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Prova finale

The influence of culture in nowadays economy in Italy.

*New forms of investment and marketing:
from Art Bonus to Instagram.*

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To my family and to my loved ones,
who taught me that the beauty of things
exists in the mind of those who contemplate them

Index

1. Introduction (a difficult world situation).....	4
2. A decade into the crisis: the economy searches for strong allies.....	5
2.1 The case of Italy: a fragile economy and a heritage to be valued.....	8
2.2 Culture as social and economic investment.....	9
2.3 The development of the “art bonus”.....	11
3. A decade into the crisis: the economy searches for better advertising.....	14
3.1 The importance of psychographics in arts marketing.....	15
3.2 The development of Instagram in promoting needs and tastes.....	17
4. Conclusions.....	20
5. Bibliography.....	21

Abstract

This work aims to demonstrate the renewed importance of culture for the economy, thanks to new ways of investment and advertising, due to private interest and web marketing. Starting from analyzing the difficult global situation of culture before and moreover after the crisis of 2007, the attention will focus especially on the Italian case, with some instances. Here the economic resources are still smaller than in many other countries and the assets to be safeguarded and enhanced are even more. Then it will describe why a culture investment could be so useful not only for economic reasons but also for political and social ones. Having explained this, it will be able to understand easily why so many companies and private citizens have decided to invest in this field using the so-called "art bonus", giving some examples. Next, it will discuss about the importance of the arts marketing to promote beauty and culture, thanks to the psychographics and especially Internet technology, considering two main aspects. The first one is that almost everyone is connected to the web for a relatively long time during the day and that, according to recent studies, in Italy is approximately a quarter of the day. The second one is that anyone on-line could be interested in your life, your products and your notifications. Not only that, anyone can interact directly with the author and publicize or belittle what has been said. From these assumptions, we will focus on the increasingly disruptive development of Instagram in the last few years and why it was able to outclass Facebook, especially in the younger generations and in the field of culture. In conclusion, it will be clear that the situations described above can really promote culture in an increasingly widespread and complete manner, also creating previously absent synergies among people and inside a territory.

Keywords: Culture, Italy, culture investment, “art bonus”, globalization, Internet, Instagram

1 Introduction: a difficult world situation

To fully understand the economic-cultural analysis of this work, the period considered must be divided into two parts. The first one investigates the importance of the psychological conditions among Western people before the outbreak of the 2007-2008 crisis, contrary to the situation hoped for at the beginning of the millennium. The second one focuses on the effects that it has caused immediately after, especially for culture, and why the situation has worsened over time. Then, in the main body, there the recent policies adopted in terms of investment and advertising will be explained to try to overcome this situation, most of all in Europe and Italy.

Why is so important to start from the psychological aspect in Western society in this case? On the threshold of the new millennium, the world had high positive expectations. A united Europe with a single currency, a strong Asian development despite the 1997 crisis, especially in China and India, the end of the last Cold War aftermath, as in the reunited Germany, and new unimaginable technologies could be seen (Pollard, 2012). Many sectors would have benefitted, especially the humanities, traditionally linked to peace, human growth and harmony. However, the reality was very different. The bubble of the new economy, terrorist attacks and the difficult relationship with the entire Islamic world, the industrial production decentralizations and the persistent unbalanced distribution of resources appeared (Rodano, 2018; Baudrillard, 2003). Therefore, those sectors, not related to the problems of that period, took second place, contrary to what was previously hoped for. This was just the beginning of a widespread feeling of fear and anger that damaged society to its roots and from which it never recovered completely. With these assumptions, one of the main problems was the decrease of FDI or foreign direct investment. Between 2000 and 2003, the value of FDI fell by more than 60%, from 1400 billion to 560 billion and that trend was worse in developed countries (Hill and Hult, 2016). This should not be surprising due to worldwide and in particular American attention and expenditure focus on wars in the Middle East and other global difficulties. Therefore, the economic world looked to new means to finance itself, thus realizing, through the evolution of asset management, what was defined as the biggest financialization of the economy, especially during the so-called “short decade” from 2001 to 2008, in our history¹.

Then, the crisis of 2007-2008 broke out, starting from fear and persisting through fear.

In fact, after the outbreak of the recession, the world experienced a more difficult economic period that, due to its gravity and looking at certain elements from its birth to territorial extension, is similar to the situation after 1929 (Assaf Razin, 2009). Most areas suffered from this setback, some more than others, as in the case of the humanistic sphere. The cause is very articulated but consequential:

¹ http://www.treccani.it/enciclopedia/il-decennio-breve_%28XXI-Secolo%29/

from 2008, the financial interest has increasingly focused on short-term investments rather than long-term ones, due to an underlying global uncertainty. For this reason, more and more investors preferred to invest in emerging sectors that had high immediate profits rather than spending time and money on sectors based on human capital with a low margin of growth, even if of great local importance. That was the common basis in many countries, especially for Western industrialized ones, compressed between an advancing East and an ever more protectionist West overseas (McGuigan, 2004; Slavich & Montanari, 2009). Nevertheless, this is not only an economic crisis as it may appear; this is more like a crisis of ideas, affecting the entire cultural heritage of every country where the humanistic tradition is a fundamental part. Indirectly, those who benefit are the scientific sectors. Mathematics or electronic engineering, molecular biology or geology, are the same everywhere and tend to be increasingly expressed anywhere in the same language: numbers or English. The main claim of scientific methods, with their desire to identify the laws of phenomena, leads to a terrible crisis of subjectivity. Scientific methods, reducing reality to what they know, end up by emptying its contents. Reality finally comes to place itself on a plane in which there are only structures and there is no content (Esposito, Galli Della Loggia, Asor Rosa, 2013). Thereby, society tends to level its differences in a wrong way, from personal interests to local and family traditions. In the end, there will be so many countries with worker-robots without personality and diversity but which are ultra-efficient only in the tasks that they are given to do (Danielou, 1974).

Nevertheless, for some years now this trend has started to change. The economy is rediscovering that zone previously forgotten, as a synonym of local uniqueness, basing itself on local culture, in opposition to the indiscriminate globalization of trends and tastes. However, the market oriented practices remain in this view which is more important than the enhancement as an end in itself but the latter is the first step to really change our system (Lee, 2005; Sicca and Zan, 2005). One of the sectors most interested in this change is certainly culture, especially in Europe and most of all in Italy.

2 A decade into the crisis: the economy searches for strong allies

What does “the economy is looking for strong allies” mean? It means that a company (but also the economic system) has “one and only one social responsibility of business: to use its resources and engage in activities designed to increase its profits so long as it stays within the rules of the game”². A sort of union between the Pareto principle and the principle of the invisible hand of the market. In an hypothetical ideal world, this objective would be obtained by combining both principles. Nevertheless, due to informative asymmetries and imperfect competition, the task has also become that of reaching the

² Friedman M., 2007, The Social Responsibility of Business Is to Increase Its Profits

excellent Paretian, aware that the hand of the market could worsen the general situation, in favor of a few, instead of improving it (Stiglitz, 1980). Moreover, the situation is more complicated in a world that changes so quickly, in Italy alone almost 65% of students today will carry out jobs that do not exist today (World Economic Forum Report, 2018). So the economy can benefit from the development of certain segments but a check is advisable to avoid bubbles or excessive imbalances within society, especially from governments. According to ANPAL data, the sectors that have driven the market more in Italy, but also in Europe, can be divided into two categories. The first includes new reality such as technology and eco-sustainability that continue to grow inexorably. The second recuperates historically effective sectors, modifying the internal structure, organization and growth (also with public help), to maximize profits such as that of culture (Excelsior-Unioncamere and Anpal - National Agency for Active Labor Policies, 2019). In this work, the focus will be on the latter category, starting from the general European case, which is perhaps one of the best articulated considering the plans and the amount of money made available and concluding with the Italian one in the last paragraph.

In fact, one of the founding cornerstones of Europe consists in "respecting the richness of its cultural and linguistic diversity and monitoring the safeguarding and development of European cultural heritage" (Lisbon Treaty, 2007) in line with the UNESCO Convention on the Protection and Promotion of Diversity and Cultural Expressions (UNESCO Convention, Paris, 2005). To encourage coordination and cooperation between Member States, the European agenda for culture was adopted in the same year of the Lisbon Treaty, and updated in 2018, with three main strategic objectives³. The first is the promotion of cultural diversity and intercultural dialogue between States. The second is the promotion of culture as a catalyst for creativity in the framework of the "Europe 2020" strategy to increase economic and cultural synergies. The third is the promotion of culture as an essential element of the Union's international relations. The plan, devised to achieve these goals, is called "Creative Europe" and has distributed about 1.5 billion euros in two subprojects (MEDIA for audiovisual and CULTURA for culture projects) from 2014 to 2020. There are other types of promotion adopted recently as the European Capitals of Culture (CEDC) with Matera in South-Italy and Plovdiv in Bulgaria this year, the European heritage brand and also some awards of merit.

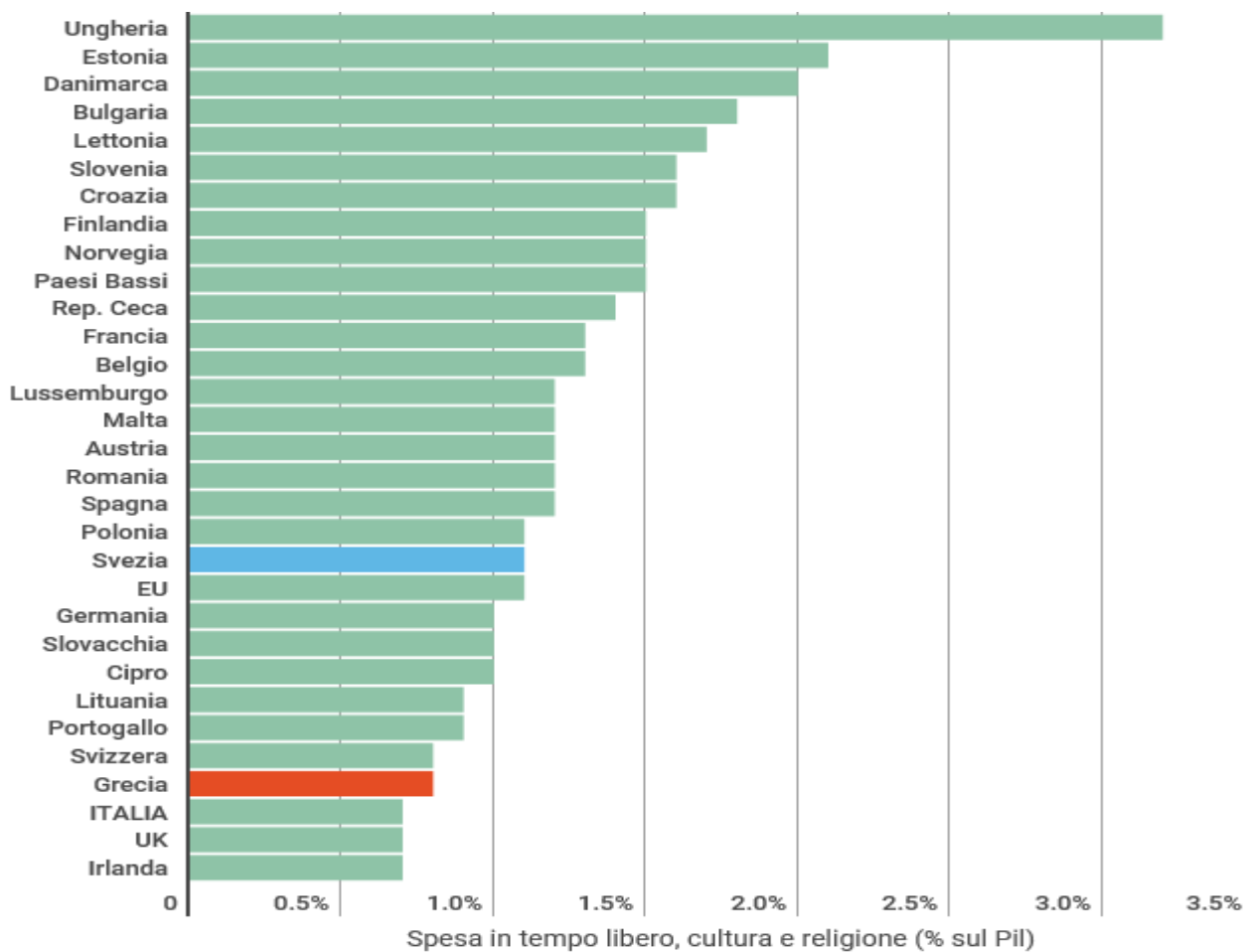
Looking at the data, "in Europe the cultural and creative sector represents 4.2% of GDP and is the third sector with the most employees, after construction and the restaurant and hotel sector, with about seven million people, 3.3% of the active population. Moreover, the sector has shown good resilience, continuing to grow even during the economic crisis. In fact, the number of jobs in the sector grew by

³ The European agenda for culture was approved on 16 November 2007, about two months after the outbreak of the crisis and one month before the official Lisbon Treaty

3.5% in the 2000-2007 period and continued to grow by 0.7% annually between 2008 and 2012, when the economy as a whole lost 0.7 % of jobs” (Ernest and Young, 2014).

Going into more detail, in 2015, the member states of the European Union declared almost 153 billion euros of public spending for “free time, culture and religion”. This figure is equivalent to just over 1% of Europe's GDP. By comparison, 1% of European GDP is much less than the amount spent on other activities such as social protection (expenditure equal to 19.2% of GDP in 2015), health (7.2%), education (4.9%) or even defence (1.4%). However, it is higher than public spending on environmental protection (0.8%), housing and community (0.6%) (Eurostat, 2015-2016⁴). Nevertheless, the average value hides a huge variance within the EU states, as shown in this chart, and the results are even worse when considering only the culture item, especially for Italy.

Figure 1, Title: Spending on leisure, culture and religion



Source: Eurostat, Year: 2015-2016

But why does Italy show such a negative trend compared to most European States?

⁴ The years 2015-2016 is considered to show a trend not yet influenced by the changes taking place

2.1 The case of Italy: a fragile economy and a heritage to be valued

To answer the previous question, it is important to reflect on how Italy finances culture. The culture literature (Colbert, 2012; Mulcahy, 1998) has chosen three main ways to support themselves: the architect model, the sponsor model and the facilitator model. Italy is part of the architect model, adopted in most of the Western European countries, such as France and Germany, and refers to a system “where the government develops a national cultural policy through public cultural agencies and state-owned arts organizations” (Gianecchini, Scapolan, Mizzau, Montanari, 2018, p. 56). However, this model has weakened over time, and not uniformly over the years, due to the impoverishment of public resources (-16.1% from 2005 to 2015⁵). For this reason many governments that used the architect way have recuperated some elements from the other two models mentioned, based on peer system experience or private intervention, so as to create almost a new hybrid type (Cellini & Cuccia, 2016; Trupiano, 2005; Colbert, 2012). In this way, governments and people try to overcome ancient aims as the only goal of maximizing profits, in favor of a new scale of values and interests with the “sharing economy” that is a clear example of the ongoing change.

This is particularly the case of Italy, first through a structural economic impoverishment until a few years ago and now with some new revitalization projects, like the so-called “Art Bonus”, especially through the intervention of private groups, be they people or companies.

To understand this situation, a great starting point can be the discussed book: “Der Kulturinfarkt” of the German Dieter Haselbach in 2012. Here the difficult European cultural condition is described, first considering Germany but then with an even more dramatic reflection about certain countries of Mediterranean Europe, such as Italy. Maybe the idea of completely cutting public funding to eliminate the inefficient activities is too dangerous for an economy. Nevertheless, there is a reason for this point of view. It is a very simple one: the offer grows more and more as demand decreases or stays quite stable and costs rise. Thus, the experiences are always more standardized and the funds are distributed among too many beneficiaries thereby destroying realities that could work very well. Looking at the offer, there is a positive increase in the number of people employed in the sector. Indeed, the Excelsior-Anpal data for Italy highlight that the "Education and culture" sector will produce around 194,000 jobs while the "Tourism" sector will generate around 261,000 jobs in 2019. This would be a good signal in itself for the economy, which becomes negative if the investments and demand are not as adequate to support this trend. It is therefore necessary to act on the demand side, favoring tourism or raising awareness among the population with local and national initiatives, such as those of the FAI on Autumn and Spring Days. But even more, there is the need to encourage

⁵ Source: <https://data.oecd.org/gga/general-government-spending.htm>

investments, which will also lead to an increase in demand if they are properly employed. Neither is self-financing sufficient in Italy with around 62% of the revenues of public cultural foundations deriving from the characteristic revenues, while the same indicator relative to autonomous state museums is 75%. Nor the fundraising capacity is enough with an average of 11% of the total income (Annual Federculture, 2018). As already mentioned, public investments have fallen over time and a way to overcome this stalemate has been to resort to private financing and to a more organized management and marketing of the various cultural realities, using mostly technological devices.

For this reason, the next paragraph will focus entirely on the cultural investment in the private sphere that overcomes the purely economic advantage and reaches the social, political and environmental one. But before, it is interesting to give an Italian example, that of Pompeii, which has fully achieved its goal. The European funds of the 'Pompeii Grand Project' for restoration and safety are well spent with the transformation of a history of degradation into success, a symbol of collapse and abandonment in place of rebirth and development. Eight years ago the collapse of the Schola Armaturarum brought to the attention of the whole world the fragility of the UNESCO heritage, becoming a reminder of the responsibility for the whole of Europe which allocated extraordinary funds to save this unique valley in the history of humanity. The European Commission, starting from 26 January 2012, funded a major project as the Project for the Protection and Enhancement of the Pompeii Archaeological Area. The total amount was 105 million euros (EU co-financing: 75%, national quota: 25% of which 6% citizens and private companies). 76 interventions were funded, of which 69 concluded as the 37 domus restored and reopened to the public in the last two years, entire neighborhoods and road networks secured and returned to public use, constant site monitoring activity, exhibitions took place for the first time inside the archaeological area. All this thanks to a new efficient organization of resources and ideas, rewarded by the increase in visitors who this year have touched 3 million and 500 thousand, increasing by 8% more than last year (Ansa.it, 2018).

2.2 Culture as social and economic investment

As all economists know, there are three main factors that favor economic growth: work, investment and technology. Likewise, it is well known that a first sign of crisis consists in the reduction of investments that causes repercussions on work and technology (Pollard, 2012). Therefore, turning the previous sentence upside down, supporting the investments is a step to put the economy back into motion, even if time is needed to see tangible changes. Which types of investments are considered the best today? From this point, the main road is divided into a plurality of possibilities, more or less valid. As already mentioned in the introduction, an option that has recently come back stronger than

before is that of investing in so-called “human capital”. It consists of the set of knowledge, skills, abilities and emotions acquired by an individual during his life and aimed at the achievement of social and economic objectives, individual or collective (OECD definition). Investing in this allows anyone to create new wealth through technological and cognitive improvements ranging from the medical to the cultural sphere, something which Italy in particular really needs (Visco, 2014). Therefore, even those who invest can benefit from this improvement, along with many other advantages. Focusing on the cultural sphere, which is treated in the analysis, it is interesting to understand the reason why companies and citizens decide to invest in the same mode of the public sector. The first benefit is certainly the image. There is no better advertising than investing, whether by donations or sponsorships (Trupiano, 2005). And no matter the reason, it may be compensation for a relocation or an attempt to integrate for a newly established multinational company or instead, only to strengthen the link with an identity as in the case of “made in Italy”. The only thing that matters is that the bond between the investor and the community-territory is strengthened, thus, generating confidence and advertising again. Subsequently new interactions and synergies between citizens, businesses and territories will be stimulated, bringing economic, social, environmental, political and legislative improvements (LeClair and Gordon, 2000; O'Hagan & Harvey, 2000). The second benefit, as said before, is a tool for forming human capital, which can receive ideas and knowledge from these expenses. The third benefit may be the increase in available money: the more a territory is dynamic and full of initiatives brings new investments, in a sort of domino effect that brings positive convergence (Capello, 2015). A last benefit can be the set of tax reliefs granted by the government to those who invest in the cultural sector, but this case will be entirely analyzed later.

To understand better the scope of a cultural investment, and how it can involve many other sectors, it is useful to provide some recent examples to what is so-called “corporate culture responsibility”, a further development of “corporate social responsibility”. The group “Tod's Spa”⁶ with president Diego Della Valle, well-known Italian entrepreneur, as well as ex-owner of Fiorentina, can provide the first example of a big company. The restoration of the Colosseum, which lasted more than three years and ended in 2016 but with interventions still in progress, brought the monument to its former glory with an approximate cost of 25 million euros. Thanks to this intervention, the monument, the company, the city and the government have benefitted from a new kind of advertising, which has led to a significant increase in tourism and in both historical and environmental interest, with the hypothesized project of night lighting (Conti, 2016). of An average company, in the case Loccioni, which produces control systems for industrial plants, presented “2 km of the future” that is a project

⁶ Tod's S.p.A. is a company specialized in the production of footwear, clothing and accessories, listed since 2000 in Milan

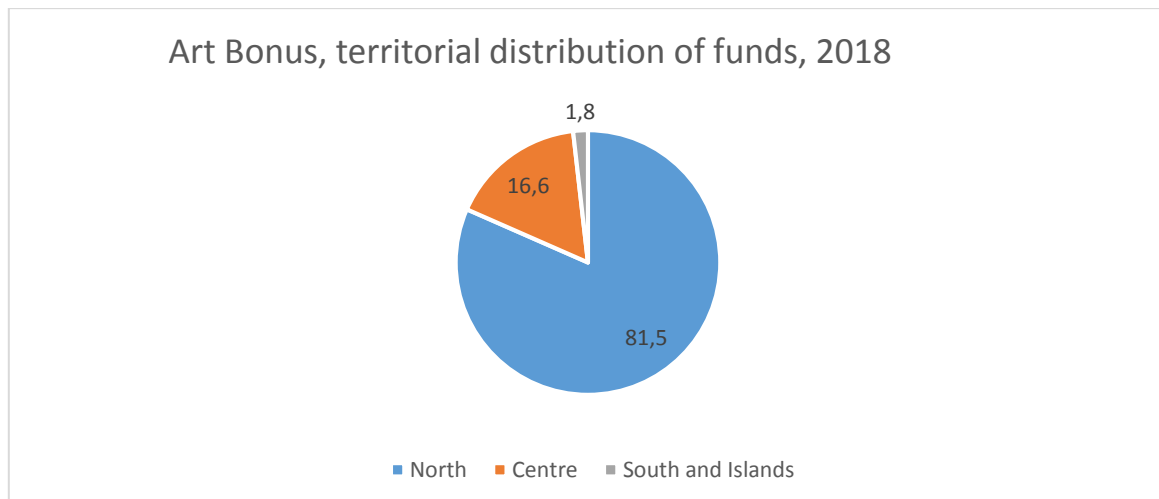
to adopt a section of the Esino River, on the border with the campus and the energy park of the Loccioni Company. Here's how the project is described by them: “From the threat of floods and disasters, the river becomes a resource, with the production of hydroelectric energy that feeds the Loccioni micro-grid, with a laboratory for infrastructure safety and flood monitoring, with a new cycle path and landscape design, benefits for the entire community that together with accessibility recovers the value of the stories and traditions of the river. An entirely private investment, in a public-private project that has become a laboratory for social innovation and design, with the support of geologists, environmental engineers and landscape architects. 2 km of the future was selected and exhibited during EXPO Milan 2015” (Loccioni group website, 2014). The last step is that of an individual, where the private investor emerges, who has enjoyed considerable success in recent years, especially through business angels and famous people. They are entrepreneurs; managers; finance professionals but also singers; actors and sportsmen who decide to help, with their own money, new initiatives and young startappers who have an entrepreneurial idea but few funds to develop it. Such people who invested 6.7 billion euros in 2016-2017, have seen an 8.2% growth compared to 2015-2016 (IlSole24ore, 2017). To mention just a few, people such as Jesper Buch, founder of Just Eat, but also groups or individuals such as Linkin Park and Will Smith who have invested in their own sector to combine technology with music rather than acting, food, fashion... As already mentioned previously, in many countries such as Italy these investments are also favored by substantial tax cuts, which will be analyzed in the next paragraph.

2.3 The development of the “art bonus”

In the wake of this renewed interest for the cultural sphere, motivated as already mentioned by social and economic reasons, it is useful to dwell on the recent state policies towards the investments of private citizens and businesses, rather than public ones. In Italy, the intervention that certainly had the most success among those proposed was the “Art Bonus”, as experiment in 2014 and then confirmed in 2016 along with other minor policies. But what is the Art Bonus and how did it develop over time? On the government's website, it is defined as “a tax credit for cash donations in support of culture and entertainment”. As written in Article 1 of Legislative Decree 31.5.2014, n. 83, "Urgent provisions for the protection of cultural heritage, the development of culture and the revival of tourism", converted with amendments into Law n.106 dated 29/07/2014. The donations, made only in cash, give the right to the tax credit, which concerns three main areas. The first one is the maintenance, the protection or the restoration of public cultural assets. The second one consists in the support for institutions and places of public culture, opera-symphonic foundations, traditional and

national theaters, concert-orchestral institutions, festivals, businesses and educational centers. The latter includes the construction of new structures, restoration and upgrading of existing ones, public bodies or institutions non-profit, concerning exclusively entertainment activities. The tax credit is up to 65% of the donations made and, in relation to the type of person who makes the donations, different maximum limits are provided. For individuals and businesses that do not concern in commercial activities the tax credit is based on the taxable income and that does not exceed 15%. While for subjects in possession of business income and non-commercial ones that also carry out commercial activities, the tax credit is instead recognized within the limit of five per thousand of annual revenues⁷. According to data (Federculture 2018), in July 2018 private donations to culture made through the “Art Bonus” reached the figure of 264.7 million euros, with 8,531 patrons who made donations thus giving permission for 1,703 interventions. In the private sector, Lombardy ranks first with more than 100 million invested; Piedmont is in second place with 37 million and Veneto is in third place with 33 million. Investments in central Italy are still limited while in the south are minimal, with some rare exceptions in Campania, Puglia and Sardinia. Due to the fact that 81.5% of disbursements are blocked in the North, Central Italy is only allocated the 16.6% and just 1.8% reaches the South and the Islands. This disparity is most likely due to the fact that the major contributors to the Art bonus are the banking foundations, concentrated almost entirely in the northern regions.

Figure 2, Title: Art Bonus, territorial distribution of funds



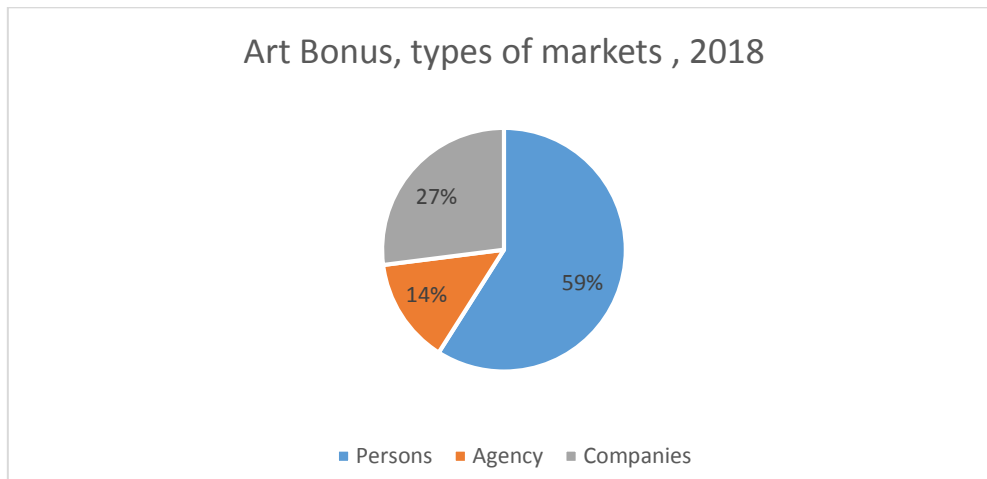
Source: artbonus.gov.it, Year: 2018

Besides, the numerical division between the types of patrons who have made donations using the Art bonus denotes a large participation of private citizens (around 60%) even if the prevailing

⁷ <https://artbonus.gov.it/beneficio-fiscale.html>

economic impact (80%) is determined by donations from businesses and banking foundations (27 % and 14%).

Figure 3, Title: Art Bonus, types of markets



Source: artbonus.gov.it, Year: 2018

There is even a national competition dedicated only to the Art Bonus project of the year that includes most of the Italian regions. This year the third edition took place with the victory of the “Palazzo dei Priori” in Perugia. Instead, in 2017 the winner was the restoration of the “Sala del Campionario dei Marmi” in Carrara and in 2016 the “Archeodromo” of Poggibonsi, to be found near Siena. The results achieved by this economic-cultural policy in such a short time are really encouraging. What is more encouraging is what data cannot indicate: there are potential donors out there who want to be involved, leave their mark, and be able to make a difference even if only through a donation to support cultural projects. They have uncovered a new "category" of donors for culture, who perhaps do not have a very high means for giving, but who all together make a difference and feel delighted to be included without the need for particular epithets. In addition, this “category”, without pretending to show itself as a new Mecenat to emphasize its gesture, finds its meaning especially through this gesture of commitment and responsibility towards a community or a territory⁸. Nevertheless, this is only the beginning. In the near future, it will be necessary to dedicate ourselves more to the subject of fundraising and web advertising. This is the only way to facilitate the adoption of a common strategy, by the various stakeholders, able to respond to the important challenge of the economic sustainability of the cultural assets and activities of our country (ALES Spa, ANCI & MiBAC, 2019). The topics that will be discussed later will focus on the latter aspect, namely how the web, and

⁸ <http://www.terzofilo.com/nuove-prospettive-per-il-fundraising-per-la-cultura-oltre-lart-bonus/>

especially some social media such as Instagram, are acting to promote this reality, not only from a mere economic point of view.

3 A decade into the crisis: the economy searches for better advertising

What does it mean that the economy is looking for better advertising? It means that the economy is changing very fast and that any conservative trend could be negative. Therefore, it is essential to adapt quickly to changes, in order to avoid problems and keep on growing (Juncker, 2019). Such a lively economic system needs a special kind of advertising, potentially a kind of advertising able to promote itself as well as the tools it uses, showing that indeed they are the most rapid, efficient and cheap in granting a fair competition between States and private people. Such evolution demands that, first of all, economists overcome some wrong economic beliefs, nowadays considered simplistic and superficial, and in second place that it may take advantage from the advanced technologies offered by our millennium. The first necessary change has begun with an idea, born in the early 70s with some important speeches and theories (R. Kennedy, 1968 and Easterlin, 1974) that remained dormant for decades and returned with force immediately after the 2007 crisis. This idea coincides with the shift from a vision oriented to the indiscriminate increase in GDP to a vision based on other indicators, such as wealth and happiness (Norberg-Hodge, 2011). In fact, for a long time, it was thought that GDP growth was synonymous of a positive economic and social situation, as if it was an essential value. But this belief was absolutely wrong and misleading. In fact, for many economists the GDP value is simply an illusion, because “it measures all that is produced: good things and bad things, it makes no difference. Polluting machines, weapons that kill, bottles of alcohol that are addictive. The more you have, the better it is. Just add things, no matter what, to make our economies look better. The GDP effectively measures the quantity but the quality badly. It is very useful for calculating the production of material, but it is very bad for measuring the services that now represent over 70% of the economic production of the most advanced countries” (Pilling, 2019).

Many other models could be used more as a reference instead of the GDP, as for example the Human Development Index, or HDI. This, in particular, takes care of individual well-being through the real possibilities that individuals have, referring to values such as education, life expectancy and per capita gross national income. Therefore, the HDI measures the quality of life better than the GDP, taking into account all the limits and significant variables omitted that even this type of index can bring.

What mattered in the end was getting out of a single, main closed vision and it took years for this seemingly simple idea to be really taken into consideration. And not only in the areas that matter but also among the common people, where perhaps this new awareness had to be more marked and sustained. From this almost mental turning point, the economy has invested more liberally and

successfully in those projects that are considered most valid, also not directly linked to an increase in GDP, granting more investments, tax relief and aid as seen before.

Now the next step, which is the focal point of this chapter and that will be analyzed better later in the cultural sector, is to publicize more and more such virtuous examples at the lowest possible cost to be accessible to all, and generate common knowledge and wealth. To better understand this last consideration, it is useful to explain how the concept of advertising, with so many photos and videos, has evolved in recent years. In fact, globalization and in particular social media are increasingly affecting the tastes and needs of the population, maybe in a way that should be improved. In the book "Winter of Culture" by Clair⁹, it is described how most people no longer attend a show or an event for real interest, but just to take part in an experience in which others participate. Thus being able to say, "I was there too". This is why "the success of a museum (but also any event) is not based on the number of visitors who visit it, but on the number of visitors to whom it has taught something (...) If it does not possess these characteristics, it is only a sort of cultural slaughterhouse". Something similar can be found considering videos and photos. Everyone can reflect on the practice commonly made when someone is faced with an unusual event. The first instinct is no longer to stop and think or enjoy its feelings, but to portray every aspects through the smartphone. Retract first and then share.

Here is what must not be done. It is necessary to adapt to the changes but not be transported by the crowd. These technological tools should be used to enhance the culture not to become the culture.

Being aware of this, people should take into account advertisements that aim to bring back that interest that is disappearing from our lives rather than buying something that is in the end useless. This is what is being developed for some years now in certain marketing sectors thanks to psychographics, which will be explained in the next paragraph with the example of arts marketing.

3.1 The importance of psychographics in arts marketing

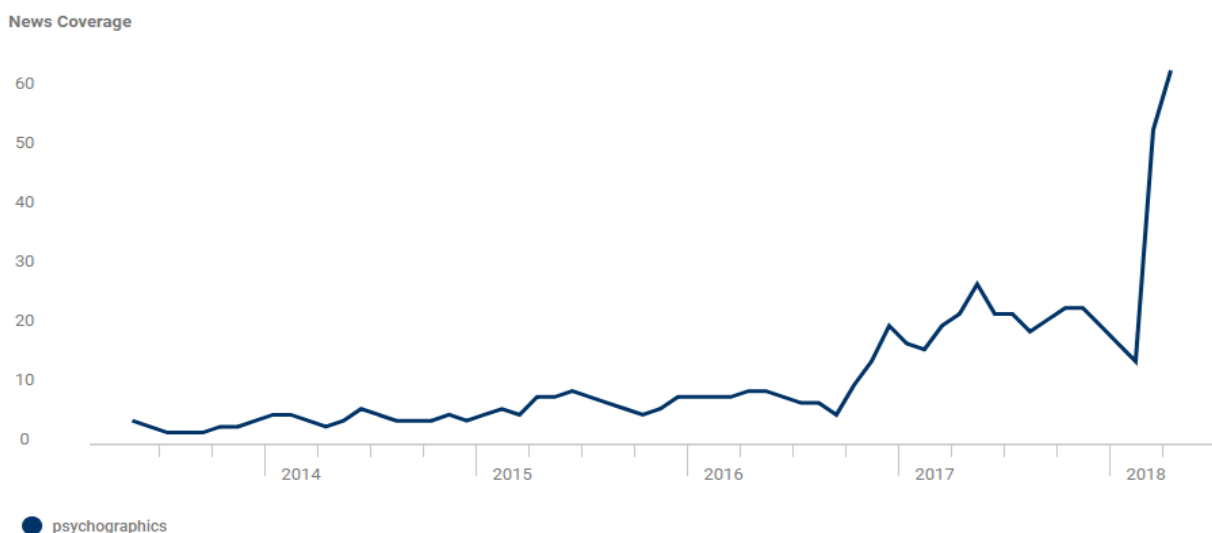
As mentioned above, it could be useful to focus on a particular sector to explain a trend that has been developing with a certain speed, even in other areas. This dissertation will pay attention to the particular case of arts marketing, providing an economic-culture analysis. According to the Treccani encyclopedia, arts marketing consists of "a combination of marketing methods, techniques and tools applied to the context of artistic and cultural productions in order to facilitate the reaching of the public potentially interested in the use of their offer". Analyzing better this item also means explaining the main difference between normal marketing and arts marketing. In fact, "traditional marketing shapes the characteristics of a product to be launched (in terms of design, materials used

⁹ "The Winter of Culture" is an essay by the art historian Jean Clair, published in France in 2011

and functions, range and packaging) exclusively in response to market demands. Instead, arts marketing starts from the cultural product already defined in its artistic contents (originality, uniqueness in terms of ideas, adherence to particular aesthetic criteria) and identifies the most appropriate combination of marketing mix variables (price, distribution, promotion) to put him in touch with the market segment most interested in that particular type of artistic or cultural offer. Its objective, therefore, is not to satisfy the needs of consumers, but to favor the encounter with the most suitable public in the appropriate forms and ways”. Two opposite strategies. Despite this, both use an intensive market study, that is no longer a demographic one but a psychographic one. What does it mean from an economic point of view? Until not long ago, defining any typical user meant carrying out demographic segmentation, determining age, sex, nationality, income and so on to define the reference user. However, no one should make the mistake of thinking that this type of segmentation is sufficient nowadays to completely identify the clientele. Each of us is different, has different needs and interests even in the same age group and with similar income situations. Consequently, it may be useful to focus on psychographic segmentation. Using psychographic data, a clearer image of the public can be obtained to be able to create more effective marketing campaigns inside a business strategy. Today, more than ever, determining customer satisfaction requires knowing what they think and want. To achieve this goal, linear regression techniques or algorithms can be used to predict the psychological traits and states of individual users. And, for example in the case of art marketing, personalizing messages, web projects, background colors, paths, media plans and innovative products which have been thought to meet individual needs.

Figure 4; Title: The role of psychographics in marketing

News Coverage



Source: News Coverage; Year: 2019

Today with the advent of Big Data it is easier than in the past, to access any type of information and determine the psychographic profile of any individual along with customer discounts and certain “bait and switch” products. This could be deduced more precisely from the statistics created when anyone surfs online or through interaction with some social media site (Govoni, 2019; Semoli, 2018).

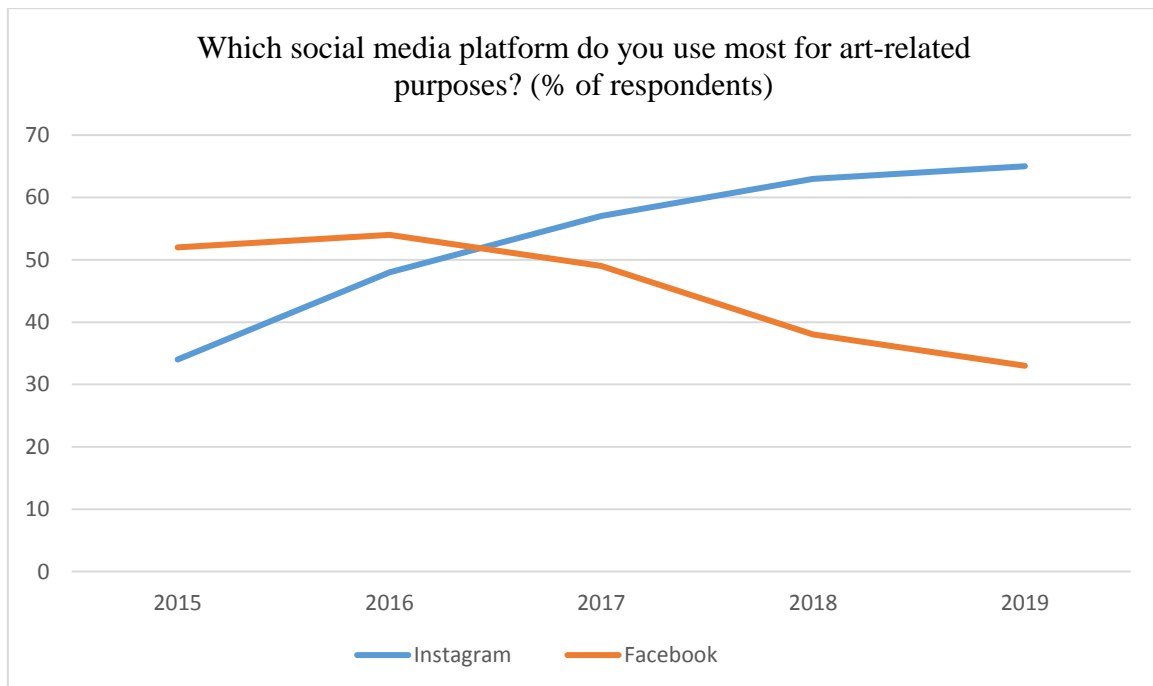
As already said, a conservative attitude is useless, considering its disruptive development. Indeed, focusing on the economic-cultural analysis, the situation could be used to the advantage of both the art world and other sectors, in a sort of contamination that generates positive synergies for both parties. For example, many enquiries have been conducted on topics such as art and education, art and health, art and science, highlighting a positive correlation on learning and individual creativity (Colbert & St-James, 2014). However, in this case another step is necessary: it is necessary to act on the sensitivity and taste of the people as it is impossible to act on the product itself. Thus a stimulating socio-cultural context would be created, where anyone with the right ideas and the right means could become a promoter of what interests him or in what he believes almost like a local "influencer" with an economic gain. This is happening more and more, especially among young people and in the artistic-cultural sectors. These are the examples that marketing should exploit to prove, even to those who denigrate art as a mere basic culture without any economic implications instead of believing in its usefulness through those technological, innovative and creative tools that increasingly permeate our society. These are the advantages of the system, which however does not hide the numerous disadvantages, from the sale of our information to the manipulation of reality and decisions, both local and global. Despite that, this is how the statement, made at the beginning of the chapter, about the best advertising returns. This system is more efficient because it investigates uses, needs and interests of people based on their interactions and feedbacks. Moreover, it is also cheaper because it concentrates money and time where it can succeed without wasting resources where none would benefit. Finally, it is faster because it does not require direct interactions such as interviews or surveys since we provide information posting our life or searching for what we want. Thanks to these premises, it will be easy to understand why a social media like Instagram is the most used in recent years in this field, especially by the under 30s. Moreover, it will be clear why it is undermining the undisputed leadership of Facebook, in terms of new registrations and interactions between users.

3.2 The development of Instagram in promoting needs and tastes

How can a simple social media like Instagram, which, it is important to say, is not even the most used in the world, modify and influence our needs and tastes so significantly? It seems impossible to

understand but it is really like this and maybe even more radical that anyone can think. The artistic-cultural world, thanks to the priority use of images on Instagram, is the sector that is benefitting the most. Let us start with some examples giving the numerical results of that phenomenon. “More than half of those who have an art collection would have bought at least one work by an artist discovered on Instagram today” (Artsy, 2019). This is the impact that social media has on visual art. In fact, as explained in the graph, “in 2017, Instagram overtook Facebook and became the social media channel of choice for the art world, and in a very short space of time it has become superior to any other social media platform. This raises the question of whether Instagram has become the biggest threat or opportunity to artists, the traditional art market and existing online art platforms. In January 2019, Instagram had more than 1 billion monthly active users (up from 800 million in January 2017). Instagram continues to be the art world’s favourite social media platform, with 65% of survey respondents choosing it as their preferred channel for art-related purposes (up from 63% in 2018 and 57% in 2017). Although still the second most popular social media channel, the prominence of Facebook has diminished, with only 33% of respondents citing it as their preferred social media platform (down from 38% in 2018 and 49% in 2017). LinkedIn and Twitter are also used, but more in the context of professional networking and news distribution, rather than as a tool to discover and follow artists or art-world developments” (Hiscox, 2019).

Figure 5; Title: Which social media platform do you use most for art-related purposes?



Source: Hiscox online art trade report; Year: 2019

This is the reason why someone has already compared the use of social media for art to a new avant-garde. Maybe movements such as Futurism or Surrealism are different and the social artists will perhaps not have that total break with traditional art, but there is an even greater conviction that the moment is over for those who make art remaining in their studios. The artistic masterpiece, in other words, is no longer the fruit of a genius: true art lies in contamination, in convergence, in the sharing of ideas, images and expressive forms. Moreover, there is the possibility to follow the artists, rather than the influencers, in real time in his movements and maybe even see him at work. Thus, the best places to create this "environment" are real places such as museums and art galleries on one hand and virtual places such as the profile of each of us on the other side. For centuries, people have been interested in capturing scenes of everyday life, landscapes, vacation spots, in order to show them. The willingness to share their moments is not something that was born in recent years, but has deep roots and this is well known and exploited by social networks. This is the reason why even museums (at first Moma but also recently the Mart of Rovereto), using their Instagram channel correctly, can get the paintings out of the rooms, making them alive and able to interact with a wider audience than the ones that usually run through their corridors. Moreover, thanks to Instagram Stories it is possible to show live an exhibition, an event or a conference. From another point of view, it is much more informal to the user, with daily information, available only for followers, increasing loyalty (Sollevanti, 2016).

Even the cities and resorts have begun to move together with travel agencies to reach a better economic result. This means creating a completely new kind of tourism. A sort of Instagram tourism in which, rather than the top ten of Lonely Planet or rankings of the most booked destinations, there are the photographic stories of instagramers or comments to dictate the must-see destinations of the period. Perhaps it has already happened in Italy with destinations such as Lake Braies in Alto Adige or Ortigia and Marzamemi in Sicily that have seen the number of visits soar in a short time also due to the popularity achieved on social media and among some users with a good following (Dara, 2019). Finally, even ordinary people can interact personally, sharing in the novelty everywhere in the world. An initiative that has had success in the artistic field because it shows this involvement based on knowledge and art interest is definitely #moreartonsocial. What is that? It is a movement in which, through stories, users form chains of their works of art. In practice, it is a kind of art chain. Users usually post a work of art in their stories with the survey "More art on social?". So all those who are interested, will vote for the "Yes" and will receive a private message explaining the rules and how to implement the chain with new artists, new descriptions and new ideas. Simple and effective. In just a few clicks, a veritable artistic exhibition is activated without using money or sponsored advertising.

Given these premises, many believe that the future of Instagram lies in schools. Students will be able to approach more subjects such as art, history, music, languages, even sciences in a completely new, more interactive and personalized way. An example can be the historiographical narrative of the Holocaust through the Instagram Stories of the 13-year-old Jewess Eva Heyman, who died in 1944 in Auschwitz. This is how a social network can be useful for publicizing a new form of knowledge that amplifies culture, a culture made up of images, short texts, immediate entanglements, to keep up with an ever faster world and bring significant economic benefits (Euronews, 2019).

4 Conclusion

This research was born as a linked path to the thesis “Public Support and Corporate Giving to the Arts and Culture in Times of Economic Crisis: An Exploratory Analysis on the Italian Case” by Martina Gianecchini, Anna Chiara Scapolan, Lorenzo Mizzau and Fabrizio Montanari, written in 2018. In fact, in the last part of that work, some ideas are suggested to further develop the topic in addition to what has already been said. Therefore I decided to use these hints to focus on two main areas that had not had enough space previously, even if proposed. The first one is the rise of new forms of investment inside the world of culture to underline the development of the “dual system” that is proposed in that work, but that has not analyzed this part due to the lack of data and policies at the time. The second one is the growth of social media marketing and influence for culture and the changes that are taking place quickly within it. A year later the research on which I based myself, it was insufficient to only consider Facebook as the social media engine of the artistic-cultural world. This is one of the great differences between that work of 2018 and this of 2019. But not the only one. I have been able to analyze better some policies such as “Art Bonus”, which is not even mentioned in that work, because this policy is still consolidated and widely used, despite numerous criticisms of the model. These are the reasons why my conclusions will be different, from some points of view, compared to those given last year on related subjects. I fully agree with what has been said. But what is more important in my opinion is to emphasize new unexplored synergies that are being created in the hypothetical economy-culture-technology triangle. This image explains very well how three elements, that are apparently so distant, are instead constantly linked. In fact, the economy needs to invest more and more where there may be high Keynesian multipliers. It is certainly the case of technology and culture as we say. From another point of view, technology also influences the economy and culture, developing an increasingly rapid, efficient and economic system based on social media and telematic connections. Finally, from a third point of view, even culture influences the economy and technology for all the reasons developed in this research, ranging from the liveliness

it creates inside the society to the creation of new lasting jobs. The effects of this reality involve the most disparate people, distant territories and different cultures, united by the desire to improve themselves not only economically but also socially, through the enhancement of those attitudes that make each of us happy and that culture in its bigger meaning can summarize, the technology promote and the economy finance. Here is a possible vision of how the concept of GDP can be overcome today. Finally, it could be used to launch a point of further analysis as I did in the work I read. It would be interesting to investigate how the union of these three points influence transparency, a much discussed and important legal element today. The examples are everywhere from the increasing demand of investors about information, passing through the digitalization of processes and practices with the problem of selling sensitive data and arriving to the surge of the e-learning platforms for educational purposes... Here is the future that awaits us, based on scientific, technological and humanistic knowledge that together create hybrid professions. The aim is simple: avoid a cultural disruptive globalization. Or, in our European case, avoid a European identity despite a Europe with different cultural identities.

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