

Cultural communication

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1. Introduction. The need for integrated communication

In the current leisure market, the concept of “being good” is no longer sufficient. Beyond what can or cannot be qualified as such in the cultural environment, the market structure has changed in such a way that organisations which are not capable of presenting themselves to their potential public will become lost in the sea of information that floods the range of information on offer to consumers of culture. Developing an appropriate communication strategy is not complex, but it does require a profound knowledge of the public and its behaviour in terms of media consumption, in addition to rigorous planning. Therein lies the importance of managing and appropriately inserting communication into the marketing management department of cultural organisations.

If the environment in which cultural organisations operate is changing, then equally variable is the role of communication in said organisations. Even though they have always been considered to be highly important, out-of-date views of this marketing tool compare it to the use of its instruments: publicity, promotion, personal selling, etc.

The evolution of marketing and communication in organisations has repositioned this instrument, giving it

a transversal localisation, the functions of which will be in contact with the various levels of the cultural organisation, affecting both people and products. In this section of the manual, our aim is to learn about how communication is managed today and how it will be profiled in the near future, so that we can provide a useful and practical perspective.

To start, it is worth refuting three beliefs about communication in culture:

1. Communication is not linked to the final phase of the cultural product. The standpoint that links communication with the final phase of a cultural project or product (commercialisation and sales) makes no sense from the modern perspective of the management of communication and marketing in organisations. From this perspective, time, money and efforts have been occasionally spent on actions with scant results in the present and zero results in the future. Quite to the contrary, communication is a key tool in the management of the relationships between organisations, the persons who are a part of them and their environment. It is also a part of all the marketing phases and decisions, from the design of the cultural product up until it reaches the public.

2. The management of communication is not limited to the management of its instruments. Although the instruments of communication (publicity, public relations, etc.) and the planning thereof are an important decision-making aspect in the communication management of a cultural organisation, they are not the only way to communicate information to the public and the other agents involved. All the decisions of the organisation, including the other marketing instruments, transmit content to the recipients: price, distribution, brand, etc. In order to produce coherent communication, organisations need to integrate all the instruments into the same strategic vision and mission.

3. Communication objectives are not always sales objectives. Very often in communication management we can work exclusively on the relationships with a collective, our image in the market, the notification of changes, reaching the public of strategic and/or social interest, etc.

Based on these premises, it's easy to see that communication plays a fundamental role in cultural organisations. This is because, in order to continuously adapt to the dynamic and changing environment in which they work, a continuous dialogue needs to be established with numerous and highly varied audiences. Some of the members of these audiences belong to the organisation itself (such as employees) and many more are external to it (including clients, distributors, suppliers, etc.).

Proper communication is the source of assets such as a good image and reputation, which, even though they are intangible, have great strategic value. In fact, communication is of great help to cultural organisations as it shows what they are and what they intend. It also contributes to the construction of their corporate brand image and the image of their cultural products, facilitating acceptance by the public. This is done through the generation of positive attitudes and favourable behaviour towards the organisation and its products.

From this perspective, it is necessary to manage the communication of cultural organisations using a coherent vision which we call integrated communication. This concept stems from the multiple communication channels and tools that can generate marketing problems, seeing as the public does not distinguish between the different sources of messages, partly converting them into a general message about a cultural organisation or project. This is how, on many occasions, all the marketing communications are not integrated: the mass media presents one message, the

message is different in the advertising and the organisation's website follows a different line. The reason why this situation is so commonplace is that, on occasion, the communications are managed by different departments and people.

If there are conflicts between the communications, it can result in the organisation's image becoming confused. Therefore, the contemporary answer is to use the concept of integrated communication. As shown in Figure 1, it unifies and coordinates all the communication instruments as well as the other marketing instruments, thus producing a clear and convincing message about the organisation and the brands of its cultural products.



Fig. 1. Integrated Communication in Cultural Organisations

Source: Adapted from ARMSTRONG, KOTLER, MERINO, PINTADO and JUAN (2011: 293)

In order to achieve this integrated communication, it is necessary to analyse all the options for interacting with the public, so as to produce the same message, the same appearance, the same style, the same image, etc. at all points of contact. An example of this type of effort is the *Cirque du Soleil*: a company which has over 5000 employees, manages its unique brand with multiple shows that take place in countries all over the world and maintains the same, coherent and clear image throughout. Recent studies on sensorial communication and marketing show that coherence in the

communications of organisations is a common characteristic in success stories (MANZANO *et al.* 2011).

2. The objectives of communication

From a general perspective, marketing communication plays up to three distinct roles in organisations:

- Informing the public of changes, new developments or any other type of content that may be of interest.
- Persuading the appropriate recipients to form a relationship with the cultural organisation, due to its values, image, etc.
- Reminding the recipients about the organisation's value offer and, once the exchange has taken place, about the experience they had, in order to strengthen links, generating a mutual exchange of value.

In order to carry out these functions, organisations will establish more specific communication objectives, with the highlights being image, identity, positioning and notoriety.

- The image of a product or brand: this is the set of perceptions of the target audience and it constitutes the consumers' mental image of the product or brand, gained as a consequence of the information, emotions and experiences that they have perceived. As this is information garnered from the minds of the consumers, it does not necessarily coincide with the intended values of the product or brand.
- Identity: this is a more stable and long-lasting set of characteristics that the cultural organisation is attempting to attribute to the product or brand. These values are not susceptible to change from one communication campaign to the next – they are values whose aim is to be more stable and to endure over time.
- Positioning: this is the set of perceptions that consumers have of a brand or product compared to other brands or products on the market, or even compared to those that are ideal for them. Therefore, positioning is defined by the consumers themselves when they formulate opinions about brands or products, when they attribute them a certain place in their minds.

- Recognition of the name or brand awareness: this is the public's potential capacity to recognise or remember the brand and its commercial promise - what type of product it is, its artistic category, etc. In general, for a brand to gain awareness, concerted efforts have to be made in communication in order to obtain a place in the mind of the consumer. Various levels of awareness can usually be established:

- Top-of-mind awareness: this is the case of the brands that come to mind when survey respondents are asked about a certain category of cultural product. This level of awareness generally accelerates the consumer's purchase decision process.
- Spontaneous recall: this measures the brand's association with the product category. Brands at this level immediately come to consumers' minds when a certain category of cultural product is mentioned, thus assisting the purchase.
- Aided recall: this measures the target audience's level of knowledge of the brand. In this case, we are at the lowest level of knowledge of the brand: do consumers at least know about the brand? If people have at least heard of the name of the product or organisation, there is an opportunity to add content to the information that is "anchored" in the consumer's mind.

All our communication actions result in a modification of the aforementioned aspects (both if we plan properly and if we do not). Every one of an organisation's actions are a form of communication with the public and it is therefore important to measure and be aware of the effects of all these actions in terms of image, positioning, identity and awareness. The first reflection we should address in communication is the response to two questions: Where are we? Where do we want to get to?

The answers must be formulated in terms of public relations: the image, positioning, identity and/or awareness we wish to achieve with each. To do this, we will make use of the communication instruments which, having been planned from the point of view of integrated communication, form the communication *mix*.

3. The communication mix: in search of coordination

To achieve the communication objectives, a marketing department can make use of various instruments: publicity, promotion of sales, public relations, personal selling and direct marketing. Integrated communication involves the company combining communication tools so as to produce a coherent and coordinated mix. We will briefly present each instrument and then go into more detail about each one. But first we must differentiate between the instruments and group them by the level of personalisation they can give to the communications. This is how we distinguish between personal and impersonal instruments.

Impersonal instruments	Personal instruments
Publicity	Personal selling
Promotion of sales	Direct marketing
Public relations	

Fig. 2. Instruments of communication

As we shall see, the spread of the internet and new technologies has added many nuances to this classification, but it is useful to consider the ability to adapt and personalise each instrument we use. This is because our communication actions should combine the qualities of each instrument so as to achieve the maximum level of efficiency in the transmission of the message. We are first going to introduce the concept and then explain the advantages and disadvantages of each:

- Publicity. This is characterised by the use of impersonal and paid communications, making use of a media outlet, aimed at a target audience and with an identified broadcaster. Among the advantages of publicity are its capacity to reach large numbers of consumers in a short period of time and the low cost per impact. Among its disadvantages are its low level of personalisation (it is hard to adapt the message to target audiences), the unidirectional nature of the information (it is hard to get feedback from the recipients) and furthermore, in absolute terms (not in cost per impact) its cost can be high and unfeasible for small-medium sized organisations.

- Promotion of sales. This is a set of short duration activities which is aimed at various publics (intermediaries, audiences, visitors, etc.) and which, through incentives of a diverse nature (material, economic, fun, etc.) attempts to stimulate short-term demand. One of the most noteworthy advantages of this instrument is its capacity to stimulate purchases in the short term. However, it can be high-risk (disadvantage) if there are no other subsequent supporting factors that help to maintain the level of demand.
- Public relations. The most characteristic trait of this communication instrument is that it does not work with product messages or purchase proposals for clients. Instead, its actions are aimed at obtaining, maintaining or recovering the acceptance of, commitment to and trust in the organisation from a highly diverse public and from society in general. Among its main advantages is its ability to bring value to the image and brand of the cultural organisation or project. Among its main disadvantages is the fact that its actions do not include direct proposals for the clients as regards the product and this does not stimulate short-term product sales. Its communicative actions are more subtle and the results are obtained in the medium and long term.
- Direct marketing. The characteristics of direct marketing are as follows: the message reaches a specific person, it is immediate and personalised, it is adapted so that it is attractive to each consumer and it is interactive in an attempt to promote dialogue with the customer. Due to its peculiar characteristics, this instrument could be placed in an intermediate position, between personal and impersonal instruments. This is because its potential scope is lesser than that of impersonal instruments (disadvantage) but much greater than personal selling. The main advantage of this instrument is its ability to establish direct relationships with customers.
- Personal selling. This instrument is probably one of the key factors in any cultural organisation and, independently of the category or denomination it is given internally, it is a duty carried out by anyone who has a relationship with agents outside

of the cultural organisation. This may include the director or the person or persons who manage information and relations with the various agents with whom the organisation has a relationship (in ticket offices, with intermediaries, attendees of fairs and cultural excursions, etc.). All those who carry it out are in possession of an instrument with a high communicative value. Its advantages include its flexibility (messages can be adapted to different audiences), the ability to select the target audience and the ability to close deals/sales. One of its disadvantages is its inability to reach a large number of people in a short space of time. Additionally, it is important for the persons who carry out this duty to be suitably qualified, seeing as the company's image is in their hands.

4. Factors which determine the selection of instruments

In our brief introduction to communication instruments we have been able to appreciate that all of them have their advantages and disadvantages. This is indicative that the hardest job of the communication expert is in selecting the combination of instruments that is most suited to the type of communication that must be realised. In this regard, there are six factors that must be born in mind:

- Available resources. The investment capacity is the first step that will allow us to determine the budget restrictions we are facing and, consequentially, what type of instruments we have access to.
- The type of cultural product/project/communication. Generally speaking, for products or projects that are already known about, there is less of a need for information and less personal instruments are required. Likewise, products of a bigger scale, complexity or unfamiliarity will require a greater amount of instruments of a personal nature.
- Characteristics of the target public/audience. We have to evaluate two concepts in this regard:
 - Size. When the collective that receives the information is larger, there will be more use of impersonal instruments, but when the number of recipients is small, we can incorporate more personal instruments.

- Dispersion. When the target public is more concentrated, it will be more easily accessible through personal media, whilst dispersion forces the choice of communication towards the use of more impersonal instruments.
- Communication strategy. One basic question in communication strategy resides in knowing whether we intend to direct ourselves directly to the end public (audience, consumers), this being called a pull type strategy; or whether our intention is to use intermediate agents (such as educational, financial or commercial organisations, etc.) to transmit the communication to the end public, this being called a push type strategy. The nature of the communication is very different in both cases. Impersonal instruments are predominant in the first case whilst personal strategies predominate the second.
- Stage of the purchase process. When we plan the communication, we must start with an awareness of the phases through which the customer/public passes before making a decision regarding our offer (to buy or not to buy). This long process can be reduced into three main phases: 1. Union, 2. Attendance/purchase/displacement to the place of acquisition or the website, and 3. Separation. In general terms, the first and last phases will be predominated by impersonal instruments: those that inform and persuade in the first and those that remind in the last. However, it is easy for contact with the public/audience to occur in the purchase phase. This contact is especially important when dealing with cultural services and is called the “moment of truth,” due to the weight it carries in terms of the customer's experience and in the confirmation or contradiction of their expectations.

5. The instruments of communication

The instruments of marketing communication are a continuously evolving factor. For this reason, it is worth learning about the philosophy behind the processes of the forms or the names of forms they adopt. This will evolve over time. We will evaluate the positive and negative aspects of each instrument in order to develop one of the most important skills that a good communication planner must have: having a sufficiently

open and expert mind to see the various media outlets beyond one’s personal preferences and to select those which best fit into the communication plan and objectives of an established communication campaign. Each instrument and each media outlet has its advantages and disadvantages, and the role of a cultural manager is to detect the possibilities they offer and to exploit them, compensating for the shortcomings of certain outlets with the advantages of another. Some of the parameters which we must assess in an evaluation of media outlets are: flexibility, segmentation capacity, cost per impact, permanence of the message, socio-economic scope, ability to select the target audience, interactivity, etc.

Publicity

Publicity and the media have a strong relationship of co-dependence and mutual benefit. For publicity, the media is the key to achieving the persuasion and public outreach objectives; and in turn, the media needs publicity, seeing as the income it generates is an important asset for organisations. In this section, we will take a quick look at the most representative forms of communication. We start by presenting three concepts which should be highlighted:

- The media outlet: the channel through which the communication between advertiser and audience passes. For example: television, the written press, radio, etc.
- The support: the specific vehicle used for the communication in the established outlet or channel. To give examples in Spain: TVE 1 – a television channel, El País – a newspaper and Onda Cero – a radio station.
- The form: the forms that the publicity may take in a certain outlet. For example: billboards are a form of outdoor publicity.

In explaining the advantages and disadvantages of each media outlet, we believed that the information would be best understood in a single table that simultaneously shows all the instruments, their strengths and their weaknesses.

Media	Advantages	Limitations
Daily newspapers	Flexibility, geographic selectivity, good coverage of local markets, high credibility.	Fleeting permanence of the message, low print quality,

		limited socio-economic scope.
Television	Good coverage of mass markets, high attraction power, combines images, sounds and movement, low cost per impact.	High cost in absolute terms, little flexibility, high saturation, fleeting permanence of the message.
Radio	High geographic and demographic selectivity, low cost, high credibility, mass consumption.	Lack of visual support, ephemeral exposure, little permanence of the message.
Outdoor publicity	Low cost, low competition of messages, increased flexibility, scope and frequency.	Relatively high exposure cost, image of “spam mail”.
Direct mail	High permanence, high selectivity of audience, no simultaneous competition within the same media, high flexibility, allows personalisation.	Relatively high exposure cost, image of “spam mail”.
Magazines	High geographic and socio-economic selectivity, etc., high printing quality, long life, multiple readers of the same physical copy, credibility and prestige.	Limited audience, high cost per impact and long wait to buy an advert.
Internet	High flexibility, high selectivity, low cost, immediate impact, allows interactivity, multimedia.	Limited socio-economic scope, the public controls exposure, relatively low impact.
Cinema	Very effective, the spectator is “obliged” to watch the message, high quality.	Very limited socio-economic profile.

Fig. 3. Advantages and limitations of media outlets for publicity

In addition to learning about the advantages and disadvantages of media outlets from a general perspective, it is worth learning about the various forms of publicity in each one. The following table shows some of the most representative forms of publicity in each type of media outlet. It is important to note how the general characteristics of each one include various levels of flexibility, market segmentation capacity, etc.

Media	
Written press, newspapers and magazines	Adverts: messages formed of photos and/or text and inserted onto a full page or a part thereof.
	Advertorials: texts which imitate a normal article in the publication, in terms of writing and form - they can be mistaken for said articles. It must be clearly shown that it is a item of publicity.
	Inserts: pieces of paper or leaflets that are inserted into a publication but not bound into it.
	Classified ads: adverts by the word.
Audiovisual, television and cinema	Adverts: 20-30 second films interspersed between the various programmes.
	Infomercials: films of between 2 and 3 minutes' length.
	Sponsored programmes: agreements between the advertiser and the television channel in order to associate the product or brand with the different forms of television programming.
Radio	Publicity statements: statements lasting less than 15 seconds, usually containing a slogan or short phrase.
	Spot: publicity statements of over 15 seconds.
	Sponsored programmes: fully or partially financed programmes.
Outdoor publicity	Billboards
	Illuminated signs
	Mobile publicity: on buses, lorries, taxis, etc.

	Urban furnishings: awnings, telephone boxes, etc.
Direct mail	Banners: small-sized adverts that are inserted on a web page.
	Leafleting: the delivering of non-personalised letters, pamphlets, catalogues, etc.
Internet	Banners: small-sized adverts that are inserted on a web page.
	Buttons: smaller ads shown on the sides of pages.
	Interstitial or transition adverts: large-sized adverts which contain moving images.
	Animated cursors
	Cyberspots
	Websites
	Advertorials: adverts that copy the style of news.
	Product placements: a product or brand is placed in the field of vision of consumers of internet series, interactive games, etc.

Fig. 4. The forms of publicity

Promotion of sales

There are many, highly varied tools we can use to fulfil sales promotion objectives – it all depends on the manager's imagination in generating sufficiently attractive incentives that will draw in the target audience. Some of the most commonplace are: samples (access to parts of literary or theatrical works, events, etc., making use of new technology), discount coupons, free gifts, etc. It is important to understand that the promotion of sales doesn't just mean price reductions, it is part of the vision of integrated communication which transmits ideas and values to the public.

Public relations

Public relations (PR) is especially significant in the field of cultural management but it is something that Spain is

still in the process of learning about. However, the situation has changed a lot and in recent years there has been an increase in interest in this instrument. This interest comes from cultural managers and private businesses, as well as from the public sector, all of whom have found cultural organisations to be excellent allies in communication. PR includes the following instruments:

- Media relations: the writing of articles and advertorials about the organisation or sector, press releases, press packs, press conferences, the creation of events, etc.
- Sponsorship (*patrocinio* and *mecenazgo*): PR activities that consist of the financing and support of social and cultural acts and initiatives, with the aim of cultivating a favourable image in the target public. In English-speaking countries, the term 'sponsorship' covers both the terms and concepts used in Spanish. In Spanish-speaking countries, *patrocinio* is used in commercial and profitable situations whilst *mecenazgo* is used for sponsorship that supports social or cultural projects. However, in practice, it is hard to find the line that separates one from the other, seeing as the communication objective is virtually identical.
- Relations with investors
- Obtaining support for non-profit organisations, i.e. finances or volunteers.
- Relations with the community in which the organisation is working. Events, workshops, outreach activities.
- Internal PR with employees of the cultural organisations or cultural project: publications, letters, online communication, employee manuals, suggestion systems, internal videos, etc.

All these instruments share a single fallibility: the lack of planning. PR requires work, it must be cultivated and learned in order to obtain maximum performance. The Spanish Fundraising Association produces information of interest about some of these topics, especially on how to raise funds successfully and good practices. The articles can offer some interesting ideas for projects and organisations.

Personal selling

Personal contact is particularly important in cultural organisations which come into contact with the public and

other actors (collectives). Based on this perspective and as regards this instrument, we should highlight the fact that in a cultural organisation, a "salesperson" is deemed to be anyone who has contact with the public. All of said salespersons communicate and provide information, and therefore they must have knowledge of the communication plan.

Direct marketing

Direct marketing has taken great steps in recent times, evolving at the same rate as new technology. A few years ago, the main instrument used in this tool was the telephone. Nowadays, with the widespread use of email and mobile devices, direct contact with customers has increased to such an extent that a specific form of communication called mobile marketing has been created and the use of this technique is visibly increasing.

Some of today's most commonly used instruments include:

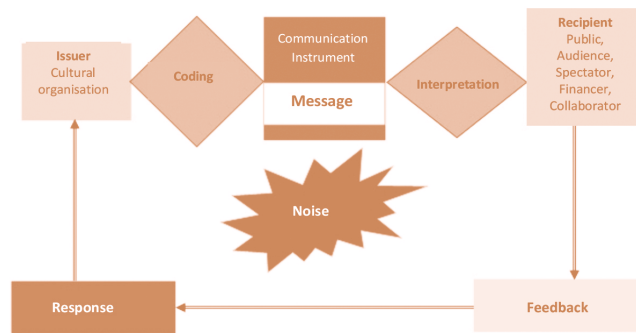
- Mobile publicity (mobile internet)
- Messaging services (SMS/MMS)
- Mobile video and tv (video streaming)
- Applications (advergaming)
- 2D codes
- Proximity marketing (Bluetooth)

For years, associations such as the AIMC and agencies such as the IAB have been studying mobile marketing due to its value as a direct line of communication with the customer and its recent exponential growth. The Spanish Association of Direct Marketing believes that it will continue to grow into one of the most important instruments available.

6. The communication process and the message

The message holds pride of place in the communication process. This is shown in the figure in the next page.

The message is the idea that we wish to transmit and it will be determined by the issuer (the cultural organisation which will decide what information it must provide) and by the media outlet or channel through which said message is transmitted. After an interpretation and decoding process, it will reach the recipient, which may be the public or any other type of agent of interest. This generates a response which in



this case will be a positive reaction to the proposal made. For example: a change of image of the brand, knowledge of the contents of an event, etc.

In publicity, the complexity and diversity of the media as regards the message is worth looking at closely. A message's lack of adaptation to the target audience requires special attention; it must be adapted to the many media outlets that are in a constant state of change. The big challenge for a publicity message is capturing the attention of the target audience and managing to communicate the message. The publicity environment is not only characterised by its high absolute price (in relative terms, it is not so expensive when measured as cost per impact) but also by its high level of saturation.

There are three possible types of message that can be designed, depending on the benefits that the product provides the consumer.

- Product messages: centred on the actual qualities of the product, given that their very presence will motivate the consumer. Certain cultural brands sell themselves by simply displaying the product: a film director, a well-known author, etc. It is enough to identify the product (brand, artist, etc.) to generate interest in the public.
- Result messages: advisable when the product itself is not as motivating as the results that can be obtained upon its consumption, e.g. the experience of going to a concert, having fun, learning, making friends, etc.
- Universe messages: what is transmitted in this case is the world around the product, formed by symbolic and emotional associations. The consumption experience takes on greater dimensions, incorporating the transmission of

values that awaken emotions and transport the consumer, transcending the mere consumption of the product.

Before selecting the type of message, the communication objectives must have been marked beforehand and they must contain the definition of the communication needs, thus determining the type of message.

7. Planning the communication strategy

Designing a communication strategy requires rigorous planning. Before reaching the communication planning phase, we must be aware that this planning is part of the organisation's commercial and strategic planning process. Therefore, we must start by knowing the corporate objectives and strategy, which in turn will determine the marketing objectives and strategies, among which is communication. Depending on these objectives, we then have to decide on the way to reach the audience, designing the communication strategy accordingly and choosing the combination of instruments that will be used. Additionally, we must determine the budget needed to carry out the communication initiatives and establish the mechanisms to monitor to what extent the objectives are being achieved.

As seen in previous sections, each instrument plays a different role depending on the multiple factors that characterise the company's various communications. To do this, we need to plan the communications of the cultural organisation, properly delineating the communication mix. We can structure this process into seven phases which must be coherent with the corporate and marketing objectives and strategies.

Phase 1. Identification of the target public

The more specific the information in this regard, the better: who they are, where they are, their age, place of work, habits, lifestyles, etc. Greater specificity in this aspect will allow us to define our actions more precisely. Furthermore, all collectives do not require the same amount of effort as regards communication and it is therefore important to determine the relative importance of each collective (level of consumption, attendance or any other criteria considered to be of interest to the organisation).

Phase 2. Setting the communication objectives

In Section 2 we addressed the general communication objectives of cultural organisations and these objectives need to be specified in the communication

plan. The more specific, the better. This is the starting point of the communication strategy and if we only have vague specifications, the decision-making in later phases will be more complicated.

Phase 3. Designing the communication strategy

Having determined the target public(s) and the objectives, there are various ways to reach them. The next step in analysing the determining factors in the selection of the communication instruments (Section 4) is to choose a push or pull strategy, or a mixture of both, as this will condition the types of instruments we will use.

Phase 4. Planning the instruments and media outlets (the communication mix)

The art of communication planning lies in being able to attain a combination of instruments and media outlets that optimise the effectiveness of the publicity. In our analysis of communication instruments and media outlets, we saw how they have advantages and disadvantages. We must know how to adequately combine them in order to achieve our communication objectives with the lowest investment. As mentioned in Section 2, this will be determined by the type of product, the type of market, etc.

Phase 5. Determining the budget

The budget must be the result (not the source) of the communication actions. In other words, our communication objectives must determine the size of our budget. On occasion, organisations set the budget based on sales or simply based on the budgetary allocation. Although there are restrictions in this regard, it is important to know how much investment we will need to achieve our objectives, given that we may have to resort to alternative finance formulae if the objectives require it.

Phase 6. Execution

This is the stage which puts into practice all that was designed in the planning process and it requires the organisation and coordination of the necessary human and material resources.

Phase 7. Monitoring

Cultural organisations must regularly assess the performance obtained from the investment, in order to evaluate their strategy and make changes in the event that

the expected results are not being produced. To determine what is measured in this phase, we begin with the established communication objectives, analysing to what extent they have been achieved or not, the reasons behind any errors, and the proposed solutions. The following factors are among those most frequently measured:

- The effects of the communication, in terms of whether the selected tools, media outlets and supports are properly communicating the publicity message.
- The effects of the communication on sales and profits.



8. Social networks, the internet, communication 3.0 and prosumers

Even though, in previous sections, we mentioned how new technology and the internet have changed our relationship with cultural organisations, it is interesting to consider how they affect the managers of cultural organisations. It will obviously depend on the audience and its demand for communication 3.0.

Communication 3.0 puts consumers inside the organisation, allowing them to be part of the team, giving opinions, proposing ideas, making evaluations, etc. This is a radical change from a usually passive agent to one who plays an active role. This has happened to such an extent that the term 'prosumer' was coined to differentiate it from the classic role of a consumer. According to Kotler et al. (2012), Marketing 3.0 uses *new wave* technology which is based on four elements: computers, mobile phones, low cost internet and open sources. Consumers are no longer viewed as an agglomeration of people who want to satisfy their needs; they are seen as individuals, complete human beings with complex needs, expecting much more than just

a product from a brand. They expect values with which they can identify.

This change supposes a significant challenge for the communications of cultural organisations – they must be sufficiently flexible to design this new type of communication and involve the public that wants to be involved.

This has marked a profound change in the way in which we understand the management of cultural organisations and it will reflect not only on the field of communication but also on strategic planning and marketing. Associations such as Dosdoce and the IAB have written interesting documents that address the dimensions and structure of social networks in Spain (Social Networks Cheat Sheet and Social Networks Poster).

For Reflection

- Integrated communication in cultural organisations has produced a new type of language and communication that is compatible with the planning of traditional media. Think about the success of the New York City Ballet's 2013 campaign, which was launched to bring the discipline closer to the general public. Would you be able to apply the same philosophy to a cultural project/organisation in your city? Start by watching the video. Website: advertising.newyorkfestivals.com
- The evolution in consumer relations has caused continuous change in models of communication and these must be willing to undergo a continuous process of innovation. The field of publishing is a clear example of this. Organisations such as La Máquina China (The Chinese Machine) and Bubock are examples of this effort. These are

joined by more recent ideas such as booktubers and the Ask the author service, which allows readers and authors to form direct relationships, started by the Simon & Schuster publishing house. In view of these experiences, reflect on the keys to their success, what they have in common and what we can learn in terms of communication.

- The Spanish Association of Direct Marketing (2013) affirmed that: 'Mobile marketing is the "vitamin" that will give investment in publicity a growth spurt between 2013 and 2016.' This could be an opportunity or a threat for cultural organisations. Reflect on how this prediction may affect the organisations you know about.
- The first world's first ephemeral museum, linked to Pampero rum, and the recent change of the Madrid Barley Market are cases of what could be called sponsorship 3.0. Reflect on the differences between these cases and others, and how you rate the experiences from the point of view of communication.
- Cultural context is an example of creative capacity and innovation. But this capacity must be nurtured. Produce an evaluation of a study which shows that the best clients of publishers are those who use the library most and look at it from the perspective of integrated communication in marketing.