of audio/video content to promote their events and live performances, ranging from previews of events or exhibitions or interviews with artists. These tools are easy to use but can present different levels from a qualitative point of view. For example, users whose Internet connection does not have sufficient bandwidth may experience interruptions, delays, or slowdowns in buffering content.

At the same time, the Internet TV platform allows organizations to stream longer, higher quality video programs or online channels. Internet TV offers arts and cultural organizations opportunities to create cultural programs to be broadcast on television networks or digital channels, enabling them to reach a wider audience. Implementing these programs involves partnerships with popular streaming services including Netflix, Disney +, Hulu, Prime Video, YouTube, and other sites that broadcast movies and TV shows; Apple Music, YouTube Music and Spotify, which stream music; and Twitch's live video game streaming site.

Partnerships allow the construction and exchange of digital knowledge and skills by creating artistic and cultural channels, with new possible income streams for the cultural sector (Art of Digital, 2011). However, due to the increased bargaining power of platforms and broadcasters, partnerships are often seen by arts organizations as a threat linked to the risk of eroding their revenues.

Virtual Tours

A virtual tour is a simulation of an existing place, usually consisting of a sequence of videos or images. It can also use other multimedia elements such as sound effects, music, narration and text.

It differs from using live television to influence tourism as virtual tour videos are documentary footage shot in which the camera continuously moves forward through an urban or natural area. The effect is to allow viewers to experience the places they would see and the sounds they would hear if they travelled along a particular route at the same speed as the camera. The advantage is that one or more narrators or on-screen guides can provide insights into the area's cultural, historical or architectural aspects.

The expansion of Internet video to a new computer, tablet and smartphone devices allows video-based virtual tours to grow in popularity. However, capturing high-quality video requires a lot of specific technical skills and equipment and viewing video over the Internet requires more bandwidth. Due to these difficulties, the task of creating video-based tours is often left to professionals.

From the point of view of arts organizations, a virtual tour must be accessible from anywhere. The leading solution is a web-based virtual tour, using various materials such as that obtained from video, text and still images in interactive web content for a more engaging experience. There are many ways to collect data in mixed web content, for example, by using Rich Content Builder (Java applet or Adobe Flash as two examples) or a web content management system. Virtual walks allow users to experience images and sounds of places they may not have the time or financial or physical resources to visit. In addition, virtual walks generally do not require virtual reality glasses or headsets of the type used by gamers. Nevertheless, it is possible to create 3D virtual tours using 3D reconstruction, which may require such tools.

User-Generated Content

User-Generated Content (UGC) shows the contribution made by the online public in the decision-making process of organizations through participatory projects, competitions, feedback and surveys.

User-Generated content allows more excellent dialogue and public involvement by facilitating the construction of a more inclusive creative community. For example, Services like Flockler and Pinterest help organizations display Instagram images, Facebook posts, Tweets, YouTube videos to increase time spent on the site and drive user participation.

Online archives

Online archives offer other opportunities for the public to research and learn about an art form, through collections of digitized materials, including websites, software applications/games, music, films/videos, images and books. Archives can also act as a database for a physical archive or collection.

For instance, the "Digital Library" project launched by MiBACT is based on the principle of the digital archive to facilitate access to knowledge for users, artists, organizations and institutions.

For arts organizations, accessing and sharing content is an opportunity to disseminate their products and generate revenue through subscription or membership models.

Digital tools involve a really wide range of possibilities that artistic and cultural organizations must consider in order to become digital organizations. It depends on the role that digital will have within an organization and on the competencies to produce contents and monitor trends on these platforms. Other tools are: mobile apps, augmented reality, QR codes, games, but these will not be included in the research.

Digitalization implies some challenges for cultural organizations, including new forms of public engagement through the production of contents and the ability to improve the digital experience from phase to phase, intercepting the needs of an increasingly segmented market.

2.3.3 A NEW DIGITAL ARTISTIC EXPERIENCE

Studies on the concept of experience appear in both marketing literature in general and art marketing literature. In particular, the attributes of cultural products are linked with tangible and intangible aspects that can be associated, for the most part, with aesthetic ones, such as the search for meaning and beauty.

The symbolic meaning, in particular, is a prominent feature on which the arts build and support customer identity. In addition, cultural consumption involves a crucial role of emotions, for example, the critical role of nostalgia in cultural consumption and its effect on consumer experiences (Schindler and Holbrook 1989, 1994, 2003).

Therefore, in art marketing, it is essential to distinguish the so-called aesthetic experiences, the mental interactions between a person and the art product and service experiences, which can involve a wide range of activities surrounding an aesthetic experience.

This distinction has led to surveys on the concepts of quality perception, satisfaction, and loyalty in the arts. For example, research in the fields of museums (Goulding, 2000; Joy & Sherry, 2003a) and of the performing arts (Carù & Cova, 2005; Hume, Mort, Liesch, & Winzar, 2006) regarding the importance of peripheral service elements suggest that managers should broaden their strategic focus beyond the essential artistic product. It is what Aurier and Passebois (2002) define as a contextualized aesthetic experience.

Research suggests that market forces favour a growing role for cultural consumers as active participants. Carù and Cova (2005, 2006) show how consumers can participate in creating an aesthetic experience by reducing the perceived distance between them and a work of art, encouraging the elimination of the boundary between production and consumption.

Nakajima (2012) argues that the emergence of the Internet and digital technologies have helped to blur the distinction between producers (artists) and consumers (public). Traditional linear and push-type strategy have been overcome with the spread of the Internet that has created a new paradigm.

Technological change has favoured new co-creation practices thanks to new touchpoints (social media advertising, mobile apps). New forms of participation can broaden the conception of those who can produce art by creating interactive art forms and reshaping the arts' consumption as a shared experience with a specific meaning. Users themselves can participate in the decision-making process of arts organizations, not only by sharing their ideas but in some cases by becoming collaborative prosumers⁴².

The impact of the Pandemic has amplified all these trends. As we underlined, more and more organizations are now led to approach users by actively engaging them in the construction of new cultural experiences.

Digital communication platforms play a crucial role in the level of engagement⁴³, allowing for more private experiences, in which an organization's integrated touchpoints can satisfy multiple

⁴² The definition collaborative prosumer recognizes that roles of producer and consumer have become blurred.

⁴³ Engagement has been defined by Rothschild in his studies on consumer behavior, as “a state of motivation, excitement or interest” (Colbert, 2000).

audiences needs: provide information, access to content on a website, access to the backstage of artists or following them on Facebook or Instagram.

The diagram below offers a framework on how engagement and interactions increase across the different levels of contact between customers and arts organizations.



Figure 8: engagement pyramid

1. **Access / Information:** it occurs thanks to the customer's contact with web pages, blogs, social media, offline advertising. These tools are used to provide information on organization, events and schedule. According to their aesthetic preferences, clients filter the opportunities and plan participation in an event or purchase a product.
2. **Learning / Testing:** organizations provide richer content through digital platforms for learning and developing knowledge and skills regarding the art form. The client watches a performance or video preview online to decide whether to attend a live show.
3. **Experiencing / Emotions:** after purchasing a cultural product, digital platforms can offer a new cultural experience through digital tools in which interactivity can play a vital role in customer engagement through new art presentations and innovative online performances.
4. **Sharing:** at this stage, customers can be encouraged to share their experience on social media and spread contents proposed by cultural organizations to encourage other people's participation. The client follows the organization on social media channels, blogs or podcasts and can also subscribe to the newsletter.

5. Creating: this last phase implies a higher level of engagement. Organizations can encourage the client to create works of art through interactive platforms, games or User-generated contents.

This framework allows arts organizations to visualize the level of online audience engagement, helping them to develop "meaningful connections" with clients. Engagement increases as the level of digital development of the organization and the intensity of participation increase.

This tool can be seen as part of a theoretical framework on customer relationship management where loyalty, satisfaction and willingness to re-purchase are the key aspects. Organizations need to examine the digital service environment with superior quality to induce the customer buyback process.

For example, enthusiasts can be seen as loyal to a particular organization when they subscribe year after year; their motivations are related to the main product. At the same time, entertainment seekers are less involved, focusing primarily on the quality of services.

The perceived quality of the core product and the service landscape is associated with quality relationship, which plays a crucial role in identifying with the organization and increasing customer satisfaction (Swanson & Davis, 2012). Strong identification with the organization leads customers to recommend it or become a subscriber or donor.

Engagement and traffic can then be measured by analyzing the level of shares, comments or likes. The organization can use this feedback to improve their digital strategy and customer experience⁴⁴. At the same time, feedbacks can help rethink the relationship between organizations and the public according to a new logic in which the public itself can learn, interact and create, ensuring a longer and more profitable relationship with an organization.

CONCLUSION

In this chapter, we addressed the impact of the COVID-19 crisis on the cultural sector and how the institutions are responding through different measures. We focused on the specific funds available for the cultural sector thanks to the Creative Europe projects platform and the recovery plan for culture. We analyze the response of the cultural sector to the crisis by focusing on the new trends in cultural organizations, the dynamics of innovation, and the Pandemic implications on levels of digital understanding within cultural organizations.

⁴⁴ Customer experience is "the internal and subjective reaction of the customer in the face of any direct or indirect contact with a company" (Meyer and Schwager, 2007, Understanding customer experience, Harvard Business Review).

The chapter was concluded by discussing the impact of digital tools on the consumer's experience and the level of customer engagement.

Finally, cultural economists are also concerned with studying the mechanisms that regulate prices in the arts. Price as a marketing mix variable for cultural organizations has received comparatively little attention from marketing researchers.

Research has focused on determining which strategy produces the best result regarding reference price: a minimum price, a maximum price, a suggested price, or an internal price (i.e. no proposed price).

In the next chapter, we will study digital economic models which can be implemented in cultural organizations. At the same time, the Uses and Gratification theory approach will help us explain why people purchase online products and services. The theory will also be helpful in the interpretation of the survey we have devised.

Chapter 3

DIGITAL ECONOMIC MODELS: A USES AND GRATIFICATIONS APPROACH

INTRODUCTION

So far, we have focused on the strategic aspects related to the challenges posed by the digital. As we have seen, digital tools can play a fundamental role in cultural sectors to broaden and engage the public in different ways.

In general, the dissemination of artistic content online has occurred on social media through file-sharing platforms, such as Youtube, Facebook or Vimeo. These platforms are widely available to organizations and artists for promoting their work online for free, but they cannot "monetize" cultural products.

The need to find new digital economic models for cultural organizations has increased with the pandemic and with the importance to become digital organizations and generate new revenue streams.

This chapter will examine which digital business models are emerging to support new forms of production and dissemination of contents. The term "business model" refers to an organization's plan for the products or services the company intends to sell, the target market and expected expenses, and how to make a profit.

Digital methods have not yet reached a well-defined standard in cultural organizations. Some of them may not be appropriate for many smaller, non-profit organizations whose goals are directed towards learning, producing high-quality content and supporting artists, rather than increasing sales and web traffic.

Our analysis can help organizations and institutions adopt the most suitable digital models in order to cope with the economic crisis, widespread cuts, and sustainability. Making use of the literature on digital economic models, we intend to discuss their applicability to cultural organizations. Some of these models are web ticketing, membership and the donation-based model.

Finally, we will introduce the Uses and Gratifications Theory (UGT) to understand the psychological factors that determine which digital models can best be implemented for the online purchase of cultural products. In particular, we will investigate the factors that can influence people's intentions to watch and consume online cultural products. The analysis will

be helpful to define the questionnaire and identify the consumption intentions of users to purchase, subscribe and offer virtual donations to cultural organizations.

3.1 DIGITAL ECONOMIC MODELS

There are several models applicable to cultural organizations, and in this chapter, we will focus on those most relevant to our analysis. In particular, new revenue streams in the culture sector include e-commerce and web-ticketing systems, subscription and membership models, crowdfunding and the donation-based model. Such methods provide helpful information on ways to generate new income online.

3.1.1 E-COMMERCE AND WEB-TICKETING

E-commerce and web ticketing are one of the most important sources of income for cultural organizations. During the lockdown, the guidelines of governments have alternated phases of prohibition and reopening of cultural organizations to limit the effects of the infection.

The sale of tickets for digital events through online booking services can generate a stream of revenues for cultural organizations even in the phases of physical closure. During this period, organizations have also offered new online products and services, as seen in previous chapters. For a web-ticketing system, the optimal accessibility of the website and effective integration of the booking system to facilitate the purchase of tickets for users are essential elements.

Before the lockdown, only 23% of cultural organizations had implemented new website features to withstand more significant user traffic and easy access for users. During the pandemic the online offer has reached 50% of cultural organizations, and it is progressively growing⁴⁵.

Other aspects concern the site's characteristics, such as the design and security of the payment system. The latter is linked with developing an online payment and delivery system through which to manage the income stream generated by ticket sales. It requires the generation of electronic tickets and credit card processing systems.

The signing of partnership agreements with online ticketing services, such as TicketMaster, VivaTicket or ArtTickets, can be very advantageous to expand the accessibility of the offer.

⁴⁵ Observatory on Digital Innovation in Cultural Heritage and Activities of the Politecnico di Milano, "From the emergence of new paradigms for culture" (2020).

There are different systems on the market with different functionalities at varying costs, based for instance, on a fixed price or on actual sales.

The cost of the platform covers box office management fees, customer support to answer all questions, and marketing to find new customers for an average of € 0.65 per ticket. Price differences may vary depending on the types of pricing structures:

A flat rate per ticket (e.g. £ 0.50, \$ 0.65, € 0.60) makes things easier and allows for easy planning. It may be very convenient if the higher ticket prices is not affected by the percentage of the price.

- A percentage per ticket (e.g. EU 3.5%): even if this pricing structure is simple, these commissions can increase the fee per ticket for tickets at higher prices.

- A flat fee plus percentage (e.g. EU 3.5% + € 1.59): These fees give all the benefits to the platform and fewer benefits to the event organizer. They also make cost calculations more complicated.

- A monthly fee (e.g. € 99 per month for 250 tickets) for a smooth sales flow throughout the year. These packages can be of great value and keep things simple.

As payment processing fees are generally reasonably constant across platforms, the ticket platform fee is critical. Careful planning is critical to find the system that meets product features, budget needs and functionality requirements. Website accessibility must be applied effectively to all aspects of the service, taking into account the type of ticketing integration platform.

The implementation of an online ticketing system offers many opportunities for cultural organizations to gain additional audience insight. It is possible to facilitate the primary segmentation method on bookers and collect additional data such as age, gender, postcode during the booking process.

The collection of data requires customers' consent and their permissions to allow organizations to conduct surveys on their online and offline experience. Organizations must ensure the integrity and confidentiality of data processing, and adequate security is required so that data is not accessed, damaged or shared illegally. Therefore, the web ticketing payment system must meet the privacy policy on the details and purposes of the data collected from customers.

Managing an online ticketing system requires an overall effort for the entire organization and potentially requires new resources, knowledge and skills. A new payment technology can be a completely new concept for the organization, and it is essential to foster effective organizational learning for traffic management and web ticketing systems. However, in the research, we will assume that art organizations create their digital platform, excluding the hypothesis of partnership with other platforms.

Finally, a fundamental issue concerns the price structure, which must be flexible for visitors by offering different modes of use. For example, organizations can offer free admissions to visitors and set a variety of different prices, depending on the concession or the size of the group and use. As we will see in the next section, it is essential to examine the possibilities of pricing the systems and integrating the business model.

3.1.2 SUBSCRIPTION AND MEMBERSHIP MODEL

The subscription and membership model is becoming a standard for cultural organizations to generate income online. In particular, users who want to take advantage of a service pay with a subscription for a year or monthly for different service levels, standard and premium. Subscriptions vary in price and amount of benefits.

Cultural organizations may implement similar membership systems through partnership agreements with platforms such as Marquee TV⁴⁶ or developing their platforms. By accessing these services, organizations create a membership system to allow special access to priority tickets, newsletters, professional networks, directories and other resources. Many organizations are supported by a strong network of subscribers, which allow them to fund cultural organizations and artists.

However, it is necessary to specify that through payment, non-profit organizations could limit access to online content and access to knowledge. This aspect can be considered exclusive or elitist, but a price-calibrated membership model can be an additional source of income for an organization.

⁴⁶ Marquee.TV is a subscription streaming service for art and culture launched in 2018, specializing in dance, ballet, opera, theater, music and documentaries. Marquee.TV is based in London with offices in New York and is available to stream in the UK, US and Canada with plans to expand worldwide. The service is available on iOS, Android, Apple TV and Amazon Fire devices. The company shares analytics with their content partners, showing them how many viewers and ticket purchases their productions receive.

A theoretical version of the business model applied in services such as YouTube and Spotify allows us to explain the economic model that underlies these platforms and analyses its applicability to cultural organizations. Given its importance and diffusion from the applicative point of view, we will concentrate more on the theoretical explanation of this model.

The original model, called the "freemium model", is based on the concept of a "two-sided market"⁴⁷ in which two distinct groups of agents interact with each other using a platform or an intermediary⁴⁸. The decisions made by agents belonging to one side of the market affect the benefits of agents on the other side.

This model with necessary clarifications can also be helpful for arts organizations. We will apply the model developed by Thomes considering the specificities of the cultural sector and artistic products.

In addition to potential subscribers, some companies ask for advertising space on the platform in the original two-sided market model. The most critical assumption concerning the objectives of our analysis concerns the absence of advertising.

We are considering the educational and social objectives of many non-profit cultural organizations. Our model pays attention to links between subscribers and organizations platform, as shown in Figure below.

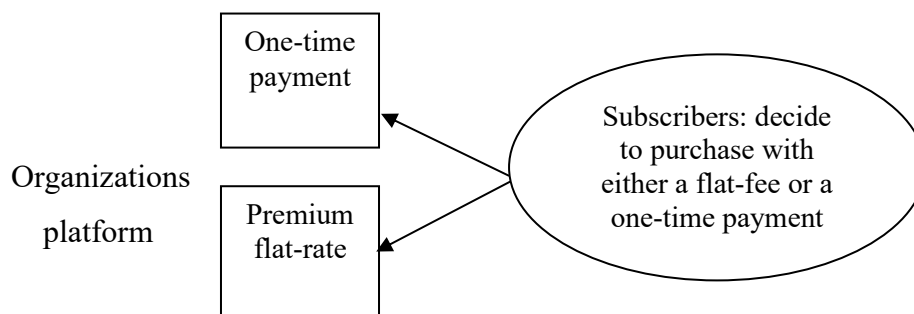


Figure 9: Subscribers choice

The model analyzes a service that offers its subscribers two products with different business models:

⁴⁷ The notion of "two-sided market" was introduced by Rochet and Tirole (2003) and Armstrong (2006).

⁴⁸ An Economic Analysis of Online Streaming: How the Music Industry Can Generate Revenues from Cloud Computing. ZEW - Centre for European Economic Research Discussion Paper No. 11-039, Tim Paul Thomes, 2011.

One-time payment: a one-time payment is a way to make a non-recurring payment on the customer account. Once registered, users can pay each time for the single product they want to use through this system. This assumption is coherent with the growing trend of past payment services offered by many organizations and platforms, such as Donizetti Opera Streaming and Marquee Tv.

Premium flat-rate business: this service is offered against the payment of a monthly or annual flat rate as a source of financing; the main feature considered in this model is the higher quality of the service.

The interactions between agents can be described with a two-stage game:

1. In the first stage, the organization platform reveals the monthly flat-rate (PB) to access the premium service and the (op) one-time payment price;
2. In the second stage, potential users (m) decide whether to subscribe to the premium or purchase through a one-time payment service.

The model can be solved by backward induction by analyzing first the behaviour of the users, then that of the organization platform which offers the service. Users decide to purchase the product on the basis of the one-time payment price (op) and the subscription price (pb).

Moreover, they may also refuse the service offered by the platform without any purchase decision.

In the model description, it is then assumed that all consumers are homogeneous except the parameter θ , which measures their passion for the artistic product and is assumed to be uniformly distributed in the interval $[0,1]$. This assumption allows us to talk about the number of individuals who make a choice. Finally, vB and vC respectively indicate the utility generated by the premium service and the one-time payment, where $vB > vC$ and the difference in utility $h = vB - vC$.

On the basis of the following assumptions, the utility of each consumer will be as follows:

if the individual does not consume: 0

if the individual purchases through a "one-time payment": $\theta vC - op$

if the individual purchases the premium service: $\theta vB - pb$

Given the uniform distribution of individual preferences, the indifferent individual between the premium service and the one-time payment service is:

$$\theta_1 = \frac{pb - op}{h}$$

while the indifferent one between not consuming and one time payment service is:

$$\theta = \frac{op}{VC}$$

It can be seen that as the amount op and the difference in utility n increase, the number of subscribers to a premium subscription increases. On the other hand, the percentage of potential users who do not use the service θ grows with increasing price op and a decrease in the utility of the service offered. Each consumer will choose one of the three behaviours depending on personal preferences.

The demand function for each business model is derived from the number of potential users with the percentage of users who choose the business model.

$$D_c(pb, op) = m(\theta_1 - \theta) = \frac{m(pbvc - opvb)}{Vch}$$

$$D_b(pb, op) = m(1 - \theta_1) = \frac{m(n + op - pb)}{h}$$

The demand D_c depends positively on the price PB and negatively on the price op and the difference in value in terms of utility h between the two services offered. Regarding the demand D_b , the opposite considerations can be applied for these variables. An increase in op has a double effect; it reduces D_c as users with a lower level of theta passion will consider it more appropriate not to take advantage of the one-time payment; instead, the D_b demand for premium service is high theta will increase.

Therefore a key factor to consider given our assumptions is the one-time payment price. The optimal business model will depend on a correct price calibration, in particular of op . For low levels of op range $[op_{min}; op_1]$, the revenues will be generated through the one-time payment service. Vice versa, in the extreme case of op range $[op > = pb]$, the proceeds will derive from the premium subscription.

However, the assumption that consumers are homogeneous leads us to conclude that, in the long run, the platforms will converge towards a mixed business model, which is advantageous from a welfare point of view. It is possible since the one-time service can be seen as a third choice which has two positive effects: it generates utility for users who would choose not to consume with high pb , they could instead do so by choosing the one-time option; consumption increases the possibility of choice, allowing platforms and artists to obtain revenues that would not be generated.

Finally, in the financial projection, organizations must consider the key factors, including the number of purchases made by customers, but should also include the conversion rate on each offering.

For example, if cultural organizations convert 20 out of 100 people who visit the webpage to subscriptions with € 59 for three months and, at the same time, convert 25 out of 100 people on a € 30 amount for one-time payment for, let us assume an average of 2 online products for three months, the total value would be € 1180 (for the subscription) and € 1500 (for the one-time plan)⁴⁹. This emphasizes the fact that cultural organizations must optimize their strategy according to their offer, by implementing an effective pricing policy.

3.1.3 THE DONATION-BASED MODEL

The donation-based model is becoming increasingly popular. An example is the Twitch online streaming platform, with millions of active users every day and steady growth in donations⁵⁰. In the business model, donations represent the primary source of revenue for organizations. The

⁴⁹ The example has been applied to the pricing choices made by Donizetti Opera Streaming in 2020.

⁵⁰ Twitch.tv is a livestreaming platform owned by Amazon.com. It was launched on June 6, 2011 as a spin-off of the Justin.tv generic streaming platform. The site primarily allows video game streaming, and was an industry leader in broadcasting of eSports events and competitions.

twitch business model helps show how a donation-based model can generate additional revenue for cultural organizations.

Organizations provide products to customers at no mandatory cost, and customers can make voluntary donations. The donations are then divided between the companies and the platform, if any, with an agreed fixed fraction. Organizations can renegotiate the percentage over time with a larger share of donations revenue based on their performance. Viewers can donate directly to organizations that can set minimum donation amounts (MDA).

Information on the functioning and optimization of these platforms can be analyzed with the research conducted by Tang & Huang 2018⁵¹, which can be helpful to cultural organizations.

The platform decides on a donation-split-fraction (DSF) which corresponds to the fraction retained by the organizations. Organizations then decide whether to participate in the platform and choose their service attributes considering customers' preferences. In the study, demonstrations show that, in a state of equilibrium, a larger DSF leads to more substantial holdings and a better match with customer preferences.

However, the determinants of user donations are linked with the choice to set minimum donation amounts (MDA). Research shows that customers tend to make donation decisions according to reciprocity gains, such as reputation and social status⁵².

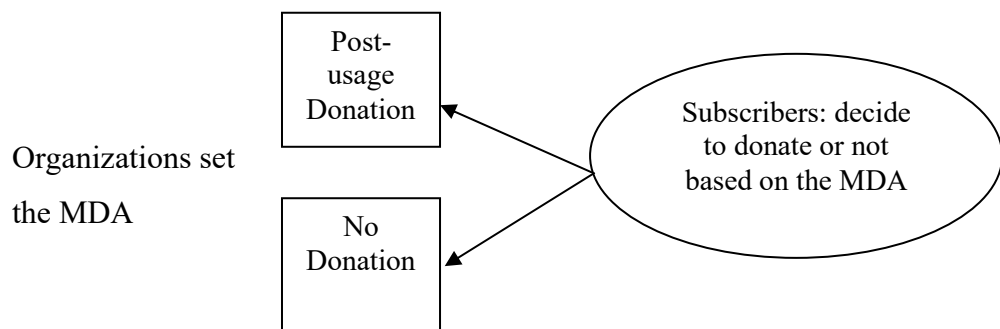


Figure 10: Donors choice

A recent study by the University of Chicago Booth School of Business (Urminsky & Goswami 2016) examined the effects of minimum donations amounts on donation levels. What they discovered is intuitive: if the amounts are too high, the organization get fewer but higher donations; if amounts are small, the donations are more significant in number but of inferior

⁵¹ How to earn money in Live Streaming Platforms? A study of Donation-Based Markets, Tang & Huang 2018, Hong Kong School of Science and Engineering.

⁵² "Donors to charity gain in both indirect reciprocity and political reputation". Proceedings of the Royal Society London B, 269, 881-883. Manfred Milisky, 2002.

amount. Neither approach can guarantee to raise more overall donations than might have been expected. Setting a higher suggested amount could discourage people - people who could have attended if a lower amount was suggested - from donating.

Urminsky & Goswami suggest that two different psychological effects co-occur.

First, if a more significant amount is suggested, people tend to donate more, even if they do not donate the suggested amount. The default setting changes their frame of reference.

For example, if the suggested amount is € 200, then a donation of € 100 may seem like a better option than a donation of € 50 because it is closer to the default.

Second, it seems to be more beneficial to leverage the principle of reciprocity linked to the benefits of the service by setting the MDA to a lower value. Setting a low default value increases participation because it validates a small contribution from a wider audience of users. At the same time, donors will prefer to donate a higher amount than the one set.

3.1.4 CROWDFUNDING AND FUNDRAISING

Crowdfunding offers additional opportunities for arts organizations to generate revenue through online donations. Platforms such as Kickstarter available in the US and Italy, and WeDidThis provide an innovative service to raise funds for online projects. In particular, these platforms help develop fundraising campaigns shared through social media to broaden the potential users who will offer donations. They offer a system for processing donation transactions on which they charge a fee of the amount.

The execution of projects depends on the number of donations raised, ensuring sufficient funds for a project. Crowdfunding is a valuable tool for small innovative projects of single organizations or individuals that cannot cover operational costs.

Fundraising events require large campaigns and much greater audience engagement with more significant amounts of funding. Through this model, the public becomes an active stakeholder within a project and on the basis of the amount donated they will receive gifts such as free tickets for an event or the opportunity to enjoy a limited edition of a work related to the project.

One fundamental aspect should be clarified: crowdfunding is often confused with fundraising. Fundraising uses crowdfunding to raise funds but involves seeking long-term support for an organization, building strategies, plans to raise awareness among donors and get them involved in the project.

In general, organizations may implement different donation ranges for financing the project with different amounts, and each amount corresponds to a "gift" for the supporter. For example, with 10 euros, the donors are mentioned in the group of financiers, while with 500 euros, donors are publicly thanked, with 1000 euros, they are publicly thanked and can participate in the show's organization. These benefits are at the discretion of the project owner.

Once the project has been supported, donors do not abandon the organization but tend to become loyal and donate for many years. They are close to the organization, and in some cases, they decide to participate in the initiatives as volunteers, or others, they ask to meet the beneficiaries in person. Fundraising brings about a significant factor: relationships. People are fundamental within fundraising.

3.2 USES AND GRATIFICATIONS THEORY: A NEW ARTISTIC APPROACH

The Uses and Gratification Theory (UGT) suggests that people's behaviour on the internet is influenced by the extent to which their needs are met (Zolkepli and Kamarulzaman, 2015). This approach differs from classical theoretical ones because it considers the public as active users and not passive receivers of information.

Traditional media effects focus on "what the media does to people" and assume that audiences are homogeneous. Instead, the Uses and Gratifications theory refers to "what people do with the media" (Katz, 1959), taking into account the personal needs of the public.

The basic assumptions of the theory, born in the fifties, were set out in a study by Katz, Blumler and Gurevitch in 1974, and according to the UGT, many objectives of online products can be derived from data provided by individual members of the public. In other words, people are sufficiently aware of pointing out their interests and motivations or recognising them after an intelligible and familiar request. This perspective provides a broader framework for understanding the processes by which users seek information or purchase content selectively, commensurate with their needs and interests.

Over time, researchers have ranked various gratifications to find the best way to explain specific media (Ruggiero, 2000). In particular, "each important part of the research on uses and gratifications has produced its classification scheme of audience functions" (Katz, Blumler and Gurevitch, 1973-1974, p. 512).

As new categories are formed, researchers apply UGT to classify each new media or technological product and discover more about consumer motivation or gratification (Ruggiero,

2000). For instance, UGT has already been used to explain why people stream video games on platforms like Twitch (Sjöblom and Hamari, 2017).

Studies by Katz and his colleagues help us to create a theoretical basis for building our uses and gratification approach linked with cultural products.

The aspects linked with aesthetic needs in cultural consumption represent a fertile ground for cultivating our understanding of consumer motivation.

First of all, an aesthetic experience is autotelic, intrinsically motivated and consumed as an end in itself (Hirschman and Holbrook, 1982), in contrast to consumer experiences, which may be estotelic or motivated by an external goal (Csikszentmihalyi, 1997). The concept of "flow" has been acknowledged as an essential part of autotelic consumption, associated with leisure activities such as aesthetic appreciation (Joy and Sherry 2003)

Since different individuals may consume the same cultural product for distinct reasons, for instance purchasing a virtual tour in a museum to enjoy a learning experience versus purchasing a tour as entertainment and a way to escape from the routine, we will examine the impact of motivation on various dimensions of consumption, such as emotion, appreciation or satisfaction.

We will classify different types of needs that motivate people to choose certain online products: cognitive, affective, personal, and social.

For instance, the needs for learning and entertainment are among the basic needs which may motivate people to use certain online art products. Other dimensions, such as presence, interactivity and contribution, reflect precisely the social dimension of consumption. On the basis of previous studies, entertainment and social interaction may be seen as the main needs that motivate people to use social media (Zolkepli and Kamarulzaman, 2015; Liu et al., 2017; Sjöblom and Hamari, 2017; Dux, 2018).

The approach we intend to adopt combines people's psychological and social gratifications: information (learning, knowledge), identity and self-esteem, social interaction and contribution, entertainment and emotional release, to explain people's intention to consume art products online, to subscribe and to offer virtual donations. The diagram below summarizes the influence of the identified needs on purchasing artistic products online and the gratifications obtained by users.

PRE-PURCHASE MOTIVES

GRATIFICATIONS

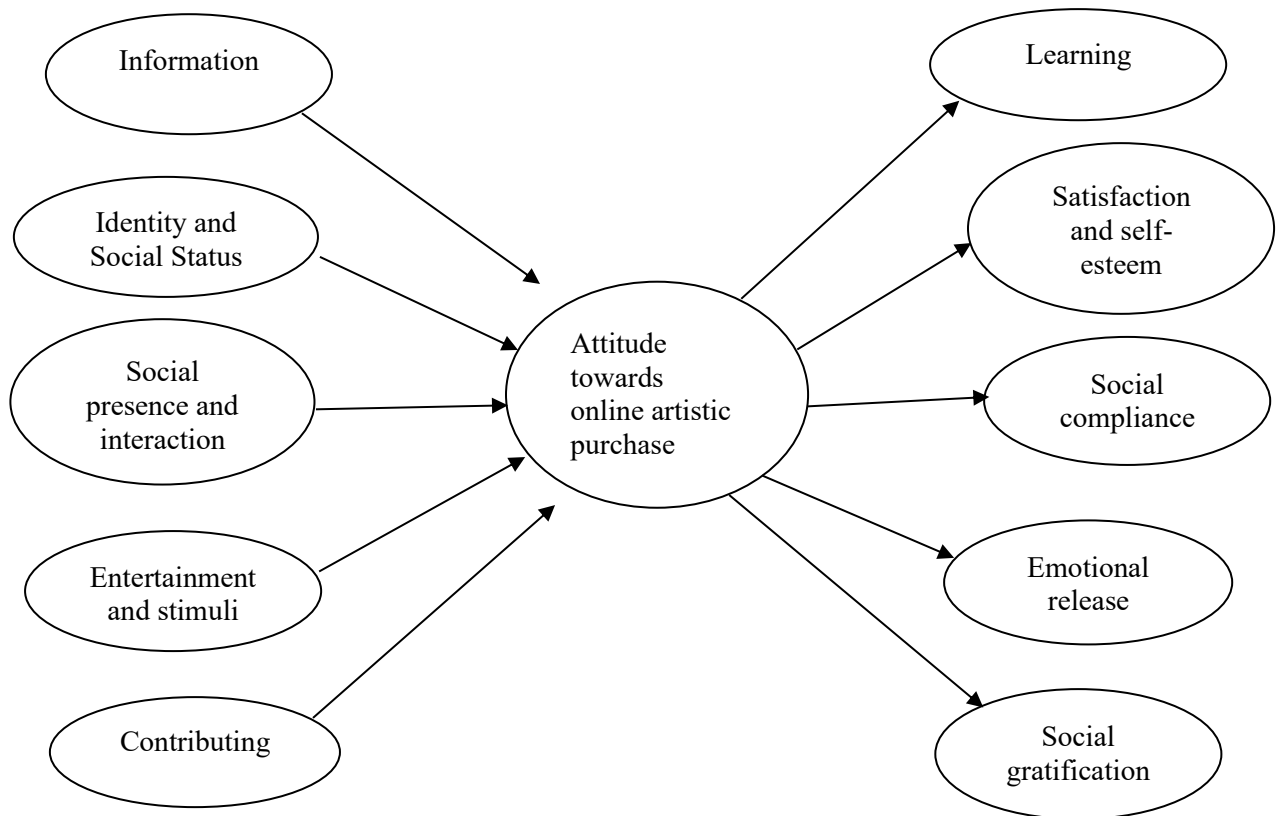


Figure 11: Gratifications summary

Information and learning

Cognitive needs refer to learning and acquiring information, knowledge and understanding. The use of digital tools allow information access to cultural events and products nearby and even around the world, widening sources of learning.

Cultural consumption enables self-education by gaining a sense of security through knowledge. According to Becker and Stigler (1977), it creates a "positive addiction" in which customers are involved in a learning process where the acquisition of knowledge and experiences affect future consumption through the learning by consuming process⁵³.

Therefore, learning is a fundamental aspect of decision-making choices that satisfy curiosity and interest in the cultural sector.

⁵³ "The more good music a man listens to, the stronger his taste for art will presumably become", as Alfred Marshall stated in his Principles of Economics (1890).

Identity and Social Status

Consumption may bring together thanks to the acquisition of a sense of belonging obtained through participation. In consuming cultural products, it is possible to find reinforcements to personal values and new role models inspired, for example, by the artists one admires.

At the same time, consumption may be a manifestation of social status. As such it was studied for the first time by O'Cass and Frost (2004). Here conspicuous consumption has been identified as a characteristic of the social class with a certain level of accumulated wealth. Studies have shown that people's motivations for consumption are driven by the ways in which consumption allows people to associate with a higher social status (O'Shaughnessy and O'Shaughnessy, 2002). Social status is identified as the desire to achieve social compliance and can be connected to increased self-esteem (Goldsmith et al., 1996).

People with higher social status are more likely to gain social approval (Solomon, 1983; Ger and Belk, 1996; Goldsmith et al., 1996).

In online products, users may buy subscriptions or make virtual donations. Consumer behaviour can differentiate users according to the type of contribution. Some users can show their financial power by making virtual donations, and organizations can also reward users for their contributions with public awards and gifts. Social status and identity aspects are essential elements which will be taken into consideration in our study.

Social presence and interaction

The consumption of products or services through digital media allows people to maintain social contact and create social empathy in a situation of general distance.

Social presence reflects the degree of psychological closeness with others in terms of human contact, human sensitivity and warmth (Gefen and Straub, 2004; Ou et al., 2014); it implies the awareness of the presence of other people and also of interpersonal relationships during interaction (Khalifa and Shen, 2004; Lowry et al., 2009).

Interactivity is a critical element of online communication (Ou et al., 2014; Tajvidi et al., 2017), and it refers to the extent to which people can communicate in real-time (Steuer, 1992) according to three dimensions: active control, two-way communication and synchronicity (Liu, 2003).

- Active control concerns the degree of control that users have over the information exchanged;
- two-way communication refers to the fact that the interaction is a two-way flow of information;

- synchronicity concerns the degree at which participants can communicate synchronously.

Social presence and interaction can enrich interpersonal relationships and contribute to online purchase or repurchase intentions (Gefen and Straub, 2004; Ou et al., 2014; Jin et al., 2017).

Previous studies have shown that social interaction is closely related to positive user attitudes, such as trust and satisfaction (Bao et al., 2016; Teo et al., 2003). Therefore, in the e-marketplace and online consumption, interactivity plays a fundamental role in building good relationships between buyers and sellers and helps to achieve high-quality communication (Ou et al., 2014).

Entertainment and stimuli

Entertainment can be the main reason why people use online products. Studies have already shown how stimuli (e.g. emotional stimuli) are closely related to engagement and can shape people's behaviour while meeting their entertainment needs (Whiting and Williams, 2013).

Cultural organizations try to keep viewers' attention and find new forms of public engagement through stimuli by incentivising their consumption, as seen in the previous chapter. The dissemination of artistic contents through multiple channels can also be considered a form of advertising that organizations use to promote themselves and attract customers. These announcements represent new forms of persuasive stimuli (Moore and Lutz, 2000; Bart et al., 2014).

In particular, in the marketing literature, visual and auditory stimuli are well-recognized. Visual artistic stimuli can be linked to new framing modes, such as creating new videos beyond people's expectations or reinterpreting original images and works. At the same time, through high-quality audio transmission (e.g. music or sounds), people tend to experience pleasure and emotional release, which can attract attention to the message and stimulate information processing.

Moreover, increased attention is likely to increase understanding, surrender, retention, and action by causing positive affection. Literature also suggests that audio-video stimuli can be identified as gratifications which in turn affect persuasion.

Contributing

By contributing, we mean the gratification linked to the supporting of the organisation, artists, and, indirectly, of artistic creativity. Contributions can be made through subscriptions, purchases, donations, word of mouth, and the sharing of initiatives/products of the organization on social media and web communities.

Cultural organizations can facilitate these actions by providing relevant information on the goals pursued (e.g. recent activities, mission statements) through social sharing and community building, improving transparency and generating a greater sense of belonging and public trust. Gratification can derive from the users' social commitment related to the idea of supporting the artistic activity of an organization and from the identification process with the social goal it pursues. Therefore, we believe that aspects related to this form of gratification must also be considered in our research.

CONCLUSION

This chapter has examined new digital business models that can guarantee new revenues for the cultural sector. The most important and viable models for cultural organizations are E-commerce and web ticketing, subscription and membership and donation-based models.

Some of the models analyzed are not mutually exclusive and could be implemented simultaneously in the different phases of the customer purchase process. For example, an artistic organization could implement a web ticketing system offering the possibility to purchase a single product through a one-time payment and to make a donation after the product has been used. Moreover, organizations could choose the best mix model to satisfy their customers.

We concluded the chapter by discussing the Uses and Gratifications Theory. We have discussed the basic theoretical assumptions and the new forms of gratifications which can be addressed. Thanks to the UGT, we have identified critical needs which determine the willingness to pay in different models and their applicability according to the domain type. The introduction of these forms of gratifications can better explain the online art and cultural purchase and will help design our survey. In the next chapter, we will deal with the empirical research; we will verify which mix models are most suitable to be applied in the domains of the cultural sector identified in the first chapter.

Chapter 4

THE RESEARCH: ARTISTIC SURVEY AND QUANTITATIVE ANALYSIS

INTRODUCTION

In this chapter, which focuses on the research part of our work, we will verify which digital models are best suited to be applied in the three domains of the cultural sector that we have identified in chapter one, and the gratifications connected to the purchase and use of the related digital artistic products.

Another objective of this study is to define how the behaviour of users of digital art has changed in the year of the pandemic and to discuss possible long-term consequences on more traditional forms of consumption. We will try to understand some of the advantages and disadvantages associated with the use of the digital, identifying those aspects which arts and cultural organizations can focus on to improve their online offer.

As the subject of this study is related to the choice and use of digital art products, an online survey seems to be an appropriate method. Therefore, our research is a cross-sectional study based on a questionnaire used to obtain information and give statistical representativeness of an entire population (market or segment) based on a sample. Data collected in a cross-sectional study involves subjects or participants who use digital art products.

The theoretical population in this study is identified among those who habitually use digital artistic products, included in the population over 16. The interviewees are recruited through a link to the google survey platform to participate in the online survey. The sample was identified by proposing the survey to Facebook groups of art lovers, to a lesser extent to professionals in the sector, and through public advertisements on social media aimed at generally interested parties. The results obtained are to be processed using the statistical software R.

From what has been discussed above, our study intends to answer the following research questions:

- What are the most suitable digital models for the purchase of products/services in the three identified domains (virtual tours; performance; libraries, and digital archives) and the determination of the willingness to pay for each method;

- Following the theory of uses and gratification, what are the main reasons related to the purchase/contributions for these products;
- How has digital art users' behaviour changed in the year of the pandemic, and, in particular, what advantages and disadvantages related to the use of digital technology have emerged?

4.1 SURVEY QUESTIONNAIRE

A preliminary test of the survey questionnaire was conducted on nine people. Participants were asked to provide their feedback on the clarity of formulation, understanding and interpretation of the questions. Participants were also asked to indicate questions they felt were not well constructed or overly complex.

Finally, the participants assessed the general aspects of the survey content, the time taken to complete the survey and the level of satisfaction and difficulty.

After making improvements based on the pre-test results, the survey questionnaire was divided into four parts: 1) preliminary question, 2) usage habits and preferences, 3) purchase preferences and gratifications, 4) demographic information.

Preliminary question

The preliminary question asks whether people have enjoyed at least once a digital artistic service, referring to performances (opera, concert, theatre), virtual tours (exhibitions, museums, archaeological areas) and digital archives or libraries (ebooks, images, documents). After that, the study focuses on the use digital art products; the respondents whose answer is "no" (i.e. those who have never used such digital products) are excluded from the study.

Usage habits and preferences

The questions in this section include frequency of consumption, devices, platforms used, and the respondents' habits in using artistic products online (for example, pre and post-purchase habits, likes, follow of the page and sharing of the event). Additional questions concern the medium-long term impact of the pandemic on consumption habits.

This section concludes with questions on the new opportunities offered by the digital (for example, the degree of preference for new forms of engagement, interaction and co-creation). Except for the one about platforms used, all questions in this section are closed.

Purchase preferences and gratifications

This section includes the technical factors that influence the respondents' purchasing decision (for example, reliability and quality of the site, respect for privacy in data processing, and additional features on the site). The questions use a four-point Likert scale from "not at all true" (1) to "completely true" (4)⁵⁴.

After choosing the preferred product among the three identified, the interviewees answer a list of questions on the purchase/contribution method they prefer (one-time payment, subscription, donation) and define their willingness to pay for each method.

The section ends with the gratifications they seek and obtain using the chosen products (for example, learning, entertainment). Respondents should select the button that best describes their level of agreement or disagreement with each gratification on a scale between (1) and (6). The questions in this section are primarily closed-ended but also include open-ended questions to determine the willingness to pay of respondents and any additional purchase gratifications.

Demographic information

This section requires respondents to provide their demographics and other essential information. Open-ended and closed-ended questions are included to gather information about respondents' age, gender, educational level, job and family income.

The questionnaire ends with providing further observations on the survey and the option of inserting an email address to obtain the results once the research is concluded.

4.2 SAMPLE DESCRIPTIVE STATISTICS

The collection of responses was carried out between 4 and 24 February. A total of 354 people were reached in that period. Demographic information shows that the most significant

⁵⁴ The Likert Scale is a psychometric attitude measurement technique invented by the psychologist Rensis Likert. This technique is mainly distinguished by the possibility of applying methods of analysis of the items based on the statistical properties of measurement scales at intervals or ratios.

participation was included in the age group between 25 and 34. The lowest levels of participation concerned the groups at the two extremes of the sample, that is those between 16 and 24 years and those over 65.

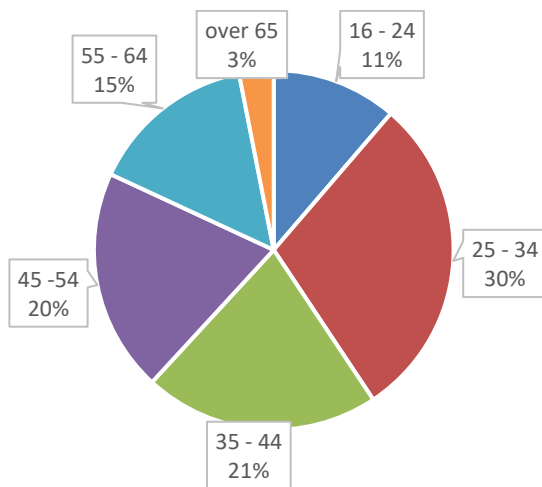


Figure 12: Age distribution

As for the distribution by gender, we recorded higher participation for women, 65.5% and 34.5% of men. Only 0.3% (one person) declares themselves gender-free.

During the collection, 291 replied "yes" to the preliminary question on the use of digital products, and 63 replied "no". Therefore, data analysis was carried out on 291 people.

Regarding the choice of the favourite service:

58 people chose virtual tours (exhibitions, museums, archaeological areas);

112 people preferred performances (opera, concert, theatre);

120 people indicated digital archives or libraries (ebooks, images, documents).

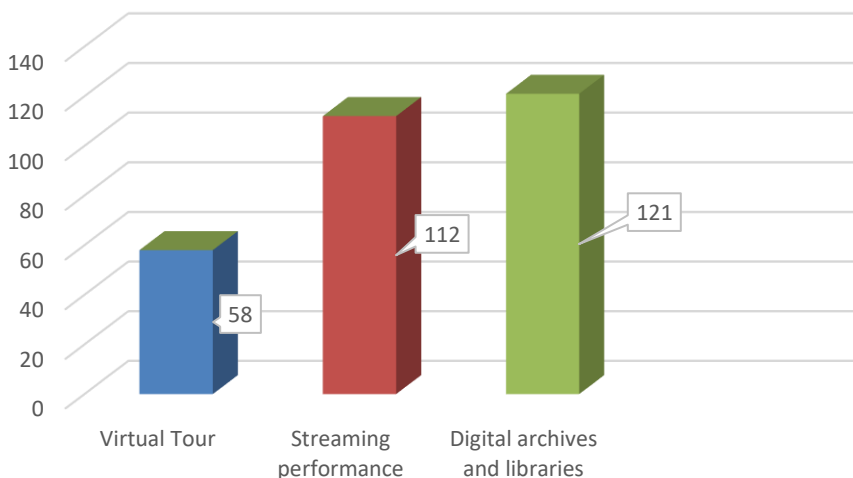


Figure 13: preferred format

Preferences and usage habits

Regarding preferences and usage habits, the absolute majority of respondents find information on the offer of artistic products online from social media (71.8%), or from search engines on institutional sites and dedicated articles (21.3%). The remainder from TV, radio and other sources (newsletters, newspapers).

65.3% of participants follow the institution's page on social media before use, a sign that the presence of arts organizations is now vital for users. Furthermore, those who regularly share impressions on social networks after using an artistic product are 33.3%; 26.7% share impressions sporadically and 40% prefer not to do it.

As regards habits of use of artistic products, the majority use them between 1 and 3 hours a day prevalently on smartphones (47.1%) and PCs (42.6%). Most participants use streaming services through Youtube, Facebook, and Instagram, but Vimeo, Raiplay, Amazon Prime, Netflix, Disney plus, and the proposing institutions' websites are used too. It is interesting to find platforms such as Zoom among the choices of use, a sign that forms of artistic interaction are beginning to emerge through video conferencing and direct interaction platforms.

The impact of the pandemic on consumption habits

About the impact of the pandemic, the use of digital technology during the emergency was decisive for the use of artistic products for 77.3%; however, the traditional experience remains irreplaceable for 70.1%. A sign that only a narrow minority of the interviewees can enjoy the artistic experience as in the live experience.

The 15.4% of participants consider the return to classic forms of use with caution, as we will confirm through the analysis in the next paragraph. In any case, 69.4% say that once the emergency is overcome, they will not be afraid to return to classical consumption habits.

Furthermore, 49.9% believe that digital can offer further opportunities for user experience in terms of images, sounds and shots. At the same time, 34.7% consider digital products to be advantageous in terms of savings.

Interestingly, 69% think digital products can offer more opportunities for those who do not have the opportunity to use artistic products in traditional ways, for economic reasons or physical problems. Therefore, art organizations should take this result into consideration and expand fruition modalities.

47.1% would prefer to buy online rather than give up the use of a product. 16.9% do not find that digital services are decisive for fruition, but the majority (58.8%) would like to have the possibility of using digital artistic products after the pandemic.

As for the purchase decision, 46.4% of the participants believe that the stability of the Internet connection influences the purchase decision from a relevant to a quite relevant way.

We will proceed to more in-depth analysis in the next paragraph by carrying out the chi-test and correlation analysis.

4.3 QUANTITATIVE ANALYSIS

4.3.1 CHI-SQUARED TEST

A chi-squared test, also written as a χ^2 test, is a valid statistical hypothesis test to perform when the test statistic is distributed chi-squared under the null hypothesis, specifically Pearson's chi-square test and its variants.

The test's purpose is to evaluate the probability that the observed frequencies assume that the null hypothesis is valid under the confidence interval at 0.95 level of confidence for a proportion⁵⁵.

Digital libraries 0.431 with CI (0.3563254, 0.4700635)

Streaming 0.388 CI (0.3325868, 0.445190)

Tours 0.198, CI (0.1519013, 0.2439320)

43.1% of people stated that archives and libraries are their preferred choice, their 95% confidence interval is (0.3563254, 0.4700635), so with a probability of 0.95, the actual proportion is compressed in this range.

Through the Chi-square test for the independence between two categorical variables, we evaluated whether there is evidence for a significant relationship between the digital format (streaming, virtual tours and digital archives and libraries) and age, income level, education.

We wanted to test the null hypothesis H_0 ; in particular, the hypotheses are:

⁵⁵ In statistics, a confidence interval (CI) is a type of estimate computed from the statistics of the observed data. This gives a range of values for an unknown parameter (for example, a population mean). The interval has an associated confidence level that gives the probability with which the estimated interval will contain the true value of the parameter. The confidence level is chosen by the investigator.

- Ho: X and Y are independent

- H1: X and Y are not independent

By setting an alpha = 0.05, then a p-value <0.05 leads us to reject the null hypothesis, rejecting Ho because it is the hypothesis of independence.

We have to take into account that in this case, we have chosen an alpha = 0.1, instead of 0.05, as for the analysis, it would be less robust; in some cases, the value of the p-value is very close to 0.05 (take income_band and degree) which makes the test a little less reliable.

Considering a significance level (alpha) of 0.1, we found three statistically significant relationships in which all the p-values inferior to 0.1 (marked in red). The test does not provide the relationship between variables; it does not say whether there is a positive or negative association, which we will verify with the correlation plots. It only refuses the hypothesis of independence.

Demographic characteristics	p.value	Chi-square statistic
Age	0.007	14.249
Income	0.042	13.051
Graduation	0.040	10.014
Gender	0.318	2.287

Table 1: Chi-squared test

4.3.2 RESULTS: CORRELATION PLOTS

We report plots indicating the Pearson residuals (correlation plot), a statistical test applied to categorical data series to evaluate the probability that any observed differences between the series arose by chance. Correlation or dependence identifies any statistical relationship, causal or not, between two random variables or bivariate data. In other words, correlation is a statistical association, although it commonly refers to the degree to which a pair of variables are linearly related.

As anticipated above, we want to verify if there is evidence of a significant relationship between the chosen digital format (streaming, virtual tours and digital archives and libraries) and age, income level, education, gender. Therefore we will make a market segmentation according to the three formats and gratifications.

The sign of the standardized residuals is also vital to interpreting the association:

- Positive residuals are in blue and specify an attraction (positive association) between the corresponding row and column variables.
- Negative residuals are in red. It implies a repulsion (negative association) between the corresponding row and column variables.

From the results, there is no statistically significant dependence relationship between digital format and gender. Pearson's Chi-squared test data between format and gender show a p-value higher than 0,1.

As for the age category, we choose to group them (from 6 to 3 categories) and the graduation category (from 4 to 3 categories). The choice was made for robustness reasons, considering a contingency table in which the observed frequency of some cells is almost zero or very low, the test loses robustness.

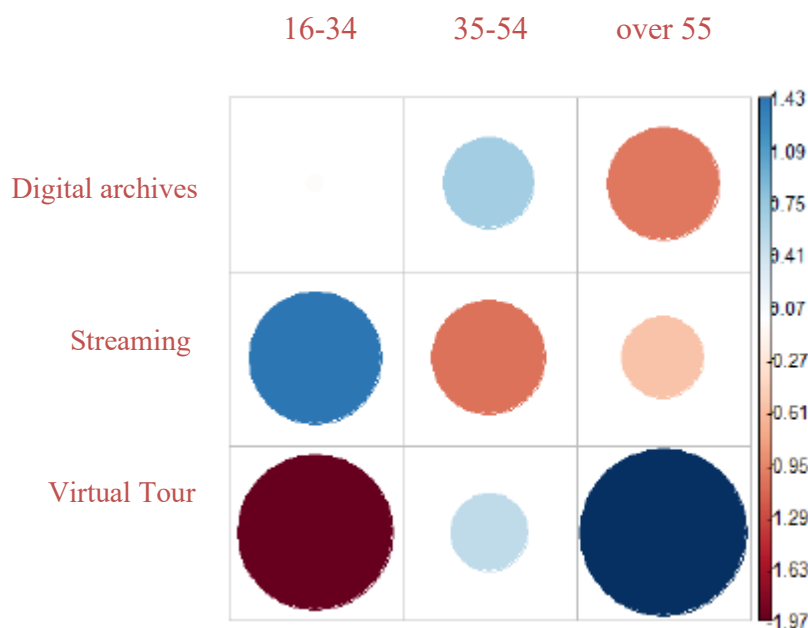


Figure 14: Pearson residuals for digital format vs age range

Figure 1 shows a positive relationship between the digital format virtual tour and people aged 55 and over, a sign that virtual tours are more popular for people aged 55 and over. At the same time, the results show a potential negative association between virtual tours and people in the younger age group. The touring category is adverse to the 16-34 category.

There are several reasons why the generation of those born between the fifties and sixties could be the target audience for virtual tours. Today, many adults still believe that it is not as easy to

take a plane and visit museums as it can be for a young person. According to pre-pandemic ISTAT data, the older population, especially those over 65, has travelled less than other generations, only 23.2%.

Furthermore, the impact of the pandemic and the uncertainties related to restrictions can be a deterrent to museum visits for older people. It is interesting to see how 15.4% consider with caution the return to classic forms of use. So for this category, it is preferable to admire works of art directly from home.

This is not valid for the younger generation, who seem much less likely to use the virtual tour format. It seems that young people prefer the live experience, such as a visit to the museum, rejecting the virtual approach. Digital natives are entirely dependent on electronic devices, but they recognize the museum space as a symbolic place that allows them to enjoy an unfiltered and more profound experience.

At the same time, Figure 14 shows a positive relationship between the streaming format and the 16-34 category. Compared to virtual tours, the use of streaming is widespread, especially among the younger groups. Younger generations are more open to new digital tools for the fruition of performances; however, overall, 70.1% of the sample is aware that the performances must be enjoyed live. Instead, only a tiny portion of the older generation, over 55, consider streaming as an opportunity, and the same goes for the streaming category and people from 35 to 54 years old.

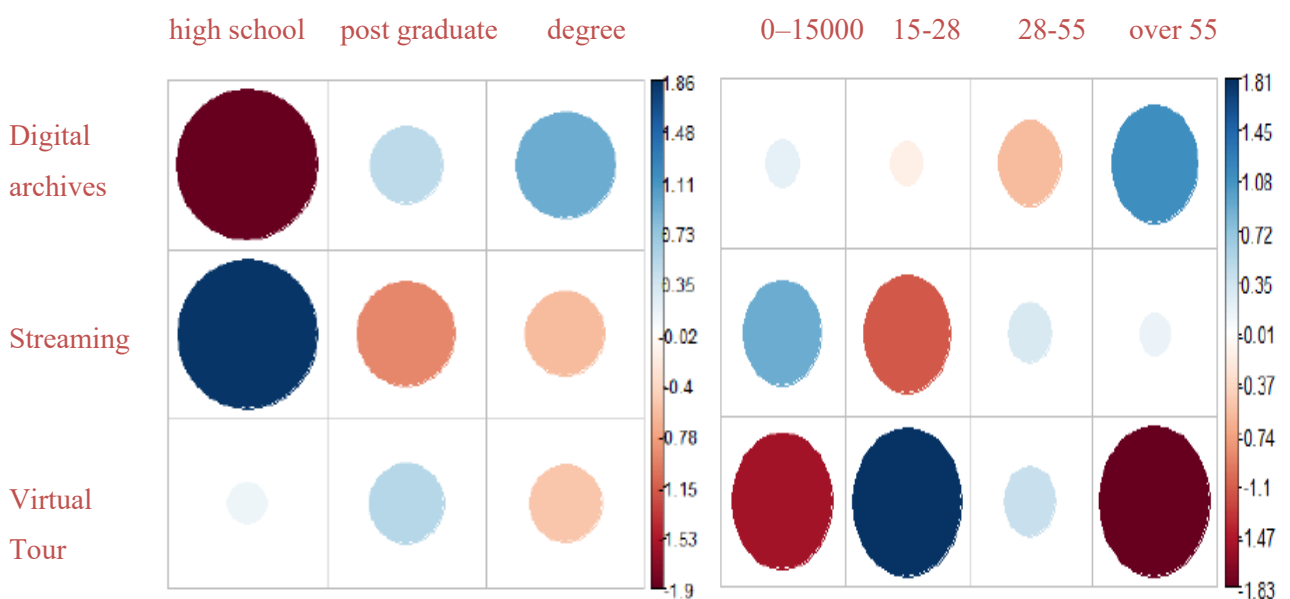


Figure 15: Pearson residuals for digital format vs education and income level.

Regarding digital archives and libraries, results show a negative association with the age group 55 and over. This result must be read together with the relationship between digital format and education, which show a strong negative association between digital archives and people with high school graduation and lower levels of education, as shown in Figure 15. Results are consistent with the latest research conducted by Istat, which summarizes data of its latest annual report on reading in Italy for 2019.

The highest share of users is represented by young people and people between 35 and 54 years old, and higher levels of education. However, during the pandemic, readers have shown interest in reading printed texts and ebooks and listening to audio books⁵⁶.

The association is solid and positive between streaming and high school graduation, consistent with the more widespread use of streaming among younger generations.

The level of education is confirmed as a determining factor. There is a positive correlation between the degree title and tours and digital archives, as shown in Figure 15.

The results presented so far can also be read with reference to the income level, as shown in Figure 15. In particular, for virtual tours, there is a strong negative association between the lowest income and the highest income bracket. The association is strong and positive with the 15000-28000 category, typically the middle-income range. As far as streaming is concerned, a positive relationship is confirmed with the lower income bracket, characterized by younger groups. Finally, there is a strong positive association between the wealthiest participants (over 55000), graduation degree, and the use of digital libraries and archives. This result is consistent with the greater use for work and study purposes, as found by the participants' responses.

4.3.3 GRATIFICATIONS

Here we test the independence between the digital format and gratifications. Unfortunately, only learning and contributing are significant. Other gratifications, such as interactivity and entertainment for the tour and streaming formats, are not significant, probably because the analysis would have required more participants.

Below are Pearson's Chi-squared test results for the gratifications in yellow are the non-significant results for the relationships.

⁵⁶ Production and reading of books, year 2019, ISTAT.

Gratifications	tour	streaming	archives	p-value	Notes
identity	X	X	X	0,3124	NON SIGNIFICANT
learning	X	X	X	0.0289	SIGNIFICANT
social status	X	X		0.8795	NON SIGNIFICANT
awareness	X	X		0.6314	NON SIGNIFICANT
interaction	X	X		0.8188	NON SIGNIFICANT
contributing	X	X	X	0.0500	SIGNIFICANT
entertainment	X	X		0.6209	NON SIGNIFICANT

Table 2: Chi-squared test gratifications

data: learning

X-squared = 10.797, df = 4, p-value = 0.02895

data: contributing

X-squared = 9.4872, df = 4, p-value = 0.05001

We have a significant association for alpha = 0.1 between digital format and digital learning and contribution format. The association with the other gratifications is not significant because the p-value is greater than 0.1.

In the correlation plot, we indicated from 1 to 3 (from 1: less determining to 3: very determining) the level of determination of gratification in the choice of the product. Therefore, the choice will depend on the correlation with the type of gratification and on what is decisive in the choice of the format.

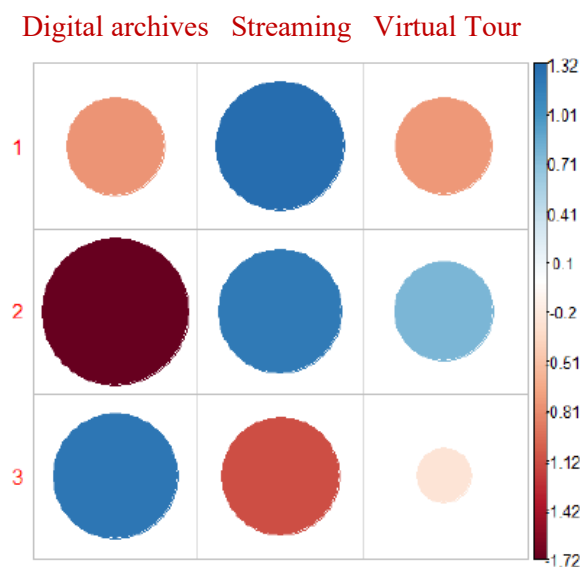


Figure 16: Pearson residuals for digital format vs learning

According to figure 16, for streaming in learning gratification, the observed three frequency is lower than expected. At the same time-frequency, two is higher than expected. Therefore learning has a complementary but not decisive role as a motivation for the purchase decision of the streaming format.

On the other hand, for digital archives and libraries, the observed frequency is higher than expected; therefore, the motivation linked to learning is decisive in the choice of the format.

On the other hand, as for the virtual tour format, it is not possible to determine whether the motivation linked to learning is decisive in choosing the format. However, from frequency 2, we observe a positive correlation and, at the same time, from the results of the questionnaire, it emerges that 55.2% of those who have chosen the virtual tour format consider it as a primary motivation, and 67.2% consider it, overall, quite and very important.

It is also essential to consider that participation could influence the results of the correlation plot on learning gratification in the questionnaire of workers in the arts sector. However, we believe that in the cultural sector, the needs for learning, acquisition of knowledge and understanding, and digital tools are nevertheless confirmed as fundamental aspects for the purchase choice.

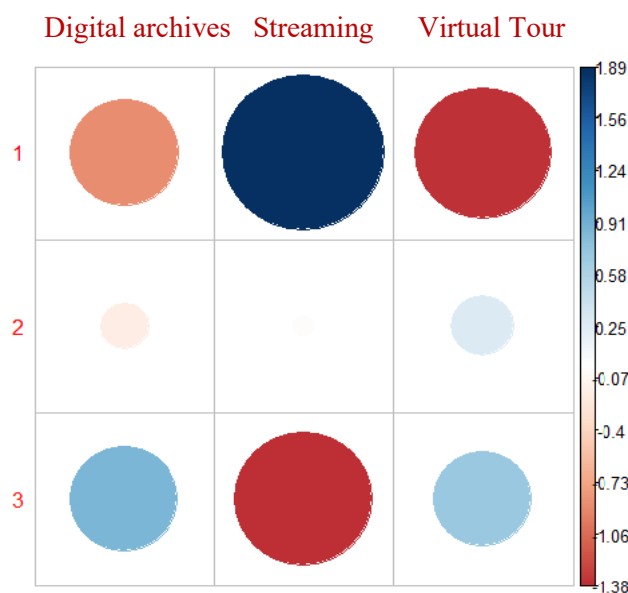


Figure 17. Pearson residuals for digital format vs contributing

In figure 17, for the contributing gratification, in the streaming category, the observed frequency 3 is lower than the expected one and, at the same time, frequency 1 (minor determinant) shows a strong positive correlation with the purchase decision. Therefore, we can conclude that contributing to the initiative's support is not really fundamental in the decision to

purchase in streaming. It is also confirmed by figure 15 seen above, as younger and lower-income people who use streaming the most have less disposable income.

As for tours, on the other hand, the frequency observed is more significant than that expected one, and the motivation for the contribution is crucial. The same for digital libraries and archives. Both categories show a positive correlation with incomes with a greater spending capacity.

It seems that cultural organizations, especially those operating in the field of virtual tours and digital libraries and archives, can leverage this gratification to increase online contributions. For example, providing relevant information on the objectives pursued (e.g. recent activities, mission statements) increasing transparency and generating a greater sense of belonging and public confidence.

Interactivity and entertainment

As seen above, only the learning and contributing gratifications were significant. Others, such as interactivity and entertainment for tour and streaming formats, are not significant, probably because the analysis would have required a larger number of participants.

However, the p-value is not the only criterion that indicates the meaning of the results obtained. It may be helpful in the interpretation of the results to include variables that play a descriptive role in the choice of purchase, even if not statistically significant.

We have to consider that in percentage, 60.8% of the participants would like to interact online directly with the organization and artists during the creative production process.

Furthermore, 57.4% would participate in new forms of co-creation through digital: as for single formats, in streaming, interactivity represents an element that ranges from relevant to very relevant in the purchase choice for 53.6% of participants.

Still, in streaming, entertainment is decisive for 78.6%, and in virtual tours, entertainment is a determining factor for 70.7% of participants.

These considerations are consistent with studies and research showing how audience engagement is related to entertainment needs (Whiting and Williams, 2013).

High-quality broadcasting (e.g. music, sound and video), can help cultural organizations keep viewers' attention and find new forms of public engagement, increasing persuasion and incentivizing consumption.

At the same time, as emerges from other researches (Gefen and Straub, 2004; Ou et al., 2014; Jin et al., 2017), presence and social interaction can enrich interpersonal relationships and encourage online purchases or purchase intentions.

Therefore, we still consider these gratifications relevant to the choices of arts organizations.

4.3.4 DIGITAL MODELS AND PRICING STRATEGY

The last aspect to consider concerns the most suitable digital models for the purchase of products/services in the three formats identified (virtual tours; performance; digital libraries and archives) and the determination of participants' willingness to pay.

Results are consistent with the Thoms 2011 model and show how platforms can converge to a mixed model that includes payment for a single product, subscription and free donation.

In the table below, we have reported the response percentages of the participants by identifying the levels of preference for the three modes of purchase/support of the arts organizations.

The results show how, in general, one-time payment for each product is the preferred form for all three formats compared to subscription. Results show how a significant part of users prefers free donation.

Purchase modes\Formats	Virtual Tour	Streaming performance	Digital archives and libraries
One-time payment	62.2%	73.2%	51.2%
Suscription	8.6%	10.7%	24%
Donation	24.1%	16.1%	24.8%

Table 3: purchase choice

Preference levels may vary based on the price calibration established for each product and subscription and based on whether or not to set an MDA (minimum donation amount) for donations.

We roughly measured the willingness to pay of the participants by asking in the survey what the maximum amount they would pay/donate for the three formats is.

Results are reported in the following box plot.

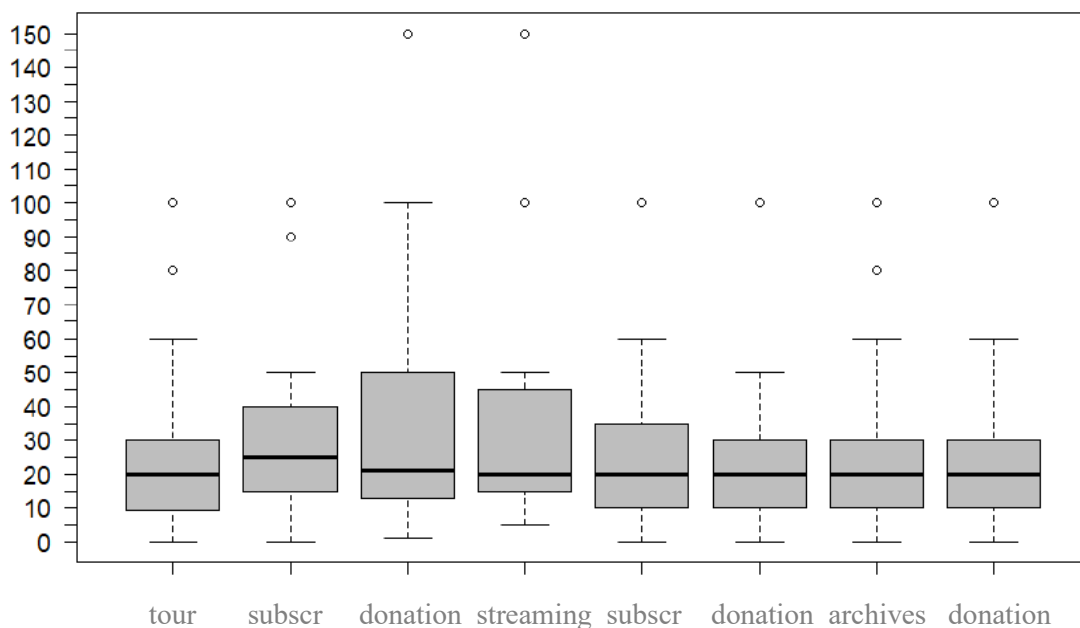


Figure 18: willingness to pay box plot

The price box plot shows the results related to the maximum amount participants would be willing to pay for every single format. The box is between the first and third quartile and shows the width of the central half of the distribution. The height of the box is equal to the interquartile range (IQR) and contains the central 50% of the observations made, those between the first and third quartiles. From the plot, it emerges what the level of variability is or how much the answers are concentrated around the mean, and how symmetrical around the median line the distribution is.

Highest price	Mean	95% Confidence interval	
Tour	18.46	16.02	20.89
Tour monthly subscription	31.52	23.18	39.86
Tour donation	13.35	8.91	17.78
Streaming	34.48	30.37	38.58
Streaming monthly subscription	45.26	38.54	51.97
Streaming donation	16.87	13.62	20.12
Library subscription	36.90	30.75	43.05
Library donation	25.40	20.51	30.30

Table 4: mean price

Above, we have indicated the mean value for each format, subscription and donation and the confidence interval. As can be seen from the table, concerning the median value, the mean

collects all data variability due to outliers. These can significantly lengthen the height of the distribution and distort data.

We indicate the willingness to pay per single product; the median is about 20 euros for all three formats. However, for single streaming instead of asymmetric distributions on the right, the third quartile will be further from the median than the first quartile. The majority of participants, between 25 and 75 per cent of distribution, are willing to pay 15 and 45 euros for single streaming. They are willing to pay up to 60 euros per subscription. Also, the mean that collects all the variability will be higher for streaming, so attendees are likely to be willing to pay more than for other formats.

For a single tour, 50% of the population interviewed is willing to pay between 10 and 30 euros, for a subscription between 15 and 40 euros.

Furthermore, it is interesting to note that the participants are willing to donate more for tours, from 15 to 50 euros, up to 100 euros. The two segments that start from the box and extend upwards and downwards, the "whiskers", indicate a more excellent dispersion of the values. It is consistent with previous findings showing a positive correlation between upper-middle-income participants, contributing and tour gratification.

For streaming donations and archives donations figures are very similar ranging between 10 and 30 euros. It is possible that considering the greater use of streaming by younger people with lower financial resources, the amounts they are willing to offer are lower. At the same time, for digital libraries and archives, subscription is the most common method of payment, and donation does not present significant differences.

CONCLUSION

According to the Thomes model, the hypothesis that consumers are homogeneous leads to the conclusion that platforms tend to converge towards a mixed business model. The analysis of the questionnaire responses supports this hypothesis, implying the convergence of the three models, the one-time payment, the subscription model, and the donation-based model.

Results concerning participants' willingness to pay may help implement a correct pricing strategy, generate greater utility for users and optimize revenues. Organizations should therefore maximize the conversion rate for each offering by providing the right mix, particularly by promoting offers for young people with fewer financial resources, for streaming performances, and by leveraging gratifications related to learning and contribution, in the case of virtual tours, libraries and digital archives.

The gratification obtained by contributors, which we have seen is significant for all three formats, can be increased by organizations that can match "gifts" for the supporter to fund the single project.

When it comes to MDAs (minimum donation amounts), research (Urminsky & Goswami 2016) indicates that suggesting a higher amount could discourage people from making donations, people who could have donated if a lower amount had been suggested. However, from the survey results, we do not have sufficient elements to determine whether or not MDAs can favour an increase in revenues. The application of these amounts for arts organizations should be the subject of more in-depth research.

At the same time, we have to point out some limitations of the research. First, results may not guarantee the hypothesis of homogeneity, which can be affected by bias linked to the level of passion of participants. Second, the purchase decision may be linked with the single artistic offer and the price level. As highlighted in Chapter 1, in arts organizations, price plays a different role than in other products and assumes a predominantly symbolic value, considering social and educational objectives. These considerations could be an explanation of the price variability in the responses of the participants.

Gratifications related to entertainment and interactivity also appear to play a role in consumption, but they are not significant and require further research with a larger number of participants.

Finally, the impact of the pandemic was decisive for the use of digital art products for 77.3% of the participants. In addition, 69% of respondents believe that the digital can offer more opportunities, and the majority (58.8%) would like to have the option of using digital art products even after the pandemic. Evidence therefore shows that digital products are indispensable for art institutions and that more appropriate types of digital tools are necessary to offer further fruition opportunities.

The next chapter will deal with the qualitative analysis showing the implications of the survey results for arts and cultural institutions. We will relate theory with practice by presenting some empirical evidence and reference models to highlight how the Italian cultural sector is slowly embracing new digital practices.

Chapter 5

THE PERSPECTIVE OF ARTS AND CULTURAL ORGANIZATIONS: CONNECTING THEORY WITH PRACTICE

INTRODUCTION

As highlighted in previous chapters, in the recent past, the potential of digital innovation has not been fully exploited by Italian art institutions. The questionnaire responses highlight how the impact of the pandemic made it necessary to accelerate the digitalization process of arts organizations.

In this final chapter, we will relate theory and research results to identify suggestions for arts organizations on how to explore digital practices further and increase revenues.

In the Italian cultural sector, it is possible to find emblematic and pioneering examples of digital innovation. Some Italian arts organizations have, over the years, made significant changes to ensure improvement and enrichment of the artistic experience for users.

Moreover, some organizations have been able to capitalize on the pandemic experience to implement offers, organize digital festivals, concerts and artistic competitions.

We will analyze three organizations in the Italian art scene that have been able to exploit the potential of digital technologies during the pandemic. In particular, we will deal with:

- Donizetti Streaming Festival, promoted by the Donizetti Theater of Bergamo;
- Virtual Tours promoted by the Uffizi Gallery in Florence;
- Digital Archive of the Foundation of the Civic Museum of Rovereto.

We will conclude the work with some final observations, address the limitations of the research and the aspects that we believe could be further investigated.

5.1 DONIZETTI STREAMING FESTIVAL

The Donizetti Theater of Bergamo is a national reality that has effectively managed the potential of digital technology during the Donizetti Opera Festival 2020⁵⁷.

⁵⁷ Gaetano Donizetti, fifth composer in the world and most illustrious citizen of Bergamo - to whom the Donizetti Opera festival promoted by the Donizetti Theater Foundation has been dedicated since 2015 to safeguard and make known the immense musical heritage bequeathed to the city of Bergamo.

In autumn 2020, the Donizetti Opera Festival was even more significant because it took place in conjunction with the reopening of the Donizetti Theater, at the end of careful restoration work started in 2018 and during the difficult quarantine period, in which the digital world has itself become an actual "stage" and a place of entertainment.

For organizers of the Donizetti Festival, the restart would have to be based on a conception of the theatre as a place for community and a symbol of Italian culture in the world, but the strict security measures forced the organization to rethink the shows in digital format. A choice also dictated by the particularly strong impact of the pandemic in the city of Bergamo.

The Donizetti Theater Foundation has begun to explore new methods and new formats of artistic creation by carefully studying foreign examples of digital organizations. The results led to the creation of a new space for virtual action aimed at audiences around the world.

On the occasion of the Donizetti Opera festival, a new web "environment" was made accessible with original digital programming that allows the audience to follow the titles on the bill live from the Donizetti Theater in streaming⁵⁸.

5.1.1 THE WEB TV PROJECT

The Donizetti Opera Festival has now launched its new Web TV, created thanks to the collaboration with the TIM Foundation⁵⁹. The entire Festival has "moved" on the web with the "premieres" taking place in multicast, on the new Donizetti Web TV and on Rai5.

Three titles on the bill, "Marino Faliero", "Belisario", and "Le Nozze in villa", among dozens of other events, were streamed on the Festival's web TV, for a fee.

The "Donizetti Revolution" opened the program, a show of music, words and images written and "conducted" by Francesco Micheli, the Artistic Director of the Donizetti Opera, brought all the fans to rediscover the theatre. With him also the artists who interpret pages from Donizetti's works, included in the program from 19 November to 6 December 2020.

The platform includes also a series of informative and educational content designed for the younger audience, suitable for the language of contemporaneity and social channels.

⁵⁸ <https://www.donizetti.org/it/festival-donizetti/donizetti-web-tv/>

⁵⁹ TIM Foundation, founded in 2008 as an expression of the TIM Group's Corporate Social Responsibility, operates on the Italian national territory and in the territories where the Group is institutionally present. The Foundation operates in three areas. That of social inclusion, with educational and welfare interventions in favor of the less protected or disadvantaged groups of the population. That of education and scientific research. That of art and culture. In all three of these areas, the Foundation seeks to develop innovative forms and ways of using and disseminating knowledge.

Furthermore, it is possible to view interactive series, presentations, meetings, and specific formats⁶⁰. The Web TV as a social and interactive environment has certainly favoured engagement (Carù & Cova, 2005; Hume, Mort, Liesch, & Winzar, 2006). According to the results of the "premiere" of "Marino Faliero" 800 comments were recorded in the chat.

The public was free to express themselves with praise on the organization or the artists, and in some cases, with criticisms of costumes or singers. The goal was to offer the same experience via the web as the one for those who go to the theatre, thanks to the possibility of instant commentary.

Offer and pricing strategy

Access to the platform is free with archive proposals or original materials. At the same time, all the programs dedicated to the 2020 Festival are only for those who subscribe to the web offer or buy a single show.

As for the offers, the Donizetti Opera festival has chosen to prepare specific packages with a subscription cost of 59 euros for three months, 30 euros for the single opera and 20 euros for the gala concert.

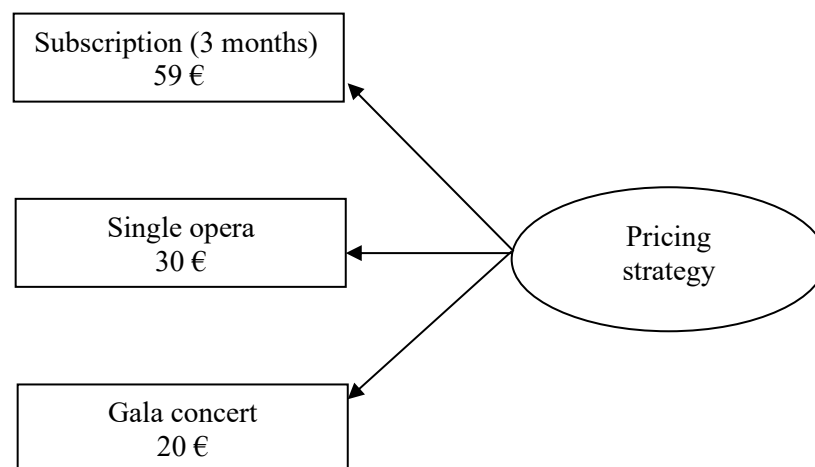


Figure 19: Price per offer

Moreover, for those who purchased tickets for the first two weekends, there were multiple levels of participation and the opportunity to join the #iorinuncioalrimborso campaign that has supported international theatres in recent months, transforming every spectator into a donor.

⁶⁰ In particular, videos from the rehearsals together with the journalist Alberto Mattioli, or the interviews with the protagonists, the cycle "Talk to Gaetano", in which the guest artists of the Festival and not only confide in the composer and then - considering the suspension of the audience in the hall - the video footage of the works of the first weekend, as well as a series of broadcasts with Francesco Micheli and other guests called to comment on the works live in an innovative digital living room.

Those who donated sums over € 59 received free access to Web TV and a series of benefits depending on the amount donated. The organization has matched "gifts" to the supporter to finance the single project. The Donizetti Streaming Festival seems to have treasured the gratification obtained by the contributors in the donations:

- Becoming Donor Elisir for those who donated the total amount of the ticket, receiving full access to web TV, pre-emption on 2021 tickets, free download of all theatre programmes with opera booklets and listening guides.

- Become a Donor Angel for those who donated the entire booklet, receiving full access to web TV, pre-emption on 2021 tickets, two talks reserved for Donors on Zoom with Francesco Micheli. A gift box directly at home containing the celebratory t-shirt of the Festival, all the posters, theatre programmes and booklets of this edition.

Geographical distribution

It is also interesting to consider the geographical annotation. In past editions foreigners came mainly from Germany. In the 2020 edition, the audience was enlarged with attendees from Hong Kong, Nicaragua, Puerto Rico, Greece, Israel, Austria, Spain, France, England, Japan and with American subscribers.

Final considerations

As for the attendance, there were 2220 subscribers, and considering those who bought a single title or the gala concert, the paying attendance at the Festival exceeded 11 thousand⁶¹.

The actual revenue results show the following amounts: 130,980 euros for season tickets; 263,400 euros if we consider the remaining payers, excluding subscriptions, entirely for the single opera; 175,000 euros if instead we consider the remaining payers, excluding subscriptions, entirely for gala concerts. Revenues were about 305,980 for the Donizetti Festival.

Participants' purchase rewarded the comprehensive online offer. The pricing mix strategy has enabled the purchase of a significant number of season tickets and single operas and concerts,

⁶¹ Pazzi per Donizetti: boom del festival trasmesso in streaming, di Enrico Parola; Corriere della Sera, 8 gennaio 2021.

allowing the organizations to obtain significant revenues in such a difficult period for the theatre.

Limitations

However, the organization itself has emphasized an exquisitely artistic problem connected with the direction. As traditional directing works little in streaming, there is the need for more cinematographic solutions.

Another critical aspect that we would like to underline is the lack of an offer in the program for young people who, as emerged from the results, are the most penalized segment from an economic point of view—an aspect which the organization will have to take into consideration for future offers.

5.2 UFFIZI GALLERY: VIRTUAL TOUR

The Uffizi is one of the most famous museums globally and one of the best-prepared museums in welcoming virtual visitors. The site of the Uffizi Galleries allows art lovers to spend hours in the company of Botticelli, Giotto, Mantegna, Caravaggio, Raffaello.

First of all, a clarification: with the Uffizi Galleries, we mean not only the museum in Piazza Della Signoria adjacent to Palazzo Vecchio (the Uffizi, in fact) but a museum complex that includes the Vasari Corridor, Palazzo Pitti and Boboli Gardens.

The site of the Uffizi Galleries contains all four of these historical and artistic realities, and each of them provides a tour.

From the homepage, visitors can easily access the Virtual Tour of the Uffizi, which allows them to visit the rooms thanks to three-dimensional technology, including the 14 rooms open in the spring of 2019, dedicated to 16th-century Venetian painting and called "new rooms".

The virtual visit enriches the experience with suggestions, anecdotes and beauties. It allows visitors to enjoy the works of art originally and innovatively allowing them to experience the works as if they were actually in the place where the work is located.

At the same time, one or more narrators can guide virtual visitors by deepening the artistic, cultural and historical aspects related to the itinerary.

A three-dimensional map of the floor plan allows visitors to move between the rooms, while some crucial points are highlighted by the cursor with white circles from which you can admire the paintings hanging on the walls. Clicking on it allows you to explore the description of the painting.

The site of the museum circuit offers the possibility to click directly on the 'works' section to discover all the masterpieces present, which can be filtered by the museum and in turn by room or genre (painting, sculpture, architecture, prints).

Other initiatives

The Uffizi Galleries also offer thematic insights called Hypervisions⁶². These are virtual exhibitions dedicated to Dante, iconographies, angels in art history, a specific author, a historical figure or an artistic theme.

It is also possible to take advantage of some narrated itineraries thanks to the audio content with files found on the page dedicated to the Fabbriche delle Storie. These are 12 stories that evocatively explain as many masterpieces present in the Uffizi Galleries.

Furthermore, due to the impact of the pandemic, the Uffizi Gallery has decided to bring art to social media by opening an account on the Chinese social network TikTok. The museum has begun to make its works of art "talk" with the aim of bringing young people closer to art by leveraging irony.

Donations and Contribution

The Uffizi Gallery leverages donor gratifications linked to supporting its social role, highlighting its cultural importance in national and international heritage. On the site, visitors can find a dedicated page with the following presentation in evidence:

"Why support the Uffizi Galleries? The Uffizi Galleries represent one of the most important museums globally; they also live in the energy of the society in which they are immersed, of which they are perennial witnesses. Each additional contribution allows our Museums to carry out their mission of protection with greater ease and speed, making the beauty generated by their enormous heritage available to the world. Supporting us favours the activation of a virtuous mechanism capable of expanding and crossing the material boundaries of the museum

⁶² <https://www.uffizi.it/mostre-virtuali>

to integrate ourselves even more firmly into society, allowing us both to increase the number of services aimed at the visitor and allocate more resources to cataloguing, restoration and scientific research. The combination of your contributions allows us to achieve some important goals in advance of their scheduling date and provides a tangible sign of your civic commitment and the trust you place in our abilities."

Unlike the Donizetti Streaming Festival, there is no direct "gift" for donors or offers differentiated by the amount donated to the Uffizi museum, aspects that, as it has emerged from the literature and research (Tang & Huang 2018), could create more significant incentives to contribute to the institution's mission.

However, patrons, individually or jointly as legal persons, can make donations, taking advantage of the tax breaks introduced by Law 106/2014 through the link to the Art Bonus⁶³. Donations may concern specific restoration projects, conservation of works of art in the Uffizi Galleries and cultural promotion.

In particular, the Uffizi Gallery indicates interventions for which to provide its contribution thanks to Art Bonus, for example:

- Support to the Mobile Paint Sector of the Opificio Delle Pietre Dure for the Restoration of the Altarpiece of Santa Lucia De 'Magnoli by Domenico Veneziano;

- Project Families at the Museum⁶⁴;

- Restoration of an oil on canvas of a painting attributed to Annibale Carracci and depicting St. John the Baptist in glory.

It is also possible to allocate the 5x1000 to support the institutional activities of the Uffizi Galleries by consulting the official website of the MIBACT (Ministry of Cultural Heritage), where all the necessary information and preliminary payment operations can be found.

⁶³ <https://artbonus.gov.it/255-gallerie-degli-uffizi.html>

⁶⁴ The Families at the Museum project consists of meetings in the Florentine state museums, aimed at families with children aged 7 to 14 and organized by the School and Youth Department of the Uffizi Galleries. Due to the Covid-19 emergency, on-site activities were interrupted, but a "virtual" contact with families was maintained.

Final considerations

The virtual offer of the Uffizi Museum is completely free, so to verify the impact of the virtual tours, we analyzed the graphs of Google Trends (a tool that allows knowing the frequency of searches on the web) with different search keys (Uffizi virtual tours, virtual tours Florence). The results show that virtual tours were popular in the weeks of the first lockdown, and after a peak reached in March and April, the interest in digital cultural content has declined dramatically.

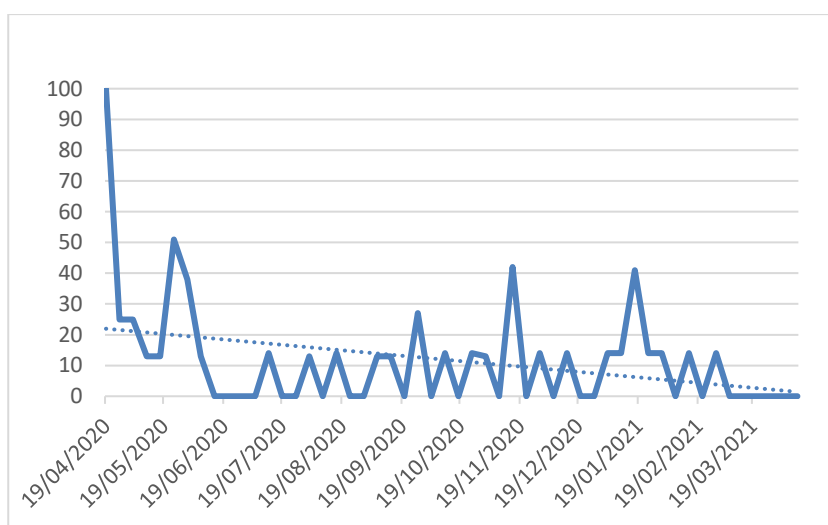


Figure 20: Uffizi virtual timeline

Conducting the exact search with the "virtual Uffizi" keyword, data reflect the trend of previous searches with a peak in April 2020 and a gradual decrease until reaching infrequent searches in March 2021.

Moreover, the free offers of art institutions do not seem to have a significant impact on fruition. It is confirmed by our research which shows the participation of 19.9% in Virtual Tours, much lower than the other formats. Therefore, the numerical growth seems to be mostly linked to a lack of alternatives, or an initial curiosity during the lockdown.

5.2.1 THE GRAND TOUR EUROPE LTD: THE VIRTUAL OFFER

An interesting initiative concerning the Uffizi is the one offered by Grand Tour Europe Ltd. The Grand Tour Europe is a private tour operator based in Chester, England⁶⁵, which in

⁶⁵ <https://www.thegrantoureurop.com/>

agreement with the Uffizi Museum and other Italian museums, allows visitors to take a paid virtual walk inside the museum through the Zoom platform.

The offer includes an immersion in four centuries of Italian painting but also in the history of Florence and the Medici family, making use of highly qualified personnel in the use of digital tools: scholars, professionals, researchers, licensed tourist guides, professional educators.

The most relevant aspect of this offer is the technical one. The virtual guided tour uses the Zoom application to connect up to 100 participants in live video / audio and, at the same time, explore the most beautiful paintings of the Florentine museum thanks to virtual technology, 3D reconstructions and 360-degree videos with very high photos resolution to find out the details.

Access via Zoom to live artistic experiences was one of the aspects mentioned by the participants in the questionnaire. The platform allows to increase the involvement of users who can ask questions, make observations, interact directly with other participants and with the organization.

As for the pricing strategy, the Grand Tour has created different formulas and themes for the Interactive Virtual Guided Tours: the meetings last 60 minutes plus time for questions and each meeting is set for 12 euros per connected device(not per person) or 40 euros for a package of 4 meetings.

The results of this initiative in terms of satisfaction seem to confirm the success of the offer. From the reviews on the Trustindex platform, it emerges that out of 177 reviews, 174 have the highest score⁶⁶.

5.3 FOUNDATION OF THE CIVIC MUSEUM OF ROVERETO: DIGITAL ARCHIVE

The digital archive of the Foundation of the Civic Museum of Rovereto represents a relevant example in the national panorama of the digital offer present within a museum site and mainly aimed at expanding its use.

The City Museum of Rovereto stands out for its multidisciplinary path dedicated to narrating Rovereto through the voices and faces of its protagonists.

⁶⁶ <https://www.trustindex.io/reviews/thegrandtoureurope.com>

The City Museum is a participatory, interactive and multisensory museum, where the public is personally involved thanks to new technologies. In fact, since the end of the 1980s, the Rovereto Civic Museum Foundation has been using new technologies for the study and dissemination of science, with particular attention to internet environments.

At the base of the entire digital information system of the Rovereto Civic Museum Foundation are the digital archives, subject to constant, daily and continuous updating by the staff and collaborators.

The museum has envisaged creating a common digital platform that houses a substantial part of the documentary material owned. The project was carried out in sixteen months, from September 2018 to December 2019, and involved archival and dissemination activities.

The digital archive is configured as a computerized and augmented version of the material archive, including the computerized catalogue of the heritage and the collections of images, documents, videos, bibliographic repertoires and environmental data. In addition to the catalogue (inventory) of the collections, there are five fundamental areas of data collection: bibliography, photographic archive, cinematography, manuscripts and environmental data.

Subscription and pricing

As far as the pricing strategy is concerned, the search within the databases is free, and documents can be consulted for free in the "preview" format. However, the organization requires a subscription to consult the archive in detail. The subscription lasts for one year from the date of activation⁶⁷.

The specific subscriptions are included in the item "Online subscriptions to digital archives", where there are different offers:

- ARCHIVES online subscription - € 30.00 including access to databases, catalogue of collections, bibliography, manuscripts, photographic archive (excluding Egypt), cinematography, environment, discount on purchases in the e-shop
- EGYPT online subscription - € 10.00 including access to the photographic archive of Egypt
- PLUS online subscription - € 35.00 including Archives online subscription and Egypt subscription

⁶⁷ <http://www.fondazionemcr.it/abbonamenti>

Donation and contribution

As for donations on the Art Bonus site⁶⁸ there is a specific page that indicates the methods of donation with the description of the interventions with available collection (fundraising), for example:

- RAM 2.0 memory (Rovereto Archive Memory) - exhibition and didactic laboratory.

The project aims to enhance and make more usable the vast archive of historical images already catalogued and inserted in the online database through an exhibition dedicated to the history of Rovereto.

There are no forms of gift to donors, but it is possible to be included in the public list of Art Bonus contributors for organizations and individuals. The most substantial gratification is the solidarity that people show in favour of the institution cultural heritage, thanks to more widespread knowledge of the projects in the area. Moreover, all this in the future can also mean the birth of new patrons.

Final considerations

The Civic Museum of Rovereto is one of the national realities that has invested the most in digital renewal projects in recent years. Although the strategy of adopting a subscription model for the supply of archives is still too recent to make an outstanding balance, it is possible to identify critical elements useful for the success of the initiative.

The pricing results are consistent with the research as shown in the box plot in the prices indicated in the subscriptions ranging between 10 and 30 euros. The strategy depends on the individual offer, in which the organization underlines the artistic value with an accurate communication campaign on the website.

At the same time, the quality of documents and services play a fundamental role in the use (Swanson & Davis, 2012).

However, as pointed out by the museum in the note to the budget for 2021, it is still necessary to devote much attention to the digital offer and the disclosure aspects⁶⁹.

⁶⁸ <https://artbonus.gov.it/1865-fondazione-museo-civico-di-rovereto.html#intervento-5030>

⁶⁹ https://www.fondazionemcr.it/AT_Bilanci

5.4 CONCLUSION AND SUGGESTIONS FOR ARTS ORGANIZATIONS

In this last chapter, we considered three examples of the innovative digital offer in the Italian art scene according to the three formats. First of all, the Donizetti Streaming Festival and the Web TV launched by the organization. An offer conceived solely for the web as a social and interactive environment.

The result shows how a digital offer that considers the gratifications linked not only to simple entertainment but also to interaction is possible.

Organizations can take advantage of digital tools by diversifying their offer to involve users through chat, comments and direct participation.

Moreover, the organization launched its initiative to transform every spectator into a donor by offering "gifts" to the supporter to finance the single project and by leveraging the gratification obtained by the contributors in the donations.

As emerged from the results for streaming, contribution gratification was significant although not decisive in the purchase decision.

Organizations could integrate their strategy with communication to emphasise the social benefits of initiatives linked to donations.

Organizations can also learn from the shortcomings of the Donizetti Streaming Festival. The organization stressed that more cinematographic solutions are needed for art direction. An aspect that demonstrates how art in digital format requires artistic contamination, according to a multisectoral approach.

For the Uffizi Museum website and its rich virtual offer, the use of the platform is free. However, patrons can make donations, taking advantage of the tax breaks through the link to the Art Bonus. Donations may concern specific restoration projects, conservation of works of art in the Uffizi Galleries and cultural promotion.

Arts organizations can leverage the gratification linked to the benefits of donations through the Art Bonus.

The gratification on which organizations can leverage seems to be the solidarity aspect linked to the specific contribution and the awareness of supporting a project.

At the same time, private initiatives such as those of Grand Tour Europe Ltd. can offer an example of how organizations can fill the supply gap in the field of virtual tours and digital services (Carù and Cova 2005, 2006).

The use of innovative methods of interaction and fruition, for example through the Zoom platform, with a diversified pricing strategy creates the conditions to generate additional revenues.

Finally, the Rovereto Civic Museum which envisaged the creation of its digital platform involving both archiving and dissemination activities.

The first line of action concerns the set of activities implemented to increase the number of people with profiles similar to those already users of the museum structure.

The second objective is to attract profiles of potential audiences other than those already customers of the organization.

Arts institutions could implement their digital offering effectively with a more analytical approach to customer needs.

A communication strategy with a multi-channel approach can help reach the targeted audience more effectively.

Often among the audiences, it is difficult to reach young users: organizations could facilitate access to them with more attractive entry prices for this target.

The engagement phase is subsequent and aims to create contexts of fun and participation and stimulating, engaging and rewarding interactions. It can be done, for example, through the use of apps, augmented reality and user generated contents developed to enrich the digital experience.

The use of unconventional marketing techniques is essential to achieve maximum exposure using minimum resources. The process includes marketing, education, sociology, customer service, planning of cultural offer and distribution.

The adoption of innovative projects according to a multidisciplinary approach can lead the public to judge the customer experience more positively.

Perceived product quality and additional services are associated with quality, and both play a crucial role in identifying customers with the organization and increase willingness to pay and satisfaction (Goulding, 2000; Joy & Sherry, 2003).

As for the pricing strategy, revenue outcomes depend on applying a valid subscription and single payment pricing strategy. Furthermore, organizations can implement different donation strategies to finance projects and correspond "gift" to the supporter.

Below a summary table of the economic models adopted by the three artistic institutions.

Arts institution\business model	Subscription and membership	One-time payment	Donation-based model/fundraising
Donizetti Streaming Festival	59 € (3 months)	20/30€ (gala concert/opera)	Gifts over 59 € (WebTv free access, free download of contents)
Uffizi Gallery/Grand Tour Europe Uffizi offer	40 € (package of 4 tours)	12 € (single tour)	ArtBonus contribution for single project
Civic Museum of Rovereto	10 / 30 / 35 € (Archives, Egypt, Plus subscription)	No one-time payment provided	ArtBonus contribution for single project

Table 5: business model summary

In the freemium model, analyzed in Chapter 3, a key factor to consider is the payment per product. For low price levels per product, revenues will be generated mostly through the single payment service. Conversely, for high price levels per product, the revenue will come more from the subscription.

The optimal business model will depend on a correct price calibration.

Organizations should consider estimating the number of purchases made by customers to maximize the conversion rate on each offer.

Finally, fundraising for individual projects can lead to long-term support for an organization, through building strategies, plans to raise awareness of donors and involve them in the project.

However, the conclusions of the model affirm that in the long run platforms will converge towards a mixed business model, beneficial from the point of view of user well-being.

These changes require a larger number of technical personnel and the need to make use of collaborations with specialized technology companies.

Many international institutions are responding promptly to changes in their surroundings by using technological devices to provide a better and more enjoyable experience. Just a few examples, the Musée d'Orsay and the Louvre have created multimedia spaces to complement more traditional royal tours. The CyberLouvre was also inaugurated: ten workstations equipped with computers to explore, for free, through a virtual tour, the collections stored within the structure.

Other organizations offer learning opportunities by combining virtual and real world through screens and numerous interactive videos inserted within the tour itineraries. Organizations such as the Royal Opera House have entered into agreements with platforms such as MarqueeTv to be able to stream their paid shows.

Brunetti and Rispoli (2010) argue that the maturation of the Italian cultural market is instead hindered by a limited competitive intensity, a weak concentration of the offer, a large public not accustomed to the use of digital and a high degree of differentiation between products and services which make it difficult to create a national digital standard, like the ones in other European countries.

Italian cultural institutions should study customer needs in greater detail through a more inclusive approach.

Keeping in mind the Italian context, its resources and its public, the research should take into greater consideration the examples of the most innovative artistic organizations of other European countries.

The comparison with other successful models, therefore, is an excellent exercise in success, it should be done by enhancing the Italian model and its uniqueness from which the Italian competitive advantage can derive.

CONCLUSIONS

Across the world, the cultural sector has encountered severe difficulties in addressing closures to contain the contagion. The reopening with restrictions and admission quotas did not, and does not, guarantee sufficient revenue margins for the sector.

In Italy, the cultural sector, already hit by cuts in public funding and problems related to low structural productivity (Baumol's cost disease), has suffered losses that in some cases have reached 90% of revenues.

European governments have implemented interventions to support the cultural sector with the approval of support plans, emergency funds for workers, and projects and programs to promote culture (such as the Digital Library).

The Great Lockdown showed how the use of digital tools in the cultural sector had not been exploited to its full potential as traditional practices often dominate technology-driven innovation.

The need to look for new ways to promote the sustainability of cultural activities can pass through the expansion of the use of digital products. Therefore, we focused on the aspect linked to the digitization of the artistic offer and on the dynamics linked to digital innovation in artistic organizations, from a more significant presence on social media to the use of tools to broaden the audience, to diversify and improve the digital experience, (McCarthy and Jinnett, 2001). The Art Council of England (2011) defines audience development, for example, through the use of audio/video content and investments in formats such as streaming, virtual tours and digital archives.

Uses and Gratification Theory (UGT) was then introduced to understand the psychological factors that can influence people's intentions to watch and consume cultural products online and provide helpful information to arts organizations on exploiting them. Each part of the research on uses and gratifications has produced its classification scheme for audience functions (Katz, Blumler, and Gurevitch, 1973-1974).

We have classified the different types of needs that motivate people to choose certain art products online: learning and entertainment, and presence, interactivity and contribution that reflects the social dimension of consumption.

The research part of our work was carried out by proposing a survey through the Google survey platform. Results of the Chi-test with a sample of 291 participants showed that digital formats

(streaming, virtual tours and digital archives) are significant to age, income level and education, but not gender. Results helped identify preferred formats based on population groups.

The use of streaming is widespread, especially among younger groups, while they do not seem interested in digital tours. On the contrary, the population over 55 in the middle-income bracket (15,000 - 28000) strongly correlates with digital tours. Finally, there is a strong positive association between the most affluent participants (over 55,000), the degree of education, and digital archives for study and work purposes, as found by the participants' responses.

As for the UGT, the significant gratifications seem those related to learning and contributing to the organisation's support.

Learning aspects seem to be decisive in the purchase choice for all three formats. In particular, there is a strong positive correlation with the use of digital archives. This is consistent with the strategy adopted by the Rovereto Civic Museum which has created its own digital platform to deepen and broaden the public. The organization allows users to purchase annual subscriptions to consult the archive in detail, leveraging the benefits of learning.

The gratification linked to the contribution was not very decisive in choosing the purchase in streaming, while it seems to be decisive for the other two formats with a positive correlation.

As for virtual tours, participants seem willing to donate more for projects related to the virtual tours for museums, galleries and archaeological areas.

It is consistent with the virtual offer of the Uffizi Museum, which is entirely free, although online visitors can make donations, taking advantage of the tax benefits of the Art Bonus.

However, the Donizetti streaming Festival's strategy of giving gifts according to the contribution made seems to be the right way to encourage donations.

The application of the Twitch model could be an attractive option for encouraging donations, although more studies are needed to verify the impact of minimum donation amounts (MDAs) on arts organizations' strategy.

Other gratifications such as entertainment and interaction, although not significant, show a high percentage of importance in the purchase choice of streaming and virtual tours formats. These considerations are consistent with the Donizetti Streaming Web TV which shows how audience involvement is correlated with entertainment and interaction needs. Organizations can take advantage of digital tools by diversifying their offer, involving their users through chat, comments and direct participation.

At the same time, private initiatives such as those of Grand Tour Europe Ltd. seem to offer an example of how organizations can bridge the supply gap in the field of virtual tours. Thanks to the use of innovative methods of interaction through platforms such as Zoom, it is possible to implement virtual visit models for a wide range of users, producing additional revenues for museums.

Finally, we asked participants how much they would be willing to pay approximately for the three formats. The results show a wide variability in prices and the responses on the digital model, consistent with the conclusions of the Thomes 2011 model, confirm the trend towards a mixed model that includes the subscription model, payment for a single product and donation. The pricing mix adopted by the Donizetti Streaming Festival shows how a successful digital strategy can generate a significant share of revenues.

However, one of the risks is that once live offers are opened, a displacement effect can be created (Yelsma 2000). It is relevant for both streaming and virtual tours, since digital users have limited time available for consumption, and if time spent with digital tools increases, people would be less likely to interact in traditional ways and vice versa.

According to the survey results, for example, the majority (58.8%) of the participants would like to have the opportunity to use digital art products after the pandemic. But it is not clear how users will react to the doubling of the offer. An aspect that requires further research but does not reduce the need to rethink the offer for art institutions in a digital key.

We believe we have provided food for thought which could be helpful to artistic and cultural organizations. The survey results appear to be consistent with the digital strategies adopted by the art institutions we have provided as innovative examples and can thus validate our suggestions.

Responses to our survey show how the public is sensitive to new fruition opportunities and rewards the most innovative offers. 49.9% of respondents believe that digital can enhance the user experience with the innovative use of images, sounds and shots. 69% think that digital technology can offer greater opportunities for those who cannot use artistic products in a traditional way, for economic reasons or physical problems. Furthermore, 47.1% of the participants would like to buy online rather than give up the use of an artistic product.

However, as mentioned, only 24% of Italian cultural institutions have a strategic plan for digital innovation. 49% of organizations have internal staff or external consultants, but only 12% have

a specialized team. The solutions of the delay of the Italian art sector in adopting digital technologies require a different approach, linked to the range of services offered on the basis of a careful analysis of user needs.

The artistic offer depends first of all on the way in which the artistic products are designed and then on the way in which the format can be presented and experienced by users.

As we hope we have demonstrated, formats are not mutually exclusive, but could be integrated into the overall digital offer of an artistic institution according to its artistic mission and its needs.

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APPENDIX

Domanda preliminare

1. Ha mai fruito di un prodotto o servizio artistico/culturale in formato digitale o online? (Es. performance, opera, concerto, spettacolo teatrale; tour virtuale, mostre, musei, aree archeologiche; archivi digitali, ebook, immagini, documenti)

Abitudini d'uso

2. Dove trova maggiormente informazioni sull'offerta di prodotti artistici online?

Social media (Facebook, Twitter, Instagram, ecc.)

Motori di ricerca (google, bing, yahoo ecc.)

TV

Radio

3. Quante ore giornaliere trascorre su internet e social media (via pc, tablet o smartphone)?

0-1

1-3

4-6

Più di 6

4. Quanto tempo impiega quotidianamente per la fruizione di prodotti artistici/culturali online?

Da 10 a 30 minuti

Da 30 minuti a 1 ora

Da 1 a 2 ore

Da 2 a 3 ore

Superiore a 3 ore

5. Che dispositivi utilizza maggiormente per usufruire di prodotti artistici? (Prima scelta)

Smartphone

PC

Smart TV

Tablet

Altro:

6. Quali piattaforme adopera generalmente per fruire di prodotti artistici/culturali online? (Prima scelta)

Youtube

Spotify

Facebook

Archiui

Altre piattaforme

Preferenze e scelte di fruizione

Esprima il suo grado di accordo sulle seguenti affermazioni, riferite alle sue scelte di consumo, seguendo una scala da 1 a 5:

1 = Per niente d'accordo

2 = Un po' in disaccordo

3 = Né d'accordo né in disaccordo

4 = D'accordo

5 = Fortemente d'accordo

7. Rispetto al passato nell'ultimo anno ho utilizzato maggiormente servizi digitali (streaming, piattaforme, app) per fruire di prodotti artistici e culturali.

8. I servizi digitali (social media, app, servizi streaming ecc.) mi hanno permesso di godere dell'arte malgrado l'emergenza sanitaria e le restrizioni.
9. Attraverso i servizi digitali riesco a godere dell'arte come nell'esperienza tradizionale (es. dal vivo).
10. I servizi digitali offrono l'opportunità di ampliare la fruizione di prodotti artistici/culturali anche per chi non ha la possibilità (es. economica, fisica) di fruirne nelle modalità tradizionali.
11. Grazie al risparmio offerto dai servizi digitali posso acquistare più prodotti artistici
12. I servizi digitali calibrati efficacemente offrono ulteriori opportunità di coinvolgimento nell'esperienza di fruizione (si pensi a inquadrature innovative o all'uso di luci, immagini e suoni in nuove modalità).
13. Se un'organizzazione artistica offrisse l'opportunità di seguire online gli artisti impegnati nel processo di creazione (es. prove, interviste) mi piacerebbe poter interagire direttamente con essi attraverso chat e trasmissioni live.
14. Nel corso di un'esperienza artistica online mi piacerebbe partecipare a nuove forme di co-creazione (si pensi a un pubblico coinvolto nella creazione artistica, es. arte visiva, performance, scrittura)
15. Prima di fruire di un prodotto artistico online di solito seguo la pagina dell'ente/organizzazione artistica sui social.
16. Dopo aver fruito di un prodotto artistico online di solito condivido sui social impressioni e osservazioni riguardanti l'esperienza stessa.
17. Finita l'emergenza sanitaria continuerò per qualche tempo ad avere timore di fruire di prodotti artistici nelle forme tradizionali (es. visite gallerie, aree archeologiche, performance, opere, concerti etc).
18. Finita l'emergenza sanitaria mi piacerebbe continuare ad avere l'opzione di fruire di prodotti artistici online.
19. Se non potessi fruire di un prodotto artistico culturale nella forma tradizionale sarei disposto ad acquistarlo online pur di non rinunciarci.
- Informazioni d'acquisto**
- Risponda alle seguenti domande sulle sue scelte d'acquisto online seguendo questa scala:
- 1 = Per niente vero
2 = Quasi vero
3 = Mediamente vero
4 = Del tutto vero
20. L'inesperienza nell'uso dei servizi digitali influenza la mia decisione d'acquisto di prodotti artistici online.
21. La stabilità della mia connessione influisce sulla mia decisione d'acquisto.
22. La qualità del sito web dell'organizzazione artistica (si pensi a contenuti, contatti, link, design, velocità) influisce sulla mia decisione d'acquisto.
23. L'affidabilità del sito (es. trasparenza informazioni, condizioni generali, protezione connessione) influisce sulla mia decisione d'acquisto.

24. Il pieno rispetto della normativa sulla privacy da parte del sito web dell'organizzazione artistica influenza la mia decisione d'acquisto.

25. La presenza di funzionalità aggiuntive nella piattaforma dell'organizzazione artistica (es. chat, pausa, restart) influenza la mia decisione d'acquisto.

26. Quali tra questi prodotti artistici culturali preferirebbe fruire online (se più di uno indicare quello preferito)

Tour virtuali: musei, monumenti e aree archeologiche

Streaming: performance (opera, concerto, teatro)

Biblioteche o archivi online (immagini, documenti, dati, video, libri)

Altro

TOUR VIRTUALI

27. Come preferirebbe acquistare/supportare tour virtuali (musei, monumenti, aree archeologiche):

Abbonamento mensile/annuale

Pagamento una tantum per prodotto desiderato

libera donazione

28. Scelga l'ordine da lei preferito per le seguenti modalità di pagamento per Tour Virtuali (1 abbonamento, 2 pagamento per prodotto, 3 libera donazione, es. 123, 231)

29. Quanto pagherebbe per un singolo Tour Virtuale (si pensi ad un tour della durata di 1 ora in mostre, musei, monumenti o aree archeologiche)?

3-6 euro

6-10 euro

10-14 euro

14-20 euro

Più di 20 euro

30. Quale prezzo considererebbe troppo alto da non prendere in considerazione l'acquisto di un Tour Virtuale? (indicare l'ammontare in cifre)

31. Quale prezzo considererebbe così basso per un Tour Virtuale da percepire che la qualità non sia buona? (indicare l'ammontare in cifre)

32. Quanto pagherebbe mensilmente per un abbonamento a Tour Virtuali? Es. si pensi a un pacchetto completo di tour virtuali periodici per mostre o monumenti o aree archeologiche.

3-6 euro

6-10 euro

10-14 euro

14-20 euro

Più di 20 euro

33. Quale prezzo mensile considererebbe troppo alto da non prendere in considerazione l'abbonamento a un pacchetto per tour virtuali (indicare l'ammontare in cifre)

34. Quale prezzo mensile per l'abbonamento a tour virtuali considererebbe così basso da percepire che la qualità non sia buona (indicare l'ammontare in cifre)

35. Pensa che dopo aver sottoscritto un abbonamento per Tour Virtuali l'accesso a tutti i contenuti dovrebbe essere incluso nella sottoscrizione? (si pensi al caso in cui l'organizzazione offra prodotti da acquistare a parte)

Si
No

36. Se fosse disponibile l'opzione "dona" nel sito web dell'ente/organizzazione di Tour Virtuali quanto sarebbe disposto a donare per sostenere progetti e iniziative? (indicare l'ammontare in cifre)

Gratifications information:

37. Quali di questi bisogni estetici la spinge maggiormente ad acquistare/donare per fruire di tour virtuali (se più di uno indicare quello prevalente).

- Apprendimento (aspetti legati all'acquisizione di conoscenza, comprensione e all'autoconsapevolezza)
- Identità (aspetti legati al senso di appartenenza e all'autostima,
- Status sociale (aspetti legati alla conferma di uno status sociale)
- Presenza (consapevolezza di fruire con altre persone seppur in remoto)
- interazione sociale (l'interazione sincrona e asincrona con artisti, l'organizzazione o membri del pubblico via chat)
- Intrattenimento (piacere e il rilassamento emotivo legati alla fruizione)
- Contribuzione (gratificazione legata al sostegno dell'iniziativa)
- Altro

38. Quanto è determinante il bisogno di apprendimento nella sua scelta d'acquisto (scegliere tra 1 e 6)

39. Quanto sono determinanti il senso di appartenenza e gli aspetti identitari nella sua scelta d'acquisto? (scegliere tra 1 e 6)

40. Quanto sono determinanti per lei gli aspetti legati alla conferma dello Status sociale nella sua scelta d'acquisto (scegliere tra 1 e 6)

41. Quanto sono determinanti nella sua scelta d'acquisto la presenza e la consapevolezza di fruire con altre persone seppur in remoto? (scegliere tra 1 e 6)

42. Quanto è determinante nella sua scelta d'acquisto l'interazione sociale, la possibilità di interagire via chat con gli artisti, l'organizzazione o altri partecipanti? (scegliere tra 1 e 6)

43. Quanto è determinante nella sua scelta d'acquisto l'intrattenimento, il piacere e il rilassamento emotivo legato alla fruizione? (scegliere tra 1 e 6)

44. Quanto è determinante nella sua scelta d'acquisto la gratificazione legata al poter contribuire al sostegno dell'iniziativa.

STREAMING

27. Come preferirebbe acquistare/supportare performance in streaming (opere, concerti, spettacoli teatrali):

Abbonamento mensile/annuale

Pagamento una tantum per prodotto/servizio desiderato

libera donazione

28. Scelga l'ordine da lei preferito per le seguenti modalità di pagamento per performance in streaming (1 abbonamento, 2 pagamento per prodotto, 3 libera donazione, es. 123, 231)

29. Quanto pagherebbe per un singolo streaming di una performance (opere, concerti, spettacoli teatrali)?

5-10 euro

10-16 euro
16-23 euro
23-30 euro
Più di 30 euro

30. Quale prezzo considererebbe troppo alto da non prendere in considerazione l'acquisto di una performance in streaming? (indicare l'ammontare in cifre)

31. Quale prezzo considererebbe così basso per una performance in streaming da percepire che la qualità non sia buona? (indicare l'ammontare in cifre)

32. Quanto pagherebbe mensilmente per un abbonamento di performance in streaming? Es. si pensi a un pacchetto completo di performance in streaming (opere, concerti, spettacoli teatrali).

5-10 euro
10-16 euro
16-23 euro
23-30 euro
Più di 30 euro

33. Quale prezzo mensile considererebbe troppo alto da non prendere in considerazione l'abbonamento a un pacchetto di performance in streaming? (indicare l'ammontare in cifre)

34. Quale prezzo mensile per l'abbonamento a performance in streaming considererebbe così basso da percepire che la qualità non sia buona? (indicare l'ammontare in cifre)

35. Pensa che dopo aver sottoscritto un abbonamento per Tour Virtuali l'accesso a tutti i contenuti dovrebbe essere incluso nella sottoscrizione? (si pensi al caso in cui l'organizzazione offra prodotti da acquistare a parte)

36. Se fosse disponibile l'opzione "dona" nel sito web dell'ente/organizzazione di performance in streaming quanto sarebbe disposto a donare per sostenere progetti e iniziative? (indicare l'ammontare in cifre)

Gratifications information:

37. Quali di questi bisogni estetici la spinge maggiormente ad acquistare/donare per fruire di performance in streaming (se più di uno indicare quello prevalente).

- Apprendimento (aspetti legati all'acquisizione di conoscenza, comprensione e all'autoconsapevolezza)
- Identità (aspetti legati al senso di appartenenza e all'autostima,
- Status sociale (aspetti legati alla conferma di uno status sociale)
- Presenza (consapevolezza di fruire con altre persone seppur in remoto)
- interazione sociale (l'interazione sincrona e asincrona con artisti, l'organizzazione o membri del pubblico via chat)
- Intrattenimento (piacere e il rilassamento emotivo legati alla fruizione)
- Contribuzione (gratificazione legata al sostegno dell'iniziativa)
- Altro

38. Quanto è determinante il bisogno di apprendimento nella sua scelta d'acquisto (scegliere tra 1 e 6)

39. Quanto sono determinanti il senso di appartenenza e gli aspetti identitari nella sua scelta d'acquisto? (scegliere tra 1 e 6)

40. Quanto sono determinanti per lei gli aspetti legati alla conferma dello Status sociale nella sua scelta d'acquisto (scegliere tra 1 e 6)

41. Quanto sono determinanti nella sua scelta d'acquisto la presenza e la consapevolezza di fruire con

altre persone seppur in remoto? (scegliere tra 1 e 6)

42. Quanto è determinante nella sua scelta d'acquisto l'interazione sociale, la possibilità di interagire via chat con gli artisti, l'organizzazione o altri partecipanti? (scegliere tra 1 e 6)

43. Quanto sono determinanti nella sua scelta d'acquisto l'intrattenimento, il piacere e il rilassamento emotivo legato alla fruizione? (scegliere tra 1 e 6)

44. Quanto è determinante nella sua scelta d'acquisto la gratificazione legata al poter contribuire al sostegno dell'iniziativa.

ARCHIVI DIGITALI

27. Come preferirebbe acquistare/supportare biblioteche e archivi digitali:

Abbonamento mensile/annuale

Pagamento una tantum per prodotto/servizio desiderato

libera donazione

28. Scelga l'ordine da lei preferito per le seguenti modalità di pagamento per fruire di biblioteche e archivi digitali (1 abbonamento, 2 pagamento per prodotto, 3 gratuitamente ma contribuendo periodicamente con libera donazione, es. 123, 231)

29. Quanto pagherebbe annuale per un abbonamento per biblioteche e archivi digitali? Es. si pensi a pacchetti completi con immagini, documenti, video e ebook.

5-10 euro

10-20 euro

20-30 euro

30-40 euro

Più di 40 euro

30. Quale prezzo mensile considererebbe troppo alto da non prendere in considerazione l'abbonamento? (indicare l'ammontare in cifre)

31. Quale prezzo mensile per l'abbonamento a biblioteche e archivi digitali considererebbe così basso da percepire che la qualità non sia buona? (indicare l'ammontare in cifre)

32. Pensa che dopo aver sottoscritto un abbonamento per Tour Virtuali l'accesso a tutti i contenuti dovrebbe essere incluso nella sottoscrizione? (si pensi al caso in cui l'organizzazione offra prodotti da acquistare a parte)

Sì

No

33. Se fosse disponibile l'opzione "dona" nel sito web dell'ente/organizzazione per biblioteche e archivi digitali quanto sarebbe disposto a donare per sostenere progetti e iniziative? (indicare l'ammontare in cifre)

34. Quale di questi bisogni la spinge maggiormente ad acquistare/donare per biblioteche e archivi digitali?

Apprendimento (aspetti legati all'acquisizione di conoscenza, comprensione e all'autoconsapevolezza)

Identità (aspetti legati al senso di appartenenza e all'autostima)

Intrattenimento (piacere e il rilassamento emotivo legati alla fruizione)

Contribuzione (gratificazione legata al sostegno dell'iniziativa)

Altro

35. Quanto è determinante il bisogno di apprendimento nella sua scelta d'acquisto per biblioteche e

archivi digitali? (scegliere tra 1 e 6)

36. Quanto sono determinanti il senso di appartenenza e gli aspetti identitari nella sua scelta d'acquisto?
(scegliere tra 1 e 6)

37. Quanto sono determinanti nella sua scelta d'acquisto l'intrattenimento, il piacere e il rilassamento emotivo legati alla fruizione? (scegliere tra 1 e 6)

38. Quanto è determinante nella sua scelta d'acquisto la gratificazione legata al poter contribuire al sostegno dell'iniziativa.

Informazioni demografiche

45. Genere

M

F

Altro:

46. Età

Meno di 16 anni

16 - 24 anni

25 - 34 anni

35 - 44 anni

45 - 54 anni

55 - 64 anni

Più di 65 anni

47. Titolo di studio

Licenza elementare

Licenza media

Diploma di scuola superiore

Laurea

Formazione post laurea

48. Professione

Studente

Lavoratore autonomo

Lavoratore dipendente

Altro:

49. Regione di lavoro (se all'estero indicare lo Stato)

50. Lavora nel campo dell'arte e della cultura

Si

No

51. Da quante persone è composto il suo nucleo familiare?

Solo io

2-4

Più di 4

52. In quale fascia tra queste potrebbe individuare il suo reddito familiare/personale?

0-15.000

15.000-28.000

28.000-55.000

over 55.000

CONCLUSIONE

53. La ringraziamo per il suo contributo alla ricerca e le chiediamo di inserire facoltativamente le sue impressioni generali o considerazioni sul questionario.

54. Può inserire facoltativamente la sua email per ricevere i risultati della ricerca una volta ultimata.

