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**The influence of digital marketing on cultural consumption. Case studies from Greece and Germany**

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# “The influence of digital marketing on cultural consumption. Case studies from Greece and Germany”

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## **Abstract:**

This cross-national research examines the digital communication strategy of four cultural organizations in Greece and Germany and attempts to study the influence of digital marketing on cultural consumption. In order to include both visual and performing arts in the research dataset, the authors examined two performing arts organizations and two visual arts museums: the National Opera and the National Gallery-Museum of Alexandros Soutsos for Greece and the Old Opera Frankfurt and the Pinakotheken for Germany. The methodology includes both qualitative and quantitative tools. Content analysis of websites and social media posts, as well as interviews were conducted, aiming at highlighting good practices as well as points that need improvement. A comparative quantitative audience survey was conducted through two digital questionnaires, one for each country. According to the results of the qualitative and quantitative data, it becomes clear that digital marketing through websites and social media is the key in the hands of experts for optimal two-way communication with their audience, while the more they listen to the needs and desires of the audience the closer they will be to fully unleashing the power of digital marketing as an interactive, community-building mechanism.

**Keywords:** *Digital Marketing, Cultural Consumption, Greek National Opera, Frankfurt Old Opera, National Gallery-Alexander Soutsos Museum, Pinakotheken Germany*

## **1. INTRODUCTION**

In contemporary digital age, communication has changed radically, as new digital channels have created new forms of messages and new communication processes. Cultural organizations, as agents for the preservation/creation and promotion of cultural goods (products and services), have started to offer digital content to their audiences and this effort was intensified during the covid19 pandemic. As cultural bodies strive for their sustainability in a constantly changing, highly competitive cultural scene, digital visibility offers them a way to enrich, transform and enhance cultural experiences, connect with their audiences and strengthen their brand name. Digital communication strategies have created a new digital culture, contributing to the accessibility and therefore democratization of cultural capital. Digital posts on digital media offer interactive cultural experiences or are they just of an informative character? How do the audiences perceive cultural digital content and at what point do they consume cultural goods or other services in the premises of the organizations and/or online? This research hopes to open the scientific talk on the impact of digital media on cultural consumption. By recording good practices in the digital marketing strategies of four cultural organizations in two countries, namely the National Opera and the National Gallery-Museum of Alexandros Soutsos for Greece and the Old Opera Frankfurt and the Pinakotheken for Germany, the paper demonstrates that websites and social media accounts of cultural organizations contribute towards interactive communication and audience development, but also help people make choices on the “presumption” of cultural products and services both in the organizations’ premises and online.

## **2 LITERATURE REVIEW**

### **2.1. The concept of cultural communication in the digital age**

As Hein (1999) emphasized, audiences should be at the centre of cultural communication. Two-way communication flows turned cultural consumers into active subjects, into energetic participators and even co-creators of cultural experiences. The cultural environment is a set of information messages that organizations should communicate to audiences in order to transform them into knowledge (Holmes & Edwards, 2008). Ruttkay and Benysei (2018) point out that, in the digital age, cultural units are experiencing a renaissance and that the entire digital shift of museums is now a priority and not just another option. Digital cultural communication enables audiences to engage with and co-create cultural content (Casula et al., 2020). The communication of cultural organizations with their audiences through the internet came as a natural evolution of the need for active participation and co-shaping of the cultural asset (Garibaldi, 2015).

### **2.2 Digital Communication Strategy and Digital Tools in culture**

Waters and Lo (2012) point out that the “opening” of museums to social media overcomes cultural borders and contributes to the establishment of online communities on a global scale, while at the same time the drawing up of a

digital communication strategy by those in charge of cultural organizations is often influenced by the behaviour of users. They also use participatory internet to ensure the appearance of their blogs in the Google search engine, while they communicate their cultural content through their social media accounts (Obrenovic et al., 2020, Turner, 2021). According to Kelly (2013), cultural organizations should use social media as digital applications whose influence on audiences redefines strategy-making and cultural production processes, while for Bounia (2015), social media are digital occasions that arouse not only the audiences' interest but also their active involvement. The website is communication channel between the organization and members and an important tool for the exchange of ideas. For a website's communication to be effective, it must directly (within 3 seconds) reflect the organization's identity, as well as be clear about the organization's goals and the specific audiences it targets, while at the same time it must attract potential visitors, encouraging them to explore information, interact with digital exhibits and participate in online activities, but in an easy way without causing confusion with too much material (Dalakoura, 2008). At the same time, it is useful to provide the option to visit related organizations or partners by referencing pro-links, as well as access to the organization's social media accounts (Hill, et al, 2018).

Social media, apart from tools for two-way communication and promotion of cultural content, are a "reservoir" of new ideas and perceptions of younger generations—the future audience of organizations. Users are no longer passive receivers, but become independent producers and editors of content that they don't just look at, but judge and co-shape. It seems that Facebook and Instagram are the first manager's choices between social networks as they combine image, sound and daily updates of their content through publications and short stories. Visual social networks, such as Instagram, are more likely to be used by art museums or galleries to a greater extent than other types of museums. Therefore, it becomes clear that new digital media, the internet and social networking platforms, are seen as new means of expression, communication and community creation. Through creative use by cultural organizations' managers, ideally with knowledge in cultural marketing, they will be able to lead the cultural sector into a new perspective (Chung, 2014) as new innovative technologies essentially give long-term value and meaning to the cultural crisis (Orlandi, 2020). But, to what extent is it possible for the follower to become a consumer of the cultural good and how does digital marketing help in this direction? A simple audience research concerning the effectiveness of social media in influencing and engaging audiences could be conducted through measuring reactions such as likes, dislikes, comments, shares, views, visits, use of hashtags, shares and downloads (Perreault & Mosconi, 2018). All these metrics could help the organizations predict the users' intention or motivation to consume cultural goods but extensive audience research would provide safer data (Khan, 2015).

### ***2.3 Technologies as a co-creator or accelerator of cultural consumption***

The study of consumers behaviour becomes difficult due to the multitude of variables involved and the interaction between them (Perreault W., et al., 2012). One of the choices we have to make is whether to record preferences and/or actual participation in cultural activities (Bryson, 1996, Peterson, 2005, Yaish & Katz-Gerro, 2012, Chan & Goldthorpe, 2010). In the digital environment, we have the possibility to examine not only the cultural goods that are liked (likes) but also those that are not liked (disliked) by digital users. Besides, according to Perreault, & Mosconi (2018), a distinction should be made between the user and loyal follower in the organizations' social networks and the potential buyer through social networks. Such a distinction must be made by cultural managers as they measure audience engagement with social media content. All new digital applications could function as the motivation or part of the preparation of a visit, and therefore must be an important part of any organization's communication strategy. According to Sashi (2012), the involvement of the audience in the communication process creates a new, undefined and constantly changing relationship with the organization, which starts from the online connection and moves to satisfaction and commitment. Engagement strategy requires creativity, innovation and constant vigilance. A prerequisite is the daily digital relationship with the permanent audience in order to be communicated via eWoM to the occasional or the non-visitors (Sundar, 2007 & Smith, 2010). Engagement efforts result in an increase in traffic, the attraction of a more aware audience and the reduction of possible negative comments/reviews online. Furthermore, the organization of thematic impressive exhibitions, the publication of books and catalogues and the sale of such objects in the physical and digital stores of the organizations, the operation of catering facilities such as cafes and restaurants, aligned with the cultural space they are housed in, aim to secure additional profits, to create new partnerships and increase the popularity of cultural organizations by offering a holistic experience to guests. Digitally and technologically modern carriers of culture have a catalytic effect on audiences, creating emotions, influencing behaviours and shaping characters (Laskaratos, 2023).

## **3. RESEARCH METHODOLOGY**

This study analyses the digital communication strategy of four cultural organizations. The organizations selected as case studies for this research, are characterized by uniqueness in their field, an established identity and a strong physical and digital presence. In order to enhance the reliability of the research results (Tsiolis, 2013), both qualitative and quantitative methodological tools were used for the collection of data in the present study (methodological triangulation). Interviews with the selected organizations' executives, analyses of the digital presence of the organizations, as well as a questionnaire addressed to the audience gave the authors insight into the three main communication elements, the overall framework of the cultural communication process: the organizations, as the senders of cultural messages, the cultural messages themselves and the receivers, co-producers and re-distributors of the

messages, namely the audiences. The quantitative method was carried out with a sample survey, yielding reliable, consistent and valid results (Brown, 2015). Avalanche sampling was chosen, using a digital questionnaire, while the questions were characterized by relevance, (brevity 2 rows), impartiality (they do not predispose or guide the respondent) and accuracy (Hill et al, 2018), and did not exceed 34, so as not to deter or tire the participants. The questionnaires were created through Google Forms, as it is an easy and reliable application, which immediately displays the data collected in charts and pies. They were sent bulk to groups of people, who are either directly or indirectly connected to the cultural scene in Greece and Germany via e-mail and through selected groups in social media and remained online for two months, from 19/11/2023 (with a repeat sending on 13/12) until 19/1/2024. A total of 522 Greek and 135 German questionnaires were completed.

#### 4. DATA ANALYSIS

##### *4.1 The digital communication strategy of the Greek National Opera and the Old Opera of Frankfurt.*

The National Opera of Greece employs a visitor-oriented communication strategy, clearly distinguishing between the different target audiences. Being the only opera in Greece, it has a big competitive advantage, while its biggest strength is the loyalty to its mission. Its concern is the continuous dialogue with the audiences and the attraction of younger audiences on its premises. All the digital channels the Greek National Opera uses complement each other—the synergy of the messages and the overall visual coherence are evident. The logo and all the visual messages of the organization comply with a single visual communication strategy every season. The content on the website and social media accounts is enriched with videos, photos and backstage material, which attracts the viewer and creates strong audience communities. The website is easy to use, showing the organization's upcoming productions in an automatic scrolling fashion. On the top left of the website the user finds the logo of the Greek National Opera, the wavy white and blue lines, colours familiar to the Greek nation, with a calm intensity, that refer to the Greek flag as well as the color of the sky and the sea in Greece. Around the logo, one can see the name of the organization both in Greek and English, highlighting the global character of the only Opera in Greece and trying to embrace a wider, global audience (<https://www.nationalopera.gr>). Emphasis is placed on the education of digital visitors and on audience development, as there are links that guide to the educational museum, offering virtual tours as well as information on the history of the opera through ten milestones (<https://www.nationalopera.gr/arxeio/eikoniko-mouseio>). Searching for tickets online is very easy as the search field is visible at the bottom of the website where someone can select a date to see availability and book a ticket. Also, in the "Your visit" category, the user can find information on the SNFCC premises, the dining areas, which are open during performance hours (<https://www.snfcc.org/visit-snfcc>) and ways to access the buildings. Having a wide variety of memorabilia related to the performances, exhibitions and multiple events of the Greek National Opera, the online store is easy to use, in two languages, with creative images and descriptions of products, which attract the visitor (<https://snfccstore.com/product-category/ethniki-lyriki-skini/>). The Greek National Opera created a Facebook account on September 24, 2010 and until the writing of this paper (12/14/2023) has 110,000 followers and 104,000 "likes". It is worth emphasizing the great increase in followers, testifying the success of the recent communication strategy, as according to Papadaki (2022), just one year ago the organization had 69,159 followers and 70,221 "likes". The Greek National Opera managed to count today more than 150,000 loyal followers on social networks, with sold out performances and expansion of the loyal and casual audiences, as well as attracting new either in its premises or through GNO-TV. Faithful to its vision but extroverted and inclusive, the organization creates detailed and useful content, prompts the user to visit its premises while at the same time offers a holistic visit experience both on site and online.

The communication strategy of the Old Opera Frankfurt aims to strengthen its identity, create new audiences through programs for children and teenagers and promote the high level of performances of world-renowned musicians, both from opera and other musical genres such as jazz and pop. The organization knows its loyal audience and invests in educating new audiences by being outgoing and inclusive. All the digital tools used for this aim are technologically state-of-the-art communication channels. The website hosts moving images, the same profile and cover photos are used in all digital media, offering uniformity and visual consistency, helping audiences easily recognize its identity and brand name. In the social media posts, in contrast to Greek National Opera, the verbal part is not particularly extensive and descriptive, and is given only in the German language. However, it is enriched with videos, photos and backstage material, as we will see below. The organization uploads photos from rehearsals of a musical before the big premiere, which attracts potential audiences and gives a hint on what the audience will watch. Furthermore, the cooperation with foreign cultural organizations is desired and a number of partnerships with operas, ballets and collaborations with foreign artists, are promoted through the organization's social media accounts. Having as its mission the strengthening of its relations with the existing audience and its expansion so as to include more target audiences, it shares digital content daily on social media, as frequent and creative messages are important tools for communication effectiveness. The Old Opera's social media accounts (Facebook, Instagram, Youtube) are permanently listed at the top of the website and are therefore not lost when the user changes category. An impossible point, however, remains the non-existence of a physical and online store that is connected to the website of the Frankfurt Opera, something that would complement a person's visit as he/she could end his/her visit by purchasing souvenirs, catalogues, etc., or even purchase them online. Old Opera first created an account on Facebook on March 6, 2009, and until the date this paper is being written (11/12/2023) has 17,000 followers and 16,000 likes, while its posts are almost daily. The profile image is the logo of the organization, in an attempt to strengthen the brand name, as well as the synergy of the website with the social media

accounts, while the cover image is the same photo that appears in the menu of the web site. Also, the organization shares short videos (reels), photos and information about the organization. Although it hosts a variety of programs, addressed to many groups of audiences, and despite being the only opera house in the state of Hessen, it has not yet managed to communicate its actions to the maximum extent, as its content remains of an informative nature, without targeting a foreign-language audience and with a very low interaction level with the followers. Old Opera counts a total of only 25,000 followers on the three social media it has active accounts on. In addition, the lack of a store and the existence of a restaurant does not encourage visitors to stay longer in the area or to visit again in their free time.

#### ***4.2 The digital communication strategy of the National gallery of Athens and the Pinakothek in Germany***

The digital presence of the National Gallery of Athens aims to improve communication with the audiences, create a stable, recognizable and visible digital identity, transform the non-audience into an audience and strengthen relations with the existing audience (regular and non-regular), as well as create a network with the "target groups" of the museum. By offering a wide range of online services, such as virtual tours, audio guides, e-mail, e-newsletter, various messages on social media and e-ticketing, the museum promotes and enhances its brand, sociocultural role and scientific status and at the same time creates unique experiences for its audiences. As Ms. Sideridou—the communication officer of the organization—points out<sup>1</sup>, the National Gallery of Athens targets many categories of audiences. One of the most important target audiences for the organization, however, are families and more particularly children; they are seen as future audiences and are therefore worth investing in. The existence of educational programs is not immediately noticeable when the user enters the website, nevertheless if one follows the "actions" option, the "learning" category appears, where a series of training programs for infants, children as well as adults is presented. For the optimal museum experience, the National Gallery of Greece has created two modern dining areas that can frame and pleasantly and enrich the audience's stay. The website informs the public about the existence of the cafe and the restaurant and the description is accompanied by aesthetic images, inviting a wider audience, as the visit to these spaces does not require entry to the permanent collection of the art gallery. More than 120,000 people follow the organisation's four social media channels. The content of the Gallery's social media, according to Ms. Sideridou, is informative (e.g., invitation to opening and/or exhibitions, messages on World Days), interactive with questions and answers (e.g., which section/floor is your favorite) and/or art quizzes (e.g., guess the artist or work), educational (e.g., art topics from the website, Podcasts, ERA), while many times the audience is encouraged to share content. The frequency of posts ranges from 4 to 7 posts per week and there is more feedback on posts that evoke emotion, either a "like today post", a tribute to a well-known artist or content that has Call-To-Action verbal content. The majority of the audience that comments, reacts or communicates by direct messages are women. The National Gallery's Facebook account appears in perfect harmony with the brand: the logo of the Gallery has been chosen as the profile picture, a panoramic view of the buildings as the cover photo (the same as on the website), while the content is given in both Greek and English.

The digital presence of the German Gallery "Pinakotheken" aims to improve communication with the existing audience, to create an active and visible digital brand, to share the P. logo on digital media, to convert non-audiences into audiences and to attract tourists, as the city of Munich is a year-round tourist destination. The organization's communication strategy is carefully planned so as to offer descriptive and detailed digital content on the website and social media accounts of the organization. The website "Die Pinakotheken" directly reflects the strong identity of the organization as on the top left is the name of the organization and its logo, which is the capital letter P., while different photos of current exhibitions, actions, paintings, etc. are included. The first image the user faces transfers an intimate, relaxed and pleasant mood and immediately creates the feeling that he/she could be the next visitor. In the "Visit" category, the user has the possibility to plan his visit, so all the options for the six galleries, their opening hours and their pricing policy are displayed. By ticking the box to purchase an e-ticket, the user is taken to another page, which manages the issuing of tickets for cultural events in the city of Munich. There, one can see the upcoming events as well as the initial ticket price. It is therefore reasonable at this point to emphasise that it takes at least three steps and a lot of time to be able to issue an e-ticket, whereas it would have been quicker and more useful if the option to buy a ticket had been given at the home page. Similarly, the user has difficulties in finding the category of the physical and the online store. The only way to find it is from the "Visit" option and proceeding almost to the bottom of the page where the "Shop" category appears. The scant information about the physical shop is accompanied by only one picture of its interior and a hyperlink for shopping from the e-shop. It would be more attractive if there were several pictures of different corners of the shop, or of visitors making a purchase, to entice the user to look for more information. Unfortunately, the social media of the organization are not visible to the user unless he/she proceeds to the bottom of the website. The Pinakotheken maintains accounts on four social media platforms: Facebook, Instagram, LinkedIn and Youtube. The content they communicate is usually informative, such as the opening of an exhibition and programs of a branch, anniversary content during holiday seasons accompanied by greetings and images of hosted paintings, and educational content with videos showing the creation of artworks and ways to preserve them. The frequency of posts ranges from 5 to 7 posts every week and there is a fairly high number of "likes" but far fewer comments. The organisation's Facebook account contains the organization's contact phone number, email address and website, while the link to other social media and ratings are missing. Wanting to encourage users to buy souvenirs from the store, the organisation made a post just before the Christmas holidays, suggesting that the audience should make

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<sup>1</sup>Personal interview, 12/12/2023

special gifts and giving ideas for presents, such as an umbrella, a catalogue or a bag. The verbal message was written in German, a short description was given for each image, accompanied by emojis, and at the end the e-shop's website was given. The particular message was a good example of a successful linkage of the organization's cultural exhibits with the goods sold in the store. The text could have been written in English, as well, and more images could have been presented.

## 5. Results

**Table 1: Attendance and consumption habits of the Greek audience**

Parameters	never	rare	occasionally	often	very often
Attendance frequency: National Opera of Greece	50,2%	28,4%	13,2%	6,5%	1,7%
Attendance frequency: National Gallery of Greece	34,3%	27,6%	20,5%	11,7%	5,9%
Use of digital media: National Opera of Greece	50,4%	19,5%	14,2%	10,7%	5,2%
Use of digital media: National Gallery of Greece	37,5%	18%	18,8%	17,4%	8,2%
Consumption of products from the stores	33,5%	35,2%	15,7%	10,5%	5%
Dining at the organizations' premises	49,6%	23,2%	16,5%	7,9%	2,9%

**Table 2: Attendance and consumption habits of the German audience**

Parameters	never	rare	occasionally	often	very often
Attendance frequency: Old Opera in Frankfurt	30,9%	24,2%	31,5%	10,3%	3%
Attendance frequency: Pinakotheken in Germany	32,1%	21,8%	34,5%	9,1%	2,4%
Use of digital media: Old Opera in Frankfurt?	28,5%	22,4%	23%	23%	3%
Use of digital media: Pinakotheken in Germany?	32,1%	19,4%	20,6%	24,2%	3,6%
Consumption of products from the stores	23,6%	32,1%	25,5%	13,9%	4,8%
Dining at the organizations' premises	21,2%	37%	26,7%	12,1%	3%

The influence of digital marketing on the purchase of products from the organizations' stores (physical and e-shop) appears to be rather small, as 35.2% of the Greek participants and 32.1% of the Germans argued that they rarely buy some souvenirs, while a percentage of 33.5% and 23.6% respectively answered that they have never bought something from the organization's stores. This fact may be connected to the users' difficulty to find the existence of physical and online stores of the organizations. Similarly, audiences do not seem to visit the catering areas of the cultural units, at least on a regular basis. The largest percentage of Greek participants (49.6%) stated that they have not visited a cultural organization's restaurant yet, while 23.2% stated that they rarely dine there.

**Table 3: Digital content influencing parameters for the Greek audience**

Parameters	Not at all	Slightly	Moderately	Much	Very Much
Change of cultural digital content experience after the Covid-19 pandemic	18,8%	16,3%	27,2%	21,5%	16,3%
Level of encouragement to visit (live or digitally) due to digital messages/content	7,1%	15,1%	32%	31,4%	14,4%
Level of encouragement to visit (live or digitally) due to the celebratory events	8,6%	13,8%	26,6%	34,5%	16,5%

**Table 4: Digital content influencing parameters for the German audience**

Parameters	Not at all	Slightly	Moderately	Much	Very Much
Change of digital cultural experience after Covid-19	9,1%	10,9%	41,8%	26,1%	12,1%
Level of encouragement to visit (live or digitally) due to digital messages/content	9,7%	17%	32,7%	34,5%	6,1%
Level of encouragement to visit (live or digitally) due to celebratory events	10,3%	18,8%	32,1%	26,1%	12,7%

Due to the Covid 19 health crisis, the digitization of cultural content has been intensified, in order for the cultural organizations to maintain communication with their audiences, even during the time that their doors were closed. For the 27.2% of the Greek audiences, the relationship with digital cultural content has changed "moderately", while for the 21.5% "much". The German sample shows a little dispersion as the results are concentrated with a percentage of 41.8% answering "moderately" and 26.1% "much". It is worth noting that only 18.8% of Greeks and 9.1% of Germans answered "not at all", which indicates that the health crisis was one of the main reasons for most participants to use social media and Web2 more intensively to access cultural content. One of the important outcomes of this research is the fact that most participants, namely 77.8% of Greeks and 73.3% of Germans, answered that their future visit is influenced and shaped "moderately" to "very much" by the digital content offered by the organizations. Finally, there is an increase in digital traffic and consumption during specific time periods, like festive seasons and bank holidays.

## Conclusion

It is unquestionable for this research that digital marketing encourages audiences to consume cultural capital, as creative digital content influences the consumer's decision to get in contact with cultural goods and/or services. Every time people attend cultural events or purchase cultural goods, either in the premises of cultural organizations or online, they simultaneously seek social, functional and emotional benefits. The empirical evidence suggests that brand identity acts as a mediating variable that links and reinforces the experience of online access to organizations' digital environments with the willingness to visit. The National Opera of Greece is an example of a cultural organization that managed to consolidate its digital presence through the enhancement of its brand. It uses digital marketing strategic tools consistently, staying in constant communication with its audience, sharing educational digital content and inspiring future visits through creative multimedia messages. The quantitative data concerning the Greek National Opera demonstrates the need for greater extroversion, adaptation of the pricing policy and promotion of catering and retail spaces, as well as integration of the user into the organization's digital environment. For the Old Opera in Frankfurt, the adoption of a digital strategy was intensified mainly due to the health crisis, showing benefits such as an increase in followers and occasional audiences and the creation of a number of programs. However, as the content on the website and social media accounts appears of a mostly informative nature and is offered only in the German language, without being characterised by the audience as creative or pedagogical, as well as the lack of synergy between the different digital media the Opera uses, it seems that there are steps to be made towards the improvement of the organization's digital strategy. In the case of the National Gallery of Greece, the creative digital communication strategy adopted during the last years has offered benefits such as a large increase in digital followers, the strengthening of the organization's brand name and the creation of a sense of community between its loyal audience/followers. The quantitative data gathered proves that the Gallery's visibility has increased, through the improved and user-friendly website as well as the detailed and attractive cultural content shared. Finally, the digital communication strategy of the Pinakotheken in Germany, an organization with a strong physical identity and high-value works of art, shows good practices such as the easy-to-use website and the response to followers' comments, but it seems that there are several points for improvement as the quantitative research data showed. A large part of the audience does not visit the venues often, nor does it use the electronic ticket or the dining areas. The desire for creativity and interactive communication with audiences is evident in the digital marketing strategy of all four cultural organisations. The analysis of the research data highlighted the extensive use of platforms such as Instagram and YouTube, that enable video and reels, while the galleries of the study have recently and timidly discovered the potential of these media. The rich multimedia content of the performing arts organisations and the high frequency of posting on their social media accounts seems to be a strategy that managed to attract a wider audience, while the two galleries seem to need a little more time. However, in terms of the purchase of souvenirs, the galleries seem more accessible, scoring higher than the performing arts shops, which may be related to the pricing policy of the institutions. Finally, dining in the cultural organizations' premises seems to be a practice more common for the German audiences, while Greek cultural organisations need to try harder in order to invite audiences to spend their free time in their premises. To sum up, it is obvious that organisations in Greece appear more extroverted, ready to welcome an international audience and offer a high sensory experience. They are creating content in English, focusing on gaining a share of the country's tourist map and taking care of all the venues to welcome and accommodate their audiences. German organisations are less extroverted, as the content is not detailed and is only in German, although the cities of Frankfurt and Munich attract hundreds of thousands of tourists throughout the year.

## Limitations and Future Research Opportunities

In this study it was not possible to conduct interviews with executives from all the organizations of our sample, which would have shed light on aspects of marketing from the managers' perspective. Furthermore, having as our main focus the collection of data concerning cultural consumer practices and the assessment of consumer loyalty to the arts, it would be of particular interest to study more organizations, both from other cultural sectors and from other countries.

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