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Co-creation: how to bring future generations to San Carlo Theatre

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Ai miei genitori,
A mio nonno,
Ad Antonio,
Alla Musica.

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INTRODUCTION

The thesis seeks to understand how the fracture between classical music and Millennials and Generation Z can be recomposed and healed, through a music policy that caresses and pampers the world of youth as the audience of tomorrow.

Melodrama with its imposing stage layout, the richness of the costumes, the religious majesty of the orchestra grouped in the mystic gulf, the vocal power of the Chorus on stage, the love for the singing virtuosity of the protagonist-singer, the charisma of the conductor, has always dazzled entire generations, who enraptured by the beauty and power of the music as well as by the magical staging have felt projected into an extra-temporal and spatial dimension giving them the real possibility of daydreaming. Since its birth, which is marked by the performance of composer Jacopo Peri's opera "*Eurydice*" on texts by Ottavio Rinuccini on the occasion of the marriage of Maria de' Medici to King Henry IV of France on Oct. 6, 1600, the opera's success has been rampant. Melodrama reigned unchallenged for more than three centuries because Theatre was a central part of the social and cultural life of the individual. In the 1800s with Giuseppe Verdi, we witness a monolithic grouping of music and revolution; the chorale "*Va' pensiero*" from the opera "*Nabucco*" becomes the desperate cry of those who exalt national unity. Opera music, and to some extent symphonic music later on, intercepts this spirit of national redemption, this pugnacious and combative soul that in praising freedom entrusts its instance to the language of music. The work becomes a banner and manifesto of the spirit of the Risorgimento. Well, this link and this centrality of classical opera in contemporary society and in the daily lives of each of us has failed, emptying the peculiar and foundational value of music of meaning, relegating it to mere and pure hedonistic-recreational significance.

In any case, attending the Opera House seems to have almost a hereditary connotation, that is, it would seem that young people go to the opera if such language is inhabited and attended in the family. Otherwise, they read it distant and far from their own sensibilities.

For several years now, The San Carlo Theatre in Naples, has put in place a series of activities capable of intercepting the demands of young people, studying compelling programs and programs for both elementary and high school students. The numerous educational Labs aim to fortify this dialogue, seeking to provide students of all grades and disciplines with passwords to the world of opera. In addition, the PCTO project, formerly school-to-work alternation, is not aimed exclusively at young musicians, but at students of different majors in the view that Music, as per the Greek setting, has links with Philosophy, Physics, Mathematics, Psychology and Poetry.

The thesis is centered on the OFFICINE SAN CARLO project, which represented a call for young people (18-35 years old) who in most cases have not attended opera-symphonic performances and who, thanks to the co-creation project carried out through the staging of the opera abovementioned, can become the driving force behind the renewal and transformation that an Opera House must experience.

Within this project, youth of Naples suburbs and city have participated.

The focus of the project was the staging of the opera “*Cavalleria Vesuviana*” inspired by Pietro Mascagni's “*Cavalleria Rusticana*”. The workshops began in January 2022, were carried out by professionals of the Theatre and of the field.

Participants were transformed from passive spectator to active performer whose aim was to rewrite the libretto, produce music, scenography, and acting.

The work carried out by the participants was the result of a meeting with the other workshops to understand what was required for the staging. Once the subject had been read and the musical themes listened to, a street art set design was devised to give form and substance to what emerged in this co-creation project.

The interaction between teachers and students was the *leitmotiv* of this workshop.

Therefore, Mascagni's work was transformed and regenerated.

The thesis is divided into four chapters: In the first one a general overview of the target audience and the project is carried out. In the second chapter, the analysis of Teatro di San Carlo communication plan is developed. The third chapter analyzes the co-creation project through a structured questionnaire that has been delivered by email to the participants of the project first and it has been analyzed using the statistic software SPSS. The fourth chapter consists of discussion of the results where theoretical and managerial implications are written and limitations and future research are explained.

CHAPTER 1

OPERA HOUSES OVERVIEW AND TARGET AUDIENCE

1.1 Why Millennials?

Most of the time, audience is who does the performance, who defines the experience of the performance.

Marketing today can be useful for the show business, the performing arts and it is a tool from which we can understand the main change drivers. Today communication and advertising are mainly done on social media, however, this is not the only part marketing covers.

When someone asks, what is the company doing to maintain the customers, here things might become complicated. However, it becomes much more complicated when it is asked what is the company doing to *attract* new customers. It is extremely important to maintain your target, but it is much more important to look at the long-term, so, wondering what will be your future client base.

The change we are witnessing now is terrifically crucial. We are experiencing a generational turnover. In 7-10 years, we will have totally different customers, respectively Millennials, Generation Z and Generation Alfa, with the first two constituting about 30% of the population. As a consequence, marketers will have to deal a new different way of communicating and creating a value proposition, that certainly will be something completely diverse. Marketers all over the world are experiencing the difficulty of facing five different generations: Baby Boomers, Generation X, Generation Y, Generation Z and, Generation Alfa. The first four generations constitute the working labor; indeed, the majority of Baby Boomers is currently active in the working place. Gen X, instead, is now covering the leadership roles in companies; Gen Y constitute the majority of the working labor; Gen Z represents the youngest (Kotler et al., 2021) These generations all have different technological competences as each and every of these has used technology in different phases of their lives and in different situation (Gen X was the first to use Internet for professional and working purposes, while, Gen Y has adopted technology for social media and other technology used to reach personal objectives).

Marketers in general, and San Carlo Theatre in particular, should understand if all the factors through which they are competing are right, are distinctive enough, if it is time to eliminate them or just modify them or creating new ones. Otherwise, we will find ourselves in a red ocean; instead, we have to transform that red ocean into a blue one, in which our offer is a distinctive one.

1.2 Generational differences (BB vs MM and Gen Z)

Our argument here is a simple one – going deep into how to attract Millennials to places where *art* rules.

The group of interest is Generation Y, also called *Millennials*, which seems to include people born after 1981, even if not everyone agrees with this claim (Bolton et al., 2013). Instead, what is sure is that Gen Y has succeeded Baby Boomers and Generation X.

There's a debate even for *Generation Z* which seems to be the generation born from 1981 to 2010 which are generally kids of the two previous generations.

What is totally doubtless is the changing behavior between Gen Y and Baby Boomers. This happens as, with the advancements of generations, it's inevitable that it develops different characteristics in terms of quality of life, work habits, attitudes and motivations (Smola & Sutton, 2002) as influences, opportunities and lifestyle have radically changed and, surely, ways of communicating and entertaining too. Another important factor that has been added over time is the way in which these two groups approach media. Baby Boomers tend to heavily rely on news found on the Internet without looking for confirmation of those, while Millennials tend to be more wary and cynical and check multiple sources of news (Ahmed, 2020).

Millennials have grown up with technology. Young people are connected one another 24/7, anywhere they want, leading to several differences with their predecessors. Generation Z use technology to learn, to buy apparels or other, to interact on social networks. They consume contents using more than one screen as they do not see any border between offline and online (Kotler et al., 2021). They want brands to deliver a unique experience and one that is customized, constantly looking for a constant engagement with the brand.

Going deeper, another important aspect that should be considered is the way they consume Art; they tend to use it in a completely different manner from Baby Boomers. Instead of going to live concerts, they prefer listening music on Youtube or on streaming platforms such as Spotify, Apple Music, Tim Music or Soundcloud (Figure 1); the same can be said with movies, they prefer streaming them at home using Netflix, Amazon Prime etc. As a matter of fact, it is less costly and way more convenient for people who may not have a high salary or might not have it at all. As a consequence, it is increasingly more difficult for artistic institutions as theatres to attract this slice of the market.

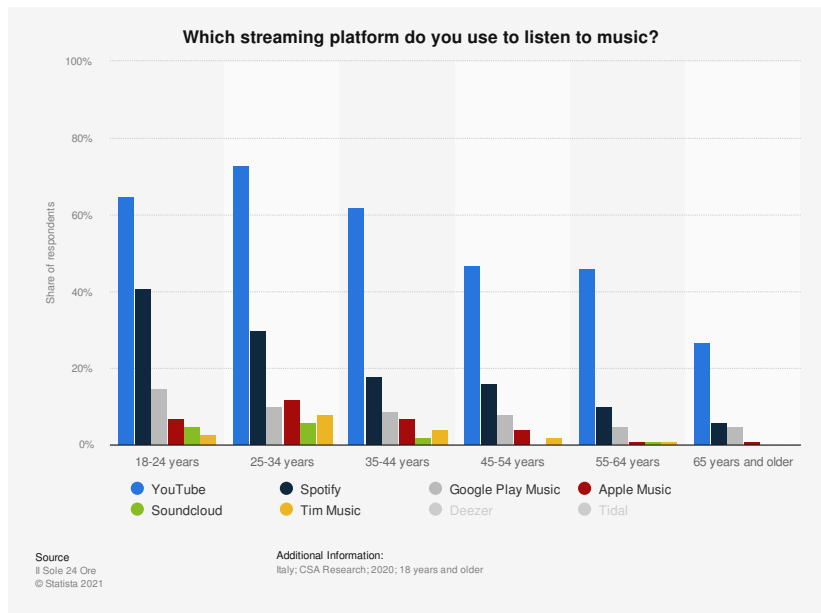


Figure 1

1.2.1 Confidence on media

If we consider citizens of the pre-digital era, it's self-evident they had no choice than to trust media, they needed to do it as communication at that time was “one- directional, monopolistic, top-down, nonparticipatory” (Ward, 2017) and there was little technology or no transparent process that allowed people to evaluate media and the news given.

On the other hand, speaking of the digital era, there had been a switch from a passive communication to an active one. The digital revolution has changed the way in which communication was first seen. Now this is multidirectional, participatory, transparent (Ward, 2017). It is characterized by a multitude of sources from where citizens can take news, compare, evaluate and verify them.

That said, it is plainly evident how age plays a focal role when talking of media trust (Lee, 2009) as it is highly impacted from it. There are important differences between consumers, let alone between generations. When speaking of media, these differences mainly rely on the confidence different generations have towards media and on their expectations (Priporas et al., 2017).

Prensky (2001) claims that digital natives are keener to use and learn this technology as they feel more comfortable online; instead, Baby Boomers feel uncomfortable when dealing with technology and when it comes to an online purchase as they only learnt how to use technology when they were adults.

According to what abovementioned, it is self-explanatory how different perceptions of media – mistrust in the case of Baby Boomers - can lead to different behaviors.

Millennials trusting more media, would prefer buying tickets online rather than physically going to the ticket office. When it comes to the buyer decision process, the San Carlo Theatre arises a

huge barrier to entry. Even if its communication goal should be to minimize the perceived problems and facilitate the buying process by letting the target audience know that purchasing is easy and painless.

The barrier, in fact, is that the Theatre doesn't give people under 30 (those benefiting from special prices, together with people over 65) the possibility of buying tickets online. Millennials, therefore, should physically go to San Carlo Theatre to have the possibility of taking advantage of the discount.

As a consequence, even if Millennials would have thought of going to the theatre and spend an afternoon or an evening there watching and listening to an opera performance, they would have then been stopped at the fourth step of the buyer decision process, when it comes to the purchase decision. This happens because they get annoyed from the fact they need to go *in loco* while it is way more convenient and cheaper (in terms of time and efforts required) to buy the ticket online. They should even consider the possibility of not finding any available seats once gone there. Therefore, it is pretty straightforward that this is a huge barrier that the San Carlo Theatre has arisen, leading young audience to decrease as well as cancel their attendances to performances.

1.3 Barriers Millennials and Gen Z face when dialing with Opera House

Year after year, the attendance of youth in theaters has drastically declined. Some barriers that could let young people avoid going to see opera performances or *ballet* can be:

- Cost (enjoyment, value and risk);
- Type of program offered;
- Limited knowledge of theatre performances;
- Cultural background;
- Other possible entertainment options;
- Impossibility of buying tickets online, as previously said

Despite dedicated promos and discounts for young people under 30 to bring them closer to the world of opera, it remains a barrier factor as not everyone has the financial means to purchase a theater ticket.

One factor to consider is undoubtedly the geographic/demographic area in which the theater is located. Consider, for example, the comparison of Teatro alla Scala in Milan and Teatro di San Carlo in Naples in which the former is located in a wealthy area of the city, the latter although located in the center of the city, close to the most important square of the same, is still near to one of the poorest neighborhoods of Naples, Quartieri Spagnoli.

As the study of music ends in middle schools, students lose that curiosity and sensitivity toward art and classical music in particular, ignoring what made Naples the capital of culture in the 1700s. As a result, young people perceive symphonic-operatic music as something old and distant from their tastes. For this reason, the support of teachers, right from the early years of schooling, in their role of accompanying and guiding young people to delve into the world of classical music in a non-pedantic and didactic way is essential.

From this realization comes the need for dialogue with the world of youth on the topic of the function of art and music in society. The San Carlo Theater's "Why Music Today" project aims to initiate a critical and philosophical reflection on the importance of language or music and how much it has a strong assonance with ethos in high schools. It starts from the Myth of Orpheus and the myth of Dionysus in order to understand the dualistic theory of music, that is, the magical-enchanting aspect linked to the singing of Orpheus, capable of moving even stones, and the irrational, crazy and transgressive aspect linked to the worship of the god Dionysus, which represents the power of sound capable of creating motoric stimulations in the listener.

Other possible entertainment options include concerts, live shows, restaurants and pubs where you can both eat and listen to music.

Barriers have aroused not only because of Gen Y and Gen Z fault but they have also aroused because of artistic institutions inability to communicate with them. There clearly is some sort of communication gap which they are not able to fill leading to a non-effective communication which does nothing more than pushing them away from the theatre. In other words, compared to what above-mentioned, theatres should decide to adapt their online and offline communication as to encourage young audience to attend an opera or ballet.

1.4 Arts Consumer Behavior

Arts audience segmentation analysis is strictly related to people's characteristics, needs, wants and beliefs and into the process that led people to satisfaction in relation of what they want.

Nielsen et al. conducted a study in which it is pretty evident the difference there is between younger people and elder ones. For example, people with more free time, prefer modern music and dance; older people enjoy classical music and dance much more than younger. The latter seeks newer experiences, in line with their time.

Why is it important to study and analyze the arts audience segmentation? Because, through this we can understand the links and the attitude and behavior people have towards arts, helping artistic institutions to keep up with the times. Moreover, it performs the important function of highlighting the fact that not all arts consumer is alike, and that these differences have a strong impact on how they consume arts.

From Andreasen and Belk (1980) study, it is clear how interest in art should be developed primarily when being a child as exposure in childhood is a major determinant of arts attendance. As a matter of fact, opera theaters really should deploy all the necessary resources to attract young people to concerts or opera with active youth programs, youth discounts, in-school programs, and more.

Empirical study researching whether internal and individual motivation stimulate people to attend a performing art has not been studied yet (McCarthy et al., 2001) and this is a serious gap since in order to understand and shape consumer behavior, it is essential for organizations to analyze what is that leads consumers to actually buy that product instead of another.

The thesis, therefore, aims to analyze two aspects that can motivate and influence people's behavior in a context that above all can help to understand which elements are considered important sources of motivation.

The exploratory study of Swanson et al. (2008) extends previous research by exploring the relationship that occurs between six motivations (aesthetics, education, escapism, recreation, self-esteem, and social interaction) with patron attendance and purchase behaviors (attendance frequency, (non)subscribers, time of planning purchase) and demographics (age, education level, gender, income level). Attendance rates are generally higher for individuals with higher level of education, graduate degrees or 4-year college. Participation in the arts increases for people who are in their mid-30s to early 60s; participation increases as income increases.

Finally, the research of Hume et al (2007) investigates the predictors of positive repurchase intention which has been shown to increase when there are functional factors, such as value and service quality. Other factors analyzed are repurchase intention, satisfaction, involvement and emotion. In particular, it asks the question "Why do customers return and why not?". The consumer can critique the show or the supplementary service, however, all of these elements compose the experience and the weight put on each of these elements contributes to the consumer's judgment.

There is no model from the literature that includes the construct needed to understand if Millennials and Gen Z attendance can be stimulated by their co-creation with an opera theatre or symphonic organizations. Therefore, the aim of the present study is to analyze whether Millennials and Gen Z's willingness to buy a ticket for an opera theatre in general, to the Teatro di San Carlo in particular, increases after their participation to a co-creative lab done by the theater itself and with musicians (teachers) of the same. Moreover, it intends to analyze whether both teachers of the workshops and peer support can influence the overall experience of the student by encouraging him/her to attend an opera concert.

1.5 San Carlo Theatre Educational projects

It is extremely important to encourage a contact and strengthen a relationship that can happen between Millennials, Gen Z and opera theatres. As said previously, the task of marketing should be that of familiarizing with Gen Y and by building an effective marketing plan trying to identify the real needs of the specific environment, thus, raise awareness. In this perspective, the San Carlo Theatre is deeply engaged with the educational projects and is committed to proposing them to schools of all levels. The “Educational – Training & Multimedia” area of the theatre deals with conceiving, designing and organizing the educational activities of the Foundation, with the support of MIUR and the Regional School Office. Because of the Covid19 pandemic and the following lockdown, all the educational activities had been impossible to carry out, as it was necessary to suspend all the live entertainment and activities planned for Schools as well as any face-to-face training activity dedicated to students and teachers. Nevertheless, Teatro di San Carlo didn’t stop to guarantee its training and activities to the school community by rethinking them as to be conveyed through the network.

A project like *Scuola InCanto*, which for the 2019/2020 school year has collected about 17000 adhesions only between students and teachers, had partially stopped with the lockdown as a series of digital contents had been created in order for both students and teachers to be able to continue the activities but using the distance learning lesson (DAD in Italian).

Starting from December 2020, more digital contents have been made for educational purposes, thus, they can be used by students for school activities but, also, during their free time. The proposed contents – ranging from digital guided tours in three different languages to in-depth music content – are divided by target audience and contain educational ideas to be proposed to teachers. Also, for high school students’ formation, Teatro di San Carlo offers the opportunity to have an experience of training and direct orientation to work to getting in touch with the complex but fascinating world of Opera Houses through the tools offered by the Paths for Soft Skills and Orientation. The 2019 Budget Law, established the renaming of the already existing School-work Alternation courses referred to in Legislative Decree no.77 of 15 April 2005 in Paths for Soft Skills and Orientation (hereinafter referred to as PCTOs) and, starting from the 2018/2019 school year, are implemented for a total duration determined by the reason of the order of studies over the final three-year period of the study path.

The PCTO takes place with the support of Generali – Valore Cultura, which from the beginning has manifested its will to invest in the project, in order to enhance and protect art culture and support the economic and social growth of communities by investing especially on youth.

1.6 Co-creation

Alongside these Educational projects, an additional project was born in January 2022. A pilot-project involving young people from the city and suburbs of Naples for the creation of a show.

The project is called OFFICINE SAN CARLO, winning project of the public notice "creative living lab - III edition", promoted by the General Directorate of Contemporary Creativity of the Ministry of Culture and involves the staging of the opera “*Cavalleria Vesuviana*” inspired by the famous opera “*Cavalleria Rusticana*” by Pietro Mascagni, a masterpiece of the Italian Verism.

The main mission is to rewrite and reinvent the core theme of the opera by shaping it into a new whole context. In addition, their role is to musically compose and produce the songs of the Italian composer. The idea of the co-creation, and so letting Millennials switching from passive spectators to active performers, was born from the urge of make it closer to the up-to-date context by actualizing the *libretto d’opera* with contemporary music completely produced by Gen Y and Z. The creative process imposes an immersive study of the opera written by Mascagni, therefore, a close contact with *melodramma* that strongly reverberates in the building of a musical education in which the different languages merge.

The thesis aims to analyze whether co-creation and participation of Millennials and Gen Z can stimulate them to attend an opera performance in general and how their attitude toward the experience can influence their willingness to attend opera performances in particular. The sociological aspect plays a fundamental role as the target audience gets to know people with different cultural background and level of musical education. In the first phase of the writing of a *libretto d’opera* the various souls must converge. Additionally, co-creation assumes an important role for the individual both on a personal level and societal level which radically changes the way in which people go to theatres. Last but not least, both theatre and opera are going to be back in the citizen’s life.

Attending a performance does not only mean spending a relaxing *soirée* but living a pleasant and stimulating aesthetic experience.

Deepening our observation of what other Italian theatres have done in terms of co-creation, results are reported below:

Within the program in Matera (Basilicata) they have continued the project called “Community Opera”, designed by *L’Albero* theater company, in territorial contexts and communities otherwise never reached by this art form that has always carried Italy's name high around the world.

“Community Opera” is a format based on co-creation for the promotion of the language of opera using professionals. The project consists of productions of operas and pathways to the language of opera with every age group and involved 450 pupils and 50 teachers.

The same theater company *L'Albero*, organized "OperaMaker," a two-day masterclass (Dec. 18, 19, 2021) aimed at industry professionals who want to acquire tools and methods of opera co-creation.

Again, at the Palamostre Theater in Udine, another co-creation project with drama theater was promoted. Citizens' role was to write and act out texts.

Going on with the analysis of other projects of co-creation, the Association Forlì Musica in partnership with Conservatory Bruno Maderna in Cesena, aimed to guide young composers to the creation of the opera.

As it can be seen from what abovementioned, it is clearly evident that none of the Italian Opera Houses have ever performed such an innovative initiative as the one of Cavalleria Vesuviana by Teatro di San Carlo.

Moreover, some of these projects were addressed to professionals, other were addressed to local citizens. However, the goal of the projects was to make uncommon language usable for everyone but, none of them then evaluated the real impact that a co-creation project has on participants' behavior and whether, in any way, their willingness to attend and buy a ticket for opera houses have changed.

1.7 Company communication

Communication is a process that involves the participation of the people, in particular it takes place between a sender who is decreed to send the message and a receiver who is decreed to decode it. Opinions, shaped by the environment and the context, are then formed and elaborated from the individual itself.

We know that an enterprise is a complex organism of men, means, corporate culture, financial strength and that therefore such organization produces goods and/or services with the objective of distributing the final product. As a matter of fact, the music industry in general, and the opera houses in particular, should get to know their customers and deepen the relation that happen between them and the target audience, and what better way than to make potential customers so close by making them an active part of the co-creation project (see Cavalleria Vesuviana).

In order to familiarize with them, companies and theatres should trace the needs that Maslow in 1954 used to classify in five levels:

1. Physiological needs (air, water, food)
2. Safety needs (personal security, employment)
3. Love and belonging (friendship, intimacy, family)
4. Esteem (respect, status)
5. Self-actualization (desire to become the most the one can be)

According to the axioms of Watzlawick, it is impossible not to communicate, indeed, even silence is a form of communication capable of expressing a feeling or emotion we are experiencing in that moment. Silence contains a message that can influence the perception and judgment of the consumer and the positioning of the company.

Companies should therefore question themselves, in particular they should identify:

- Who: the sender of the message;
- What: the message we need to communicate. We should try to keep it simple but at the same time they should work as means through which it is possible to deliver the identity and the value proposition. Moreover, contents are an effective channel of branding, loyalty and selling;
- Whom: who is the target of our product/service? We have to develop those called “buyer personas”;
- Why: it refers to the objectives of the message which should be SMART (specific, measurable, achievable, realistic and time-bound). To understand the effectiveness of the objectives, companies should use what is called DAGMAR¹ model or the most recent one that is the Customer Decision Journey²;
- When: one of the most revolutionary changes digitalization has brought is *velocity*, intrinsic characteristic in the fruition of information;
- Where: it’s about the environment in which the company is immersed. In order to better understand the environment and the context in which the company lives, it’s important for the same to carry out the PESTEL analysis;
- How: strategies and instruments. Companies should undertake what it’s called Integrated Marketing Communication that means that we need to integrate the marketing communication mix (price, product, place, promotion). All the elements should be carefully planned in such a way that they form a **consistent** and **coherent** integrated communication plan.

Every target should then be reached with specific channels by understanding their **buying motives** and **behaviour**. First thing first is to segment the market by doing demographic, behavioral, attitudinal, geographic segmentation and by building *buyer personas* (see Ch. 2). Segmentation is then followed by targeting which consists in selecting one or more segments previously found.

¹ DAGMAR model: Defining Advertising Goals for Measured Advertising Results. Promotional campaign should be organized by considering one or more of these 9 objectives. The choice of the same depends on the problem the company intends to solve and, on the objectives, pre-established

² McKinsey Quarterly, 2009 customer decision journey. It includes 5 main steps: Awareness, Familiarity, Consideration, Purchase, Loyalty

It is possible for companies to know their communication target by analyzing offline (TV, radio, newspaper) and online media (web, social networks).

Depending on the target chosen, there will be different types of channels and touchpoints through which the company is able to communicate with the target. These channels and touchpoints will then differ in relation to the stages of the customer journey.

1.7.1 From traditional marketing to digital marketing

Segmentation and targeting have always happened as unilateral decisions where customers were seen only as targets meaning that marketers sent messages without the clients' consent. Several clients, indeed, consider these messages as spam.

With the advent of the Internet and social networks, there has been a shift in the sense that clients are connected one another creating what is now called a *community*. These are formed spontaneously, without the intervention of any marketer and here, brands have to ask for permission. *Permission marketing* consists in asking to consumers for permission and consent before sending promotions.

Since the connection among the entire world, there has been an evolution of the traditional marketing mix, composed of the 4Ps (product, price, place, promotion). As for what Kotler says, we have a new definition of the marketing mix that is now composed by the 4Cs:

1. **Co-creation:** it involves clients from the beginning of the realization of the product/service and it permits personalization and a higher value creation. Co-creation is fundamental as it is detected by consumers as transparent.
2. **Currency:** using *big data* it's now possible to customize the price for each and every client depending on past purchases and other important information;
3. **Community**
4. **Communication**

Finally, companies should not make the error of eliminating the traditional marketing, but rather, they should consider to integrate traditional marketing with the digital one. In particular, traditional marketing plays an important role at the beginning of the process, during the awareness stage of the customer journey but then, it should be switched with the digital marketing, crucial for reaching the objectives.

As a matter of fact, Teatro di San Carlo other than implementing traditional marketing with OOH advertising and signage, it's promoting opera, concerts and ballet through Facebook, Instagram and Twitter profile pages. This system other than diffusing and communicating online its activities and initiatives, has the aim to increase the Community.

1.8 Introducing San Carlo Theatre

The Real Teatro di San Carlo was built in 1737 at the behest of King Charles III of Bourbon, founder of the dynasty, to give the capital of the Kingdom of the two Sicily a theater of radiant beauty and importance. The theater was inaugurated on November 4, the day on which fell the name day of the sovereign, with the opera *Achille in Sciro* drama for music in three acts of the composer of the Neapolitan school Domenico Sarro, a *libretto* by Pietro Metastasio, a brilliant poet and man of letters of the Italian firmament to whom everyone asked the writing of the *libretto* of the *opera seria*. The musician Sarro, appointed by King Charles, royal chapel master, thought of staging a monumental opera that would celebrate the political and cultural power of the monarch. The theater became the ideal place where the apostles of the so-called "Neapolitan" school, staged the *Opera seria*, the same one that had been besieging and militarizing musically the courts of Europe for over a century. The army's "Auditor" watched over the theater. It was forbidden to go on stage before and after the performance. Applause was forbidden, the request for an encore was prohibited, only the sovereigns could order the repetition of a piece. In Naples, melodrama took on a different appearance and configuration, the expression and resonance of that sparkling and shining school, which, with the birth of the Conservatories, consigned to the history of music a people of composers, musicians and opera singers.

For more than a decade, the marketing department of the San Carlo Theater has been considering how to attract an ever-widening segment of the public to the world of opera and symphony, with particular attention to the world of youth. A serious reflection and deep market research must necessarily start from the function of music in the Italian society and how it is perceived and lived. Music (considered by Plato as an edifying art, whose moral function is to accompany man on the right path that leads to the Good), has always been conceived as an essential component of education and in turn as an educator, coordinator and element of civilization and harmonization of all human faculties.

In contemporary society, this consideration would seem cumbersome if not suffocating, in fact young people with their musical practices have overturned this way of thinking about the art of sounds and have conjugated music not with the "Platonic Sun", with the Hegelian Spirit "omnipresent and integral in the depths of things" but with the Ineffable, as ineffable is, writes Jankélévitch, "the face of Yahweh that is indescribable, because who sees it dies". By virtue of this observation and philosophical reflection, the direction of the theater has understood how fundamental it was to intervene in the world of education and scholastic education and therefore, in concert with the regional scholastic office of the Campania Region, began a series of meetings with schools on the theme of what is Music. It has strengthened the Educational branch and, at the same time, it has given life to the Youth Choir of the San Carlo Theatre, the Sancarlini, through

auditions open to students of the Campania Conservatories, but also to those who are simply passionate about music. This cultural and social operation has also had another objective, that is to fish talented young people in the suburbs of the city of Naples, in those areas devastated and smashed by deindustrialization and by the camorristic gangs. The result has been exciting: many young people, distant by definition from the opera, are now enrolled in the Conservatory and live the beauty of the theater in a meaningful way.

CHAPTER 2

REAL TEATRO DI SAN CARLO COMMUNICATION PLAN

2.1 History of Teatro di San Carlo

The creation of Teatro di San Carlo goes back to when King Carlo III di Borbone wanted to give to the city of Naples a representation of the royal power. Considered to be the most ancient opera house in the world, the theatre was built in 1737 by will of the King and it stands near Piazza del Plebiscito, one of Naples landmarks. Teatro di San Carlo was inaugurated on November 4th (name day of King Carlo III di Borbone) with Metastasio's opera *Achille in Sciro* whose music was written and directed by Domenico Sarro.

The project has been entrusted to the architect Giovanni Antonio Medrano and the contractor Angelo Carasale. The architect's drawing included a hall 28,6 meters long and 22,5 meters wide with 184 boxes and a Royal box for ten people.

The stage of Teatro di San Carlo was contemplated to be the goal and achievement for the periods' musicians and composers. Suffice is to say that *Scuola Napoletana* acted as a model all Europe used to follow as Naples was considered capital of European music not only in the field of *opera buffa* but also in *opera seria* with Leo Porpora, Niccolò Piccinni, Francesco Durante, Niccolò Jommelli, Domenico Cimarosa, Giovanni Paisiello and many others. Naples was so charming that it drew the attention of composers as Händel, Haydn and the young Mozart, who in 1789 composed an opera called *Così fan tutte* set in one of the city's historical coffee shops.

With the "prince of entrepreneurs", Teatro di San Carlo opens its great Seasons directed by Rossini and Donizetti. In this period, Naples was a culturally vibrant city, able to intercept the trends of the European landscape and with the most sought-after stage at the time. It is not by chance that on October 1815, the composer Gioachino Rossini, makes its debut in the only theatre able to decree it success with its *Elisabetta Regina d'Inghilterra*.

Gateano Donizetti was the successor of Domenico Barbaja and for Teatro di San Carlo he composed 17 operas of which *Maria Stuarda*, *Roberta Devereux*, *Lucia di Lammermoor*.

When the Borbone returned to Naples, whose kingdom was now called Two Sicily, a fire completely destroyed the theatre in February 1816, throwing the whole city into mourning. King Ferdinando I di Borbone ordered, six days after the fire, to rebuilt it as quickly as possible. The assignment was entrusted to Niccolini which aim was to rebuild Teatro di San Carlo the same way as it was before. However, the reconstruction brought innovations and improvements as the acoustics were improved thanks to a large canvas by Cammarano placed on the ceiling of the Historical Hall to act as a sounding board, the enlargement of the stage, and the counter-siparos

by Mancinelli (on which *Apollo presenting the great poets of the world to Minerva* is depicted). It was thus that Teatro di San Carlo was rebuilt in 10 months and was returned to the city of Naples and the Neapolitans.

European papers described with admiration and wonder the reconstruction of the theatre in such a short time period.

“It was then decided that S. Carlo should rise again, more grandiose than before, and among many and various projects, that of Niccolini (...) Domenico Barbaja was chosen, who undertook (...) the material execution of the work, and succeeded in it with universal amazement”

(Florimo, *La scuola musicale di Napoli e i suoi conservatorii*, 1881)

It is 12 January 1817. Stendhal is also present in the audience on the evening of the second opening.

***“finally the big day.
the San Carlo reopens its doors (...)
Your eyes are dazzled, your soul enraptured ... there's nothing in the whole of Europe that I won't say comes close to this theatre, but gives the faintest idea”***

(Stendhal, *Rome, Naples at Florence*, 1817)

2.2 Communication Plan

Before analyzing all the elements of the communication plan, it is important to say that marketing communication involve all the instruments used by the company to communicate with its target groups.

In particular, communication instruments can be personal (or direct) and mass communication. These differ in various aspects as speed, cost/reached person, instruments used, ...

However, company should use what is known as **Integrated Marketing Communication** which is defined by the American Marketing Association as: “a planning process designed to assure that all brand contacts received by a customer or prospect for a product, service, or organization are relevant to that person and consistent over time”.

The primary idea is that companies should create an experience capable of integrating various elements in order to give consumers a seamless experience across the sundry marketing mix elements. It often happens that consumers feel overwhelmed by online and offline advertisements surrounding them, and, as a consequence, companies run the risk of being ignored and not relevant to their target groups. In this sense, IMC helps businesses to deliver a unique brand's image, unique messages and communication strategies by centering all these, around the customer.

Marketers must also be able to decide the most appropriate combination between traditional and digital media in order to build a strong brand-consumer relationship.

In his book, *Marketing 4.0*, Philip Kotler argues that traditional marketing should be used in the initial phases, namely when the brand is being known and the interest in the brand is arising; digital marketing, instead, should be used in advanced phases of the client's journey and when the brand arises its competitiveness. In a nutshell, it is essential that both traditional and digital marketing coexist as they perform complementary roles.

To make this happen, two principles of IMC must be taken into account:

- **Consistency:** all the communication and marketing instruments have to work in the same directions;
- **Sinergy:** the effects of the tools are mutually reinforcing.

Although its usefulness, it is extremely difficult to adopt, why?

- One of the main reasons is organizational as the various marketing mix instruments are managed by different departments or individuals and it can be the cause of turf wars or ego problems;
- functional specialization among different agencies;
- problem of coordination

Regarding the plan process of the integrated communication, several steps are involved in it:

- a) **Situation analysis:** it answers the question "where are we and why we communicate?"
- b) **Strategy:** it answers the questions "what to say to whom? what do we have to achieve? At what cost?"
- c) **Tactics:** this answers the question "How is it possible to achieve those goals?"
- d) **Control and evaluation:** last phase of the communication plan which answers the question "How well have we done so far? Do we have to change something?"

1.2.1 Situation Analysis

Situation analysis is the first phase of the communication process, in particular, it investigates the inside and everything that surrounds the company. In particular, it examines the company, the brand, the competitors, the market and finally, the macro-environment.

It starts with the company by defining the corporate identity and the corporate image of the Teatro di San Carlo in particular.

The **corporate identity** is about tangible and intangible elements that help the company to be recognized on the market, defining its role in relation to needs and wants of the customer target and values and behaviors the company wants to promote.

Teatro di San Carlo is a lyrical-symphonic foundation and it has its headquarter in Naples and it carries out its activities in Italy and abroad and is of unlimited duration.

Other than the Teatro di San Carlo headquarter, activities are carried out at Teatro di Corte del Palazzo Reale and in Laboratori Artistici di Vigliena. It includes several organs of the Foundation as:

- A) the President;
- B) the Board of Directors;
- C) the Superintendent;
- D) the Board of Auditors.

The role it aims to pursue is to diffuse the music education and the artistic and professional development of employees.

Regarding the theatre **mission**, it includes:

- the realization in Italy or abroad of opera performances, musical theater performances, concerts and ballets;
- the management of the Teatro di San Carlo;
- the management of other theatrical venues and premises entrusted to it for the realization of entrusted to it for the realization of musical events, symphonic, choral, theatrical and dance events;
- the preservation and conservation of the name, logo, trademark, image, historical brand, image, historical denomination and of those of the events organized by the Teatro di San Carlo as well as of any other identifying sign of which the Foundation is the sole and exclusive and exclusive owner;
- the safeguarding and preservation of the productive, musical, historical, artistic and professional heritage of the Teatro San Carlo, musical, historical, artistic and professional heritage of the Teatro di San Carlo
- the safeguarding and preservation of the productive, musical, historical, artistic and professional heritage of the Teatro di San Carlo and of any event organized or staged by it;

- implementing and promoting programs and initiatives in support of the training and education of young people, including through the realization of courses and workshops aimed at the training of musicians, chorus artists, technicians and technical and administrative personnel technical and administrative staff, even in collaboration with public and/or private entities and receiving contributions from the same entities;
- implement and manage - in the fields of theater and music - directly or indirectly direct or indirect schools of all levels and, in general, educational, cultural and educational, cultural and recreational services in general; provide structures and services - in the fields of theater and music - aimed at facilitating music - aimed at facilitating the establishment and consolidation of scientific research scientific research initiatives, higher education, university, post-university and university, post-graduate and professional training in general, as well as any other activity and professional training in general, as well as any other activity aimed at the purposes, also in collaboration with the University of Studies, with public and private research institutes, foundations and associations;
- to promote and encourage collaboration and a stable coordination with coordination with institutions recognized and operating in the field of theatrical and musical training, in order to define and implement strategies and interventions of common interest and homogeneous address;
- promote and take care directly or indirectly of the drafting, publishing and editing, publishing and distribution of periodicals, excluding the printing of daily newspapers, books, texts, etc. periodicals, excluding the printing of daily newspapers, books, texts, handouts and any other publishing tools in the fields of theater and music and more generally in the cultural sector;
- promote the creation of a web TV;
- develop educational material in support of the initiatives undertaken;
- to promote and organize exhibitions, events, seminars and conventions conferences, conduct research, as well as manage professional training courses in the fields of theater, music and more training courses in the fields of theater, music and, more generally, culture;
- join, collaborate and enter into conventions with organizations and bodies, both national and foreign, which have similar or in any case related to its own and/or carry out activities in the field of culture, art and entertainment;
- the performance of any activity related to the purposes indicated.

Going on with the **future intentions**, it includes:

- sustainability;
- technological development: training stage technicians in the use of state-of-the-art machinery;
- development of the **ON – Il Teatro delle Culture Platform**: quality content and live shows for the audience present in the auditorium and towards much wider audiences, connected live or reached by ondemand content: from archival treasures to streaming of concerts and opera

performances, interviews with world-renowned artists, behind-the-scenes and exclusive content dedicated to telling the story of the city of Naples and the territory, to discover present and future change.

ON aims to be a space for social innovation and inclusion: a virtual stage and a field of artistic experimentation for young directors and visual artists.

For Teatro di San Carlo certainly, the main objective remains the maintenance of the history and culture that it transmits daily to the citizens of Naples, but at the same time, being able to bring an evolution, especially of technological nature, for everything related to the realization of the materials used for the scenes of the shows. Think, for example, of stage technicians who usually use materials made by artisans, for the Theater, the goal is shown to be to have the same made, but through 3D printers. This process results in a reduction in both time and operating costs.

The introduction of state-of-the-art machinery and an increase in total technological innovation of processes and acting are to be considered one of the key steps for the future to achieve the main goal: sustainability.

This is the case with "Rusalka" an opera by Antonin Dvorak, in which the characters wore recycled costumes, where the fabrics used for their production, were made from environmentally sustainable and eco-friendly materials.

In fact:

"The San Carlo Theater received recognition for the winter session of Ecologically. The San Carlo is the first Opera Foundation and the first entity operating in the world of entertainment to receive recognition under Ecologicamente".³

Another example was found in the partnership made with Liv Mask, a brand that deals with the production of sustainable masks. In this regard,

"Liv Mask...(...) will equip the staff of the Teatro di San Carlo with its products for safety and protection. (...) Liv Mask will support the theater and all staff throughout the 2021 season with a supply of specially made masks that will be offered for sale in physical stores and on the Teatro di San Carlo website.

³ <https://www.ideegreen.it/la-sostenibilita-debutta-al-teatro-san-carlo-15957.html>

*Part of the proceeds will go to support the Sanitansamble charity project. Born in 2008 in Naples' Rione Sanità, it promotes collective music practice as a means of community organization and development in difficult areas and social contexts."*⁴

Hand in hand with the above, the kindred goal for the future lies in increasing the digital platform created dubbed "Web TV." The latter was created in the initial period of the Coronavirus, where a new, completely digital path is undertaken: ON the Web TV, The Theater offers performances, ballets, and operas that can be seen on all kinds of devices. This kind of initiative, of course, generated a considerable boom from the sharing point of view entailing really interesting numbers for views.⁵

Not only sustainability in the strict sense, but also from an economic point of view: the future intention of the Massimo Napoletano involves the strategic identification of contributions from companies and private entities. The business world must show itself to be close to culture.

As for **values**, Teatro di San Carlo aims to:

- the moral integrity, personal honesty and fairness in internal and external relations;
- transparency towards all related stakeholders;
- social commitment;
- the protection of health, safety and the environment.

Marketing department in theatres is not about selling the theater, but it's about wanting to achieve quality management oriented to the attention of its stakeholders.

Next, one must define what is meant by "audience" for a theater. This can be represented by end users but also by stakeholders (local authorities, sponsors). Therefore, management attention should be focused on both the individual organization but also on its economic, social, cultural, political context. In order for this to happen, a marketing strategy is necessary and can be declined with the famous 4Ps.

Corporate image is about perceptions of stakeholders based on emotional (i.e. affect, heritage) and rational (i.e. economic factors, reliability, functionality) judgements. According to Balmer and Soenen's (1999) model, corporate identity consists of three dimensions:

- Soul: is the synthesis of the guiding values, organizational culture, and history of the company.

⁴ https://www.ilmattino.it/napolismart/tendenze/teatro_san_carlo_liv_mask_stagione_2021-6044460.html

⁵ <https://www.teatrosancarlo.it/it/pages/il-teatro-di-san-carlo-online-con-la-web-tv-h-24.html>

- Mind: encompasses all of the company's choices and decisions. It is the most operational part of the company, the one that defines its mode of action.
- Voice: the way the company communicates with the public and stakeholders.

Teatro di San Carlo is perceived as Naples reference point and landmark by Naples citizens. As because it is at the centre of the city, it is considered to be the beating heart of the town. The theatre speaks and communicates through its image and history but above all through works, dance and music. The San Carlo is a multitude of emotions, sensations and expectations that the public perceives during theatrical representations.

In marketing, it becomes essential to use such strategies as to go to make the children's participation active in order to bridge the gap analyzed next, which allows them to go to the theater more and thus get closer to the world of culture, art and classical music. The following is a mention of the system of Experiential Marketing (sense, feel, think, act and relate), the aim of which is to propose a different, less analytical and product-oriented system that puts the kids at the center of everything. Moreover, such, improves the brand relationship (which in this case refers to the San Carlo Theater) and young people. The key is undoubtedly the intensification of the relationship through key factors such as: professors and friends. These, in fact, make the youth become a "consumerActor" because they positively influence the choices of the same and propose a positive interaction with the consumer making the latter activate his cognitive and emotional processes - that is, involving him in the moment he lives of the interaction (Addis, 2007).

Therefore, the goal remains to create value, i.e., to stimulate curiosity, dictated especially by the branch of neuromarketing, which is proposed as the main key to co-branding, where the psychology of being as such is studied, so that a passion and an emotional response can be triggered in the individual. In fact, it is a real journey that the students, through this experience of "Cavalleria Vesuviana," make to overcome the concept analyzed upstream of this paper.

In conclusion, then, according to a theory of Schmitt, in fact, the sharp transition between traditional and experiential marketing is analyzed, where in the former the product offered is placed at the center (in this case the sale of the ticket to generate only revenue) and in the latter, we return to the theme of the "consumerActor" where man becomes the center of the process and becomes an integral part of the system around which the key factors analyzed revolve.

"An artist is someone who uses courage, insight, creativity and brazenness to challenge the status quo. And an artist takes everything personal (just everything: the product, the process that created it, and the reactions of the people they are trying to connect with)."

-Seth Godin

Going on with the **brand**, we need to assess the awareness and reputation of the service in this case, that we want to communicate. Let's begin with the identification of the **brand drivers**:

- Regarding the **functional aspect**, the service provides Seasons in which opera, ballets and concerts are performed;
- Before delving into a careful examination of the **emotional** and aesthetic responses related to the enjoyment of an opera or listening to a symphony concert, it is essential to understand the spirit of humanistic culture of the twentieth century in which art investigates the relationship of the soul with the rigid forms of society. Basically, until the beginning of the last century, aesthetic judgments were subject to the philosophical Kantian conception, for which a work of art can be discussed only on the aesthetic judgment "Beautiful or ugly". From this rigid and aseptic possibility of judgement, the artistic and cultural avant-gardes claimed a different role for art, fiercely protesting against this philosophical conception, which relegating art to a simple evaluation of the external form, annihilated its message and its scope of truth. Art as such asks to express the contestation, repudiation and disintegration of forms as an expression of a biting rebellion against the homologation and flattening of existence. In the "Spirit of Utopia" Ernst Bloch, spoke and advocated a revolt of the artistic avant-garde in contrast to the rationalization of technical and scientific knowledge imminent in society. Therefore, the disagreement between what philosophy says about art and what art says about itself is clear. According to this view, an aesthetic experience has nothing to do with the theoretical and practical, that is, when you make art, you cannot say whether it is true or false or even if it is good or bad, in the ethical sense of the term. This vision has built around art a halo of vacuity, while retaining its independence.

The philosopher Hans Georg Gadamer in his dense book "Truth and Method" tackles the question by dissolving the tension with a reflection that will become fundamental, namely that art is an experience of truth as true experience. What does such a statement mean? Art offers us the possibility of changing the world by offering us a Vision, a way of seeing, an uplifting experience that transforms man. When we listen to a symphony by Beethoven or Mozart, when we read a book by Baudelaire or Ariosto, when we attend the staging of an opera by Verdi or Puccini there is something that is built inside us, a sort of emotional alphabet that resonates powerfully. Sonatas, big concerts, ballets, literary and theatrical readings inaugurate a language of metaphors, new ways of describing reality that then become conditions of experience in the world for so many people. Returning to the emotional and aesthetic response of the spectator, the shows programmed by the theater seek a strong emotional return, which are declined in terms of evaluation of the skill of individual singers and soloists, on the judgment of a certain conductor and his reading of the work, if philological and faithful to the score written by the composer or otherwise if overflowing, but full of meaning. The emotional response continues on the staging of the opera, which could have

a different setting, see Mario Martone's direction of Giuseppe Verdi's *Otello*. Literally distorting the indications written by the composer from Busseto, the Neapolitan director staged a non-Shakespearean *Otello*, and therefore not a Moor, but a different *Otello*, a white western man, a general of an American army. The directorial - theatrical message wanted to emphasize the situation of imminent war. The response of the audience was different: those who applauded enthusiastically and those who reacted in a cold and surprised way.

This natural alignment has highlighted a double emotional response that is an expression of a different conception of music and melodrama. There is a traditional public that loves a reassuring and soothing theater and, on the other hand, a public that appreciates a non-gastronomic *mise-en-scène*, as Bertolt Brecht would have said, but ties the hedonistic aspect to the reflective and thinking one. Finally, in addition to the above-mentioned intellectual responses, there are also simple responses linked to memories and images evoked by a certain aria or musical moment, or by the simple pleasure of serenity and light-heartedness suggested by music.

- **Self-expressive:** The attendance of an opera house has always appeared to the eyes of common people, since the Second World War, as a place that was the prerogative of the wealthy social classes, who, favored by their wealthy economic conditions, could afford to buy an expensive ticket. The San Carlo theater with its radiant beauty, the horseshoe-shaped stalls, adorned with rows of boxes embellished with golden stuccoes and luxurious chairs as well as the magnificence of the staging, the imposing stage-technical apparatus, the choral mass and the substantial orchestra make melodrama a "Fantastic" show. Well, the spectator has always loved to live the dream and to immerse himself in an imaginary reality. In addition, being able to participate in Gala evenings, where women can show off their elegant evening dresses accompanied by men in tuxedos, has strongly charged those who enjoyed it with belonging to a status. At the same time those who could not afford a high-ticket cost, preferred to listen to the opera in the upper part of the boxes, called *Loggione*. It was frequented by those who loved and knew opera. From this space started the great ovations or the warm disapproval to the singers or directors of turn. Well, what began as a mass spectacle with the opening of the San Cassiano theater in Venice, (the first theater for a paying audience), saw a break with the birth of industrial civilization that made opera elitist. Without going into a historical examination of how the attendance of opera houses has appeared in people's eyes from the 19th century onwards, today the situation is very varied. The undeniable charm of the place in the stalls or in the second row of boxes, (noble row for the presence of the royal box) still arouses a strong appeal for the visitor and certainly there is still a segment of the public whose presence at the premiere makes a lot of Status, for the meetings that are made and often result in possible business, but at the same time many young people and opera lovers flock to the theater for the great pleasure it gives them but especially because going to the San Carlo theater is always a unique experience to tell.

- **Benefits to society and environment:** Music, regarded by Plato as an edifying art, whose moral function is to accompany man on the right path leading to the Good, has always been conceived as an essential component in education and in turn as an educator, coordinator and element of civilization and harmonization of all human faculties. As stated earlier, music and art in general have the ability to draw an emotional alphabet, which then becomes our own. Listening to a symphony by Jean Sibelius or contemplating a painting by Caravaggio gives us an aesthetic experience that reverberates powerfully. A person who attends the theater is projected more toward critical thinking, the exercise of reason, and the spin-offs in the social sphere are remarkable.

The work done in recent years with young people from the city's suburbs has returned an important result: a decrease in school dropouts, sensitive inclusion of young people who are carriers in youth teamwork, growth in self-esteem and personal commitment, but above all the realization that culture makes people free and capable of choosing their own destiny. Another significant factor of how much theater contributes not only to the improvement of socio-cultural conditions, but also to economic conditions is given by the thriving business activity that gravitates around theaters. In the area of the San Carlo Theater numerous are the catering businesses that wait for the end of the play to accommodate an audience increasingly eager to celebrate in company the evening spent in the theater. In addition, the swarming tourist flow that the city of Naples has been experiencing for several years has seen a considerable influx of fans who come from different Italian cities to attend a symphony or opera performance. The theater district in a decade has been transformed into a kind of Neapolitan Broadway, a glitter of bars, restaurants, clubs, artists' hangouts, high fashion stores, a lucid exemplification of how much culture ushers in and funds a world. The radical regeneration of famous *Quartieri Spagnoli*, known in past decades for being an inhospitable place where prostitution and drug dealing were the core business of the Camorra, should be highlighted. Well in just a few years in the infamous red-light district, residents have embarked on a path of legality by opening clubs and places to sample Neapolitan culinary culture.

Furthermore, companies need to **assess the competition**. In this sense, they need to define the Points of Difference (PODs) and Points of Parity (POPs) in relation to the competition.

Points of difference refers to the factors that establish differentiation, while points of parity are the elements that are considered a “must have” for a brand to be recognized as a legitimate competitor within a given industry.

Going in detail, we can distinguish between direct and indirect competitors. Among the direct competitors, we can mention: Teatro dell'Opera di Roma, La Scala di Milano, Massimo di Palermo, La Fenice di Venezia. Below, the revenue of the year 2020 of the abovementioned theatres.



Table 1

Teatro La Scala in Milan had the highest revenues during the 2020 period, while, La Fenice di Venezia had registered the minimum revenues among the one analyzed above.

From a strategic point of view, the turnover analysis allows to reduce risks and, at the same time, indicates opportunities for expansion within the market. In addition, it allows you to have control over the profit margin.

Among the indirect, instead, we can mention: Palaparchenope, Teatro Augusteo, Teatro Diana, Teatro Bellini, Teatro Mercadante and Teatro Cilea. These are all situated in the city of Naples. They can be considered indirect competitors as these are not lyrical-symphonic foundations and most of all they all are prose theatres where comedies are being played.

The competitor analysis highlights the characteristics of the reference brand in relation to the others.

The San Carlo Theatre, an Italian and worldwide excellence is located in the city centre and there are several small and medium-sized theatres around it as:

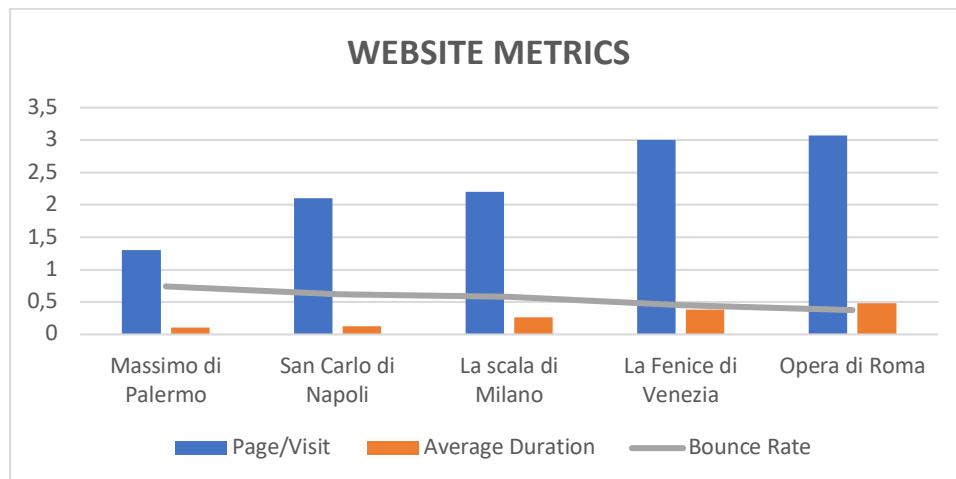
- Teatro S. Ferdinando;
- Teatro Bellini;
- Teatro Augusteo;
- Teatro Mercadante;
- Teatro Sannazzaro

<u>Theatres</u>	<u>Visits</u>	<u>Unique Visitors</u>	<u>Page/Visit</u>	<u>Average Duration</u>	<u>Bounce Rate</u>
Massimo di Palermo	53,3 K	38,4 K	1,3	02:29	74,13%
San Carlo di Napoli	78,5 K	45,6 K	2,1	02:59	61,79%
La scala di Milano	454,6 K	238,9 K	2,2	06:17	58,37%
La Fenice di Venezia	77,5 K	48,3 K	3	09:17	44,79%
Opera di Roma	101,6 K	67,7 K	3,07	11:37	37,55%

Table 2

It seems appropriate to analyze direct competitors in more detail.

Speaking of website metrics, the highest number of visits is reached by Teatro La Scala di Milano, followed much later from Teatro dell'Opera di Roma. Going on with Unique Visitors⁶, once again there's a strong detachment between Teatro La Scala and the others. Going on with the level of engagement, this table highlights Opera di Roma being the one with the highest number of Page per Visit, followed by La Fenice di Venezia. Same said as for Average Duration on their website which is very far away from the others. Regarding the Bounce Rate⁷, Teatro Massimo di Palermo is the one having the highest percentage of it.



Graph 1

⁶ They represent the total number of users, calculated net of duplicates (repeated visits by the same user), who visited a website in a specific time interval.

⁷ Bounce rate is the ratio of single page sessions divided by all sessions or the percentage of all sessions on your site in which users viewed only one page and triggered only one request to the Analytics server.

The following table summarizes the most relevant values, in decreasing order of public expenditure, referring to each macro-area and to the first three regions with the highest values.

The table below summarizes the most relevant values, in descending order, for each macro area and for the first three regions with the highest values. Campania, the reference region for the Theatre, is particularly interested in the Theatre. According to the Yearbook of Entertainment 2020 drawn up by SIAE:

<<However, it is worth noting the commitment of a number of major opera houses to offer events in new venues adapted to the necessary distancing measures such as the Teatro San Carlo in Naples, which brought opera to Piazza del Plebiscito in July, or the Teatro dell'Opera in Rome with several events in July and August in the Circo Massimo>>.⁸

MACROAREA	Numero spettacoli	Ingressi	Presenze	Spesa al botteghino	Spesa del pubblico
Nord-ovest	10.752	1.800.099	41.430	30.908.089,06	36.603.222,62
Centro	11.492	1.692.748	23.877	25.469.152,34	29.785.109,61
Nord-est	12.319	1.623.321	53.560	18.006.554,75	22.230.214,86
Sud	6.730	1.028.968	19.530	13.288.081,86	17.394.735,88
Isole	5.234	757.599	293.243	6.978.115,69	8.185.569,31
Totale	46.527	6.902.735	431.640	94.649.993,70	114.198.852,28

REGIONE	Numero spettacoli	Ingressi	Presenze	Spesa al botteghino	Spesa del pubblico
Lombardia	6.375	1.156.171	24.874	22.439.762,54	26.958.121,44
Lazio	5.598	879.689	5.239	16.008.146,46	17.681.625,94
Campania	3.025	504.907	11.207	8.008.486,40	11.387.814,74
Totale	14.998	2.540.767	41.320	46.456.395,40	56.027.562,12

Table 3⁹

As it could be seen from the table, the total number of shows was over 46.000 in Italy and the number of admissions, around 7 million. This makes it possible to define the amount of total box office expenditure in Italy and the expenditure of the Italian public. Campania, region of the San Carlo Theatre, accounts for 6.5% for the number of performances, 8.46% for box office expenditure and about 10% for audience expenditure.

<< Fondazione Teatro di San Carlo has as its institutional objective the diffusion of musical culture through the production in Italy and abroad of opera, ballet and classical music concerts using the facilities entrusted to it by the City of Naples.

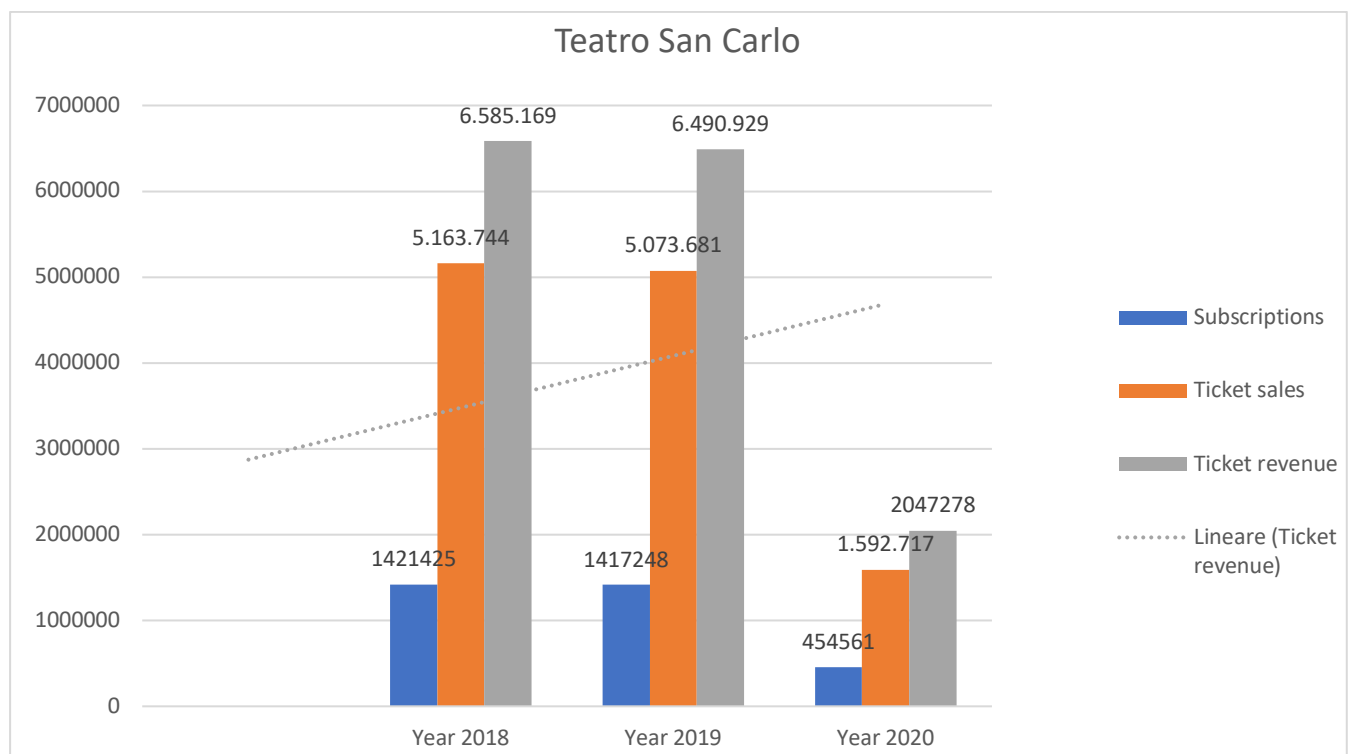
Like the other lyrical-symphonic foundations, pursuant to Legislative Decree 367/96 and subsequent amendments and additions, the Teatro di San Carlo is at the top of the national and

⁸ Annuario dello Spettacolo 2020, www.siae.it;

⁹ www.siae.it;

international music system in terms of both the budget it administers and the fact that it has a permanent workforce of artists, technicians and administrators, which is not the case for traditional theaters and other musical production and organization structures governed by Italian law that have access to the Single Fund for Entertainment >>¹⁰.

In recent years, we are witnessing a radical change in the needs and wants of consumers, particularly those triggered by the Covid-19 pandemic. Nevertheless, this hasn't stop theatre that has confirmed itself to be resilient by reaching the break even in 2020. However, partly because of the pandemic, partly because of the changing behavior, needs and wants of consumers, subscriptions in theatres have decreased as it can be seen from the graphs below.



Graph 2 – Teatro San Carlo Ticket revenues

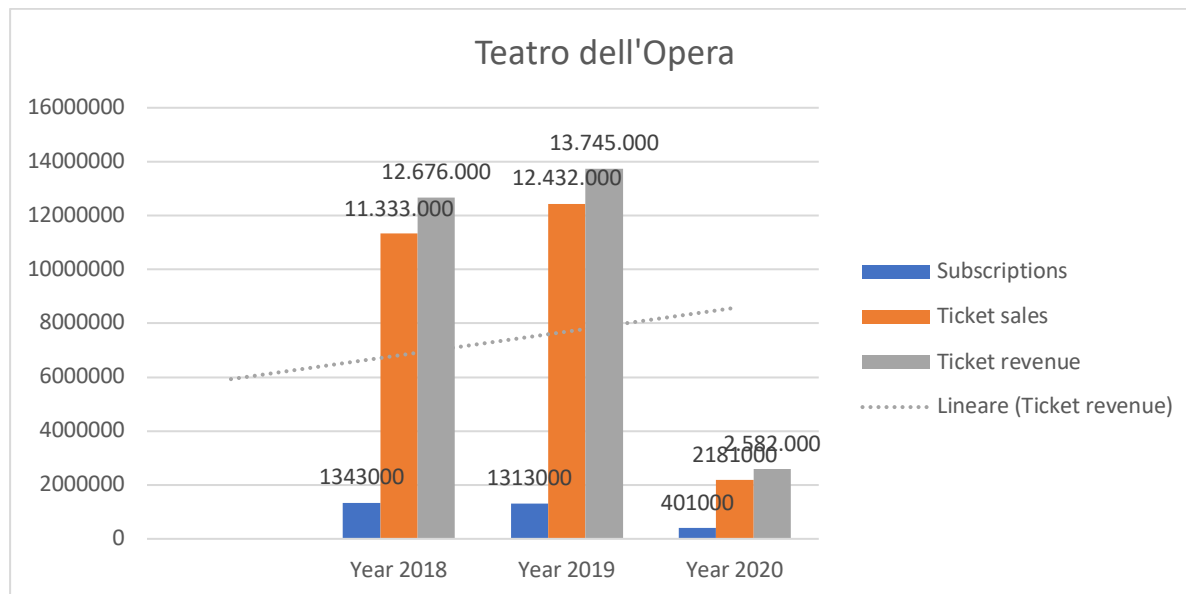
<< Due to the closures imposed by the provisions envisaged for the containment of contagions, they have, in fact, literally seen their activities linked to the physical presence of the public in the rooms come to a halt.

Performances in the presence of an audience have, in fact, been suspended from March 9, 2020 and will resume on July 19, 2020;

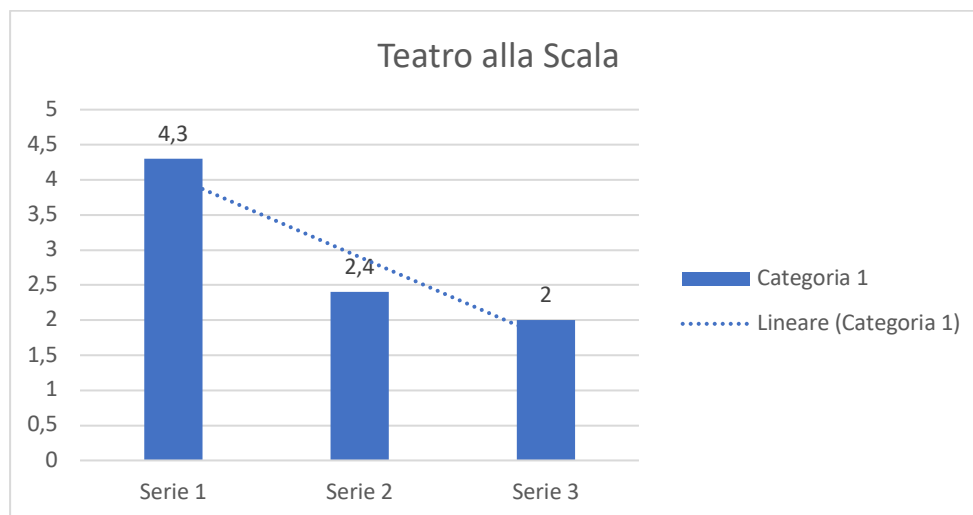
¹⁰ [https://www.teatrosancarlo.it/files/amministrazione trasparente/Bilancio 2020.pdf](https://www.teatrosancarlo.it/files/amministrazione_trasparente/Bilancio_2020.pdf)

As a result of this emergency, in 2020, 38 titles were cancelled for 154 days of performances, including Opera, Dance, Concerts and Education events, with the foreseeable negative impact both in terms of revenues and potential lost receipts. >>.¹¹

Going on, graphs of ticket revenues of direct competitors will follow.



Graph 3 – *Teatro dell'Opera di Roma ticket revenues*¹²

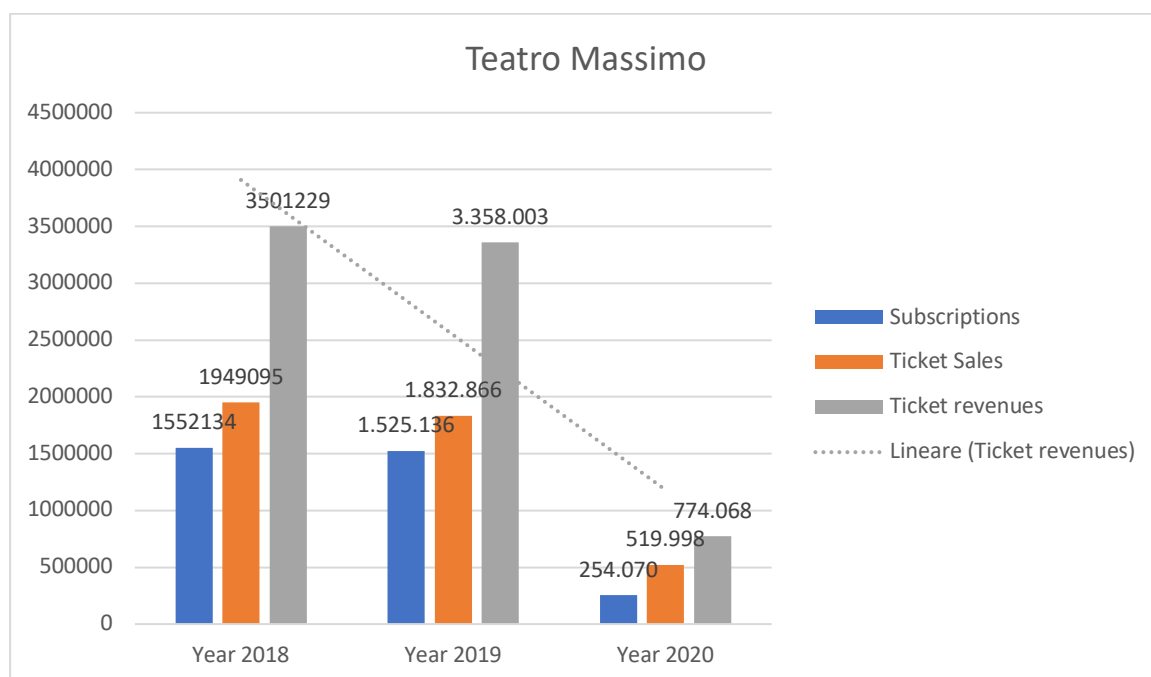


Graph 4 – *Teatro alla Scala ticket revenues*¹³

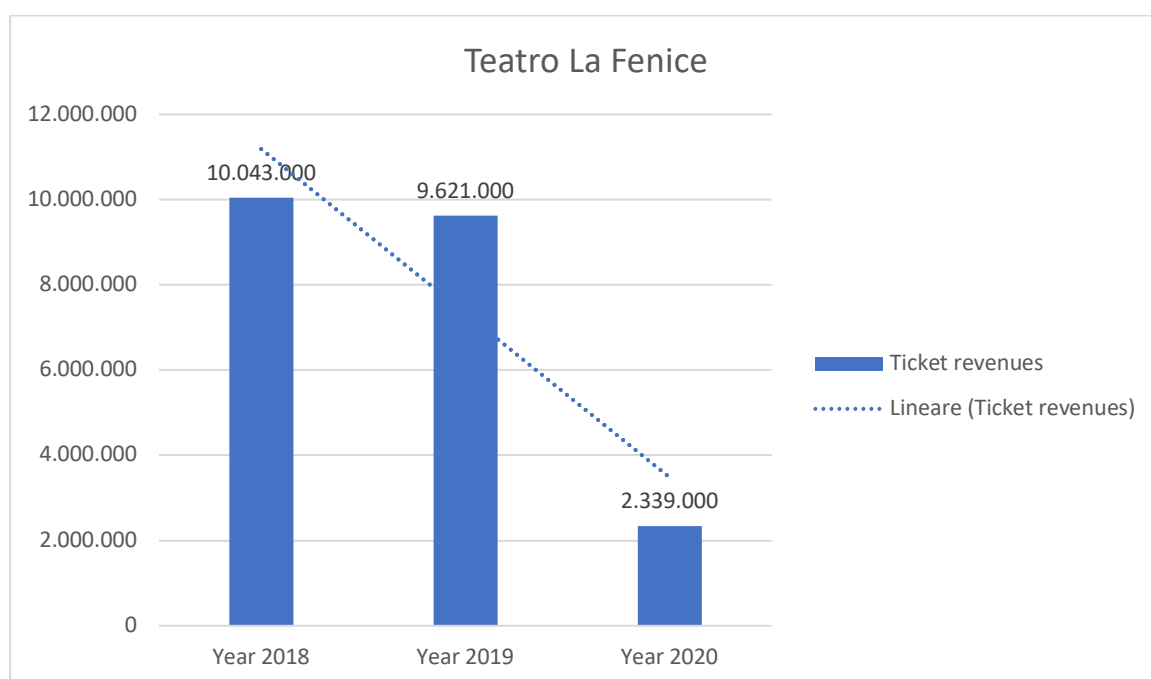
¹¹ https://www.teatrosancarlo.it/files/amministrazione_trasparente/Bilancio_2020.pdf

¹² <https://operaroma.trasparenza.info/files/07a9d3fed4c5ea6b17e80258dee231fa>

¹³ https://www.patrasparente.it/amministrazione_trasparente.php?ID_sezione=13&ID_sottosezione=36&pa=32#



Graph 5 – *Teatro Massimo* ticket revenues¹⁴



Graph 6 – *Teatro La Fenice* ticket revenues¹⁵

It can be seen, after the following graphs, how the onset of the pandemic has not only created a strong emotional depression in the regulars, but, has made impossible the very attendance in theaters, which from March 2020 to January 2021 have experienced a period of total closure,

¹⁴ https://www.teatromassimo.it/pdf/bilancio-esercizio-2020-teatro-massimo_814.pdf

¹⁵ <https://www.teatrolafenice.it/wp-content/uploads/2021/07/Bilancio-2020.pdf>

putting the staff in its entirety on layoff. In the case of the Teatro San Carlo, the management implemented an innovative strategy, which allowed employees to avoid the layoff through the implementation of training courses in the various artistic disciplines. This operation has been hailed by the Ministry of Cultural Heritage as an important possibility for the growth of the technical and artistic masses. MiBACT, meanwhile, has deployed an impressive contribution for the Italian lyrical institutions, in order to face the serious economic debacle. In this period of emotional and cultural disaster, the San Carlo theater thought of pampering its public by viewing performances on a digital platform, a sort of Netflix of opera, which had a dual function, that of getting the theater's artists back to work and that of pampering subscribers with productions scheduled on the program, which became visible thanks to digital.

Furthermore, regarding the **macro-environment**, some considerations need to be done.

A careful analysis of the Neapolitan **political situation** requires a twofold scanning, namely that concerning the Campania Region and that concerning the City of Naples. As far as the Region is concerned, as I am told in the theater, the situation has experienced different moments. There was the period in which the Governor was Stefano Caldoro, who guaranteed a solid annual contribution to the San Carlo theater for his entire mandate, that is, from 2010 to 2015. From 2015 onwards Vincenzo De Luca, currently at the beginning of his second term, took over and reinforced the Region's economic commitment by giving more support to the activities planned by the San Carlo theater. Therefore, in addition to the annual contribution of approximately 11 million euros, twice the amount that the Region of Lombardy provides to the Teatro alla Scala, he has devolved other sums for the realization of the project "Un' estate da Re", held at the Royal Palace of Caserta in the summer period and the project in Piazza del Plebiscito in Naples, which saw the staging of some works of Italian melodrama, also in the summer period. As for the City of Naples, the ten years of Mayor De Magistris have guaranteed the theater a small contribution, around 800,000.00 euros per year. Certainly, the city's economic disaster has not helped the city and the San Carlo theater.

For Italian opera foundations, the political axis between the Ministry of Cultural Heritage, the Region and the City is the cornerstone for the realization of important cultural and musical programs. Italian foundations live of contributions from the FUS, the Fondo Unico dello Spettacolo, which, together with the economic commitments of the regions and the municipalities, guarantee that Italian theaters can carry out their activities regularly, as well as pay the thousands of workers in the performing arts. In spite of the revolution brought by Walter Veltroni, who, following the American model, ferried the theaters from autonomous entities to Foundations, in the hope that they would succeed, thanks also to the transformation of the boards of directors who want a superintendent manager, in catalyzing the attention of Sponsors and Donors. The idea that

the public and private sectors can compete to run a theater has an American matrix. American theaters live mainly on private donations, from tycoons and companies that, thanks to a successful cultural policy, are able to tax the investment made. In this wake is the policy of the Minister Dario Franceschini of the Art bonus, which for years has allowed benefactors a tax credit of 65% of the amount donated to those who make liberal donations to the Italian cultural heritage. Finally, it is clear that the environment and the economic structure are a driving force for such operations, and that the still substantial difference between North and South does not allow for adequate development.

Every cultural enterprise must come to terms with the **economic and social** fabric into which it is grafted, and development and growth depend on its conditions. Naples is the third largest city in Italy in terms of size and number of inhabitants, but it is also a city in the South. This last consideration should not be read in a polemical way, but in cultural terms. It is a city inhabited by an unbridled desire to live and enjoy life and that knows how to transform difficulties into possibilities. Like other cities of the South, it has lived through moments of ferocious de-industrialization, which have created disruption and economic depression and phenomena of worrying brutalization and violence. The interrupted politics always produces disasters, which reverberate in the social and therefore economic field. The extraordinary influx of tourists in recent years is restoring vitality and sap to the city, but especially to those small and medium-sized entrepreneurs who see their businesses teeming with visitors. Cultural businesses resonate with such enthusiasm, they need a serene atmosphere in order to be able to gem and the San Carlo theater has registered a significant growth in ticket sales and guided tours. The theater every day has to deal with the socio-economic situation of its city and this link is inseparable. Music programming must study this data and, at the same time, it must also refine marketing techniques in order to attract music consumers, who are diverted from many other entertainment possibilities. This logic and organization have the advantage of considering the expectations of the "consumer" as a primary element, which organizes the offer of the product with respect to a regional/Italian, if not international, market. Focusing on the facts of uniqueness is the winning strategy in every field or market and the uniqueness of our heritage does not need to be demonstrated. The problem is how to move when an economic field is not flourishing? How to justify the high cost of a ticket when reality does not allow it? This is the question that the marketing office and the theater as a whole must answer. It is a daily task to be faced, mainly by experimenting and proposing solutions capable of intercepting an audience that is increasingly pampered by iridescent offers. The situation becomes even more evident if we compare the Neapolitan and Milanese realities. Teatro alla Scala lives on an economic affluence that is the result of a bright entrepreneurial bourgeoisie, which wants to express its status by attending the theater and financing various cultural operations.

In fact, the different economic humus allows the Milanese theater to intercept a consistent number of sponsors and donors, who, enraptured by the theater's appeal, transform their investment into an operation of individual or corporate affirmation. The situation appears to be different for the San Carlo theater, which, while boasting of being the first opera house built in Italy, does not enjoy the same economic luminosity as the city of Milan, and therefore operates differently in its sponsoring activities. Another relevant fact, not to be overlooked, is the precariousness of work in the city of Naples, which is reflected in the purchase of an evening at the theater or dinner out. From the purchase of the ticket, we can make some reflections: the stalls are substantially purchased by people who have a considerable economic position and who love to listen and see the opera from an ideal position, unlike the stage, which, given its natural crowding, often does not allow the enjoyment of the event. The boxes are crowded by young people, for the above-mentioned reasons; for the gallery the situation is different, strongly requested by the melomaniacs, a heterogeneous public, who, in spite of a reduced vision, prefer a sublime listening, given the horseshoe structure of the traditional opera houses. The policy inaugurated by the theater of lowering the cost of tickets, allowing the less affluent classes to spend an evening at the Opera, is reverberating in a powerful way. The idea of bringing the suburbs to the theater, in addition to having a significant marketing value, is a powerful cultural operation, because it allows those who by definition are far from the events to be part of them and to feel an integral part of a political and social project. The possibility of fruition to an ever-wider audience of opera neophytes is also leading to an economic growth of the induced activities. One thing is certain: the economic aspect of the environment in which a cultural enterprise operates dictates the conditions of growth in a directly proportional way.

With regard to the **technological evolution**, Teatro San Carlo has diffused during lockdown a streaming platform in order not to lose the link it had with its audience. The streaming platform, called **ON – Il Teatro delle Culture**, can serve both as an archive of recording of past performances and both for performance specifically created ad webseries, mini-documentaries of the history of the theatre and educational contents.

The pandemics has made social media and web marketing activities even more necessary. In point of fact, the theatre has increased its investments in social networks using cross-communication and cross-selling in order to promote each and every theatre initiative and to reach an increasingly wide audience. Moreover, the e-commerce platform of the theatre, other than selling editions, merchandising, accessories, has permitted to sell a new product: on demand videos. This has

recorded 370 orders in less than a month from all over the world, making the theatre gain €1582,17¹⁶.

Moreover, Teatro di San Carlo is adopting an omnichannel strategy with which it continues to use traditional marketing as prints, broadcast, direct mail, OOH advertising, but, at the same time, digital marketing has been adopted as SEO activities, search activities, and through the use of its Community on Facebook, Instagram and Twitter which not only helps in the communication of the theatre's activities, but it is also used to fuel the Community itself.

1.2.2 Strategy

Communication strategy is composed by analyzing three factors which are targeting, objectives and budget.

Starting with targeting, companies should understand the target which they wish to focus on by dividing the market in different segments, each of which has unique behaviors, needs and wants. The main segmentation that should be done is by classifying the public with socio-demographic, geographical, behavioral and attitudinal variables.

Demographic segmentation: The following analysis allows us to focus on the ramified system and the transformation that has taken place over the years within Italian theaters. According to a survey carried out by Symbola Unioncamere, the context and the environment that have always characterized audiences are divided into macro-areas: these do not fall below 50 (represented in years) and, the higher the number of people over 60, the higher the percentage of those present at theatrical performances. This type of phenomenon, however, has been countered by the increase in technology, which has made it possible to take a young person between the ages of 18 and 24 at least once to an art exhibition or a theatrical performance. And it is a bit like the mission that every theater undergoes today: to be able to increase the percentage of under 50, Millennials and Gen Z in order to balance the overall total expressed in percentage and not only, on the other hand, to give the new generations a few different hours made of art, culture and history "live".

In this regard, the pandemic itself has contributed to increasing the considerable generational gap by contributing to and encouraging the increase of digital tools. Think of the platforms and social media, which - through videos, reels, Tik Tok, stories - have on the one hand flattened the motivation of Millennials and on the other reduced the percentage of over 50s who have discovered a new world not yet explored. In this regard, Teatro di San Carlo has inaugurated its Season

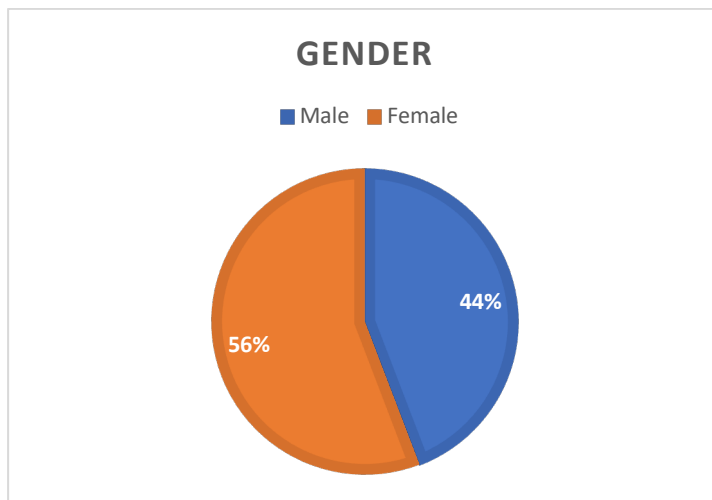
⁻¹⁶ https://www.teatrosancarlo.it/files/amministrazione_trasparente/Bilancio_2020.pdf

2020/2021 with the staging on demand of the opera *Cavalleria Rusticana* that has been declared case history of success by Facebook¹⁷

So, appreciate the benefits of technology and digital platforms during the pandemic:

“Overall, it returned the image of a fragile and fragmented sector that needs structural reforms at various levels, not only on a legislative level (to which we will return) but also on an organizational level.”¹⁸

Talking specifically about demographic segmentation of San Carlo Theatre, from the graph below, we can see that the audience is composed by 56% of females and 44% of males.¹⁹



Graph 7

Moreover, from the graph of the age segmentation, a question arises. Why is it that the San Carlo Theater web page is visited in a higher percentage by Millennials (25-34 years old) although these are the least opera-goers?

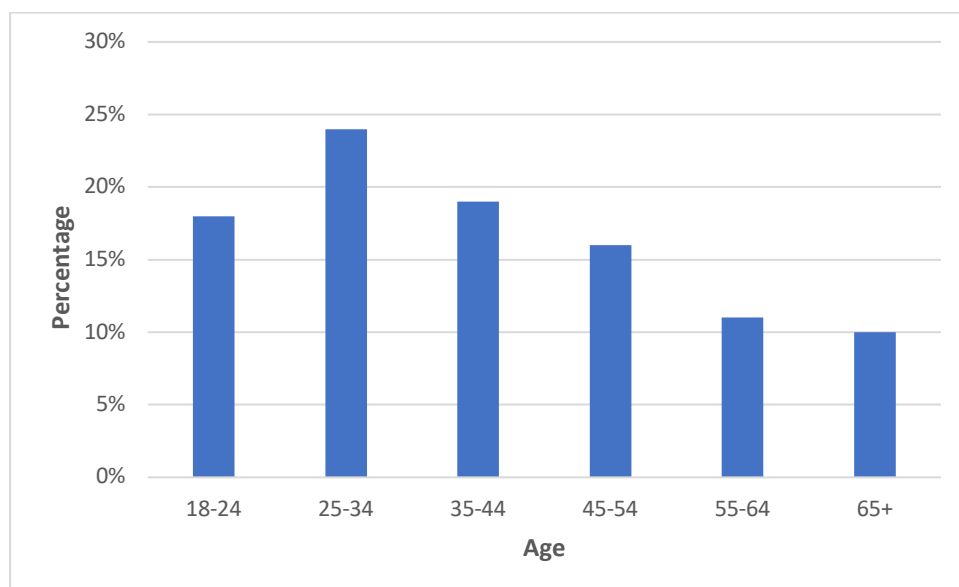
This is where my study fits in. The goal of the thesis is to bridge the gap between intentions and actual behavior and how the co-creation context built by professors, together with participants, can induce behavior change.²⁰

¹⁷ <https://www.facebook.com/formedia/success-stories/teatro-san-carlo-paid-online-events>

¹⁸ <https://www.symbola.net/approfondimento/le-performing-arts-verso-la-ripresa/>

¹⁹ Fondazione Teatro di San Carlo Google Analytics

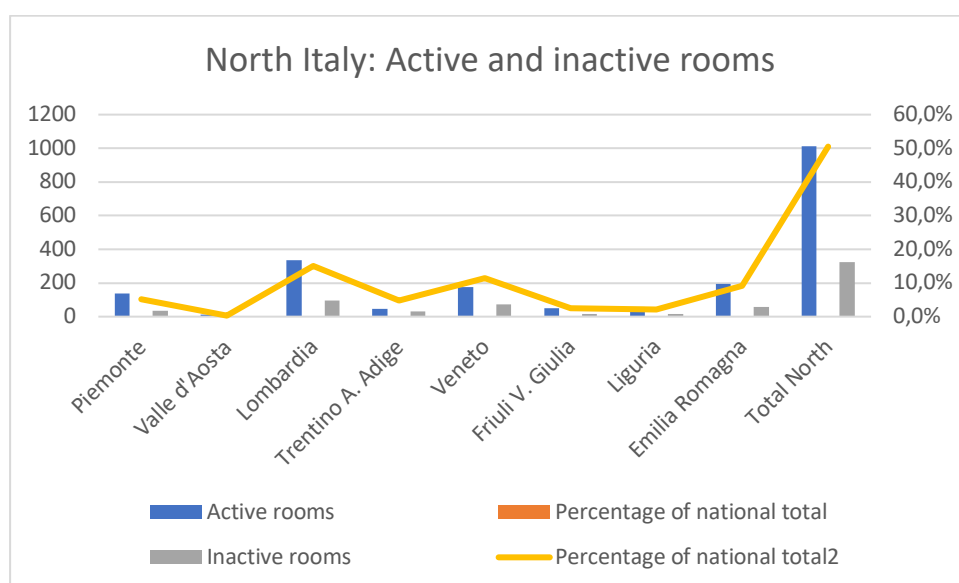
²⁰ Fondazione Teatro di San Carlo Google Analytics



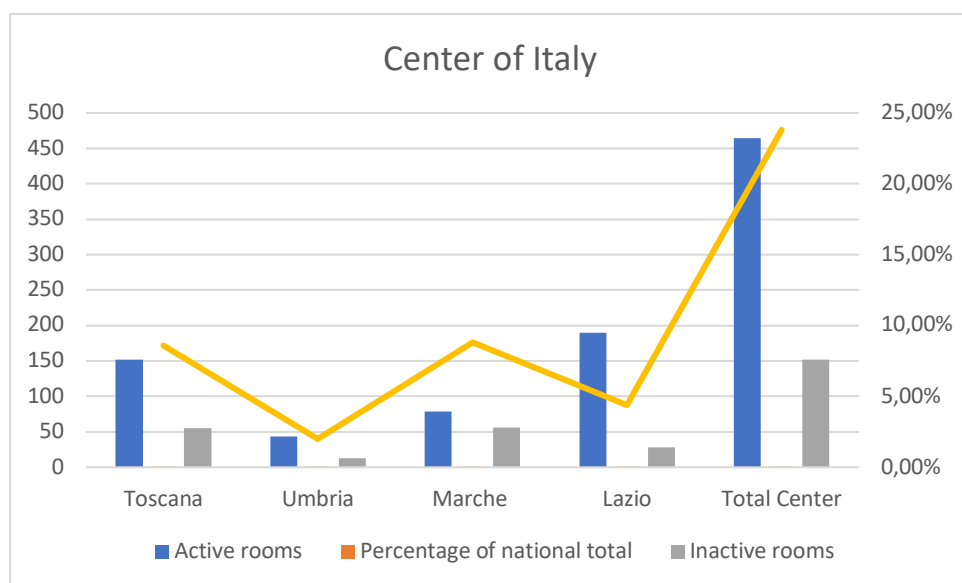
Graph 8

Geographic segmentation Having analyzed the demographic system, it seems appropriate to highlight the territorial plan that sees, in a strategic way, theaters increasingly attentive in looking for specific targets.

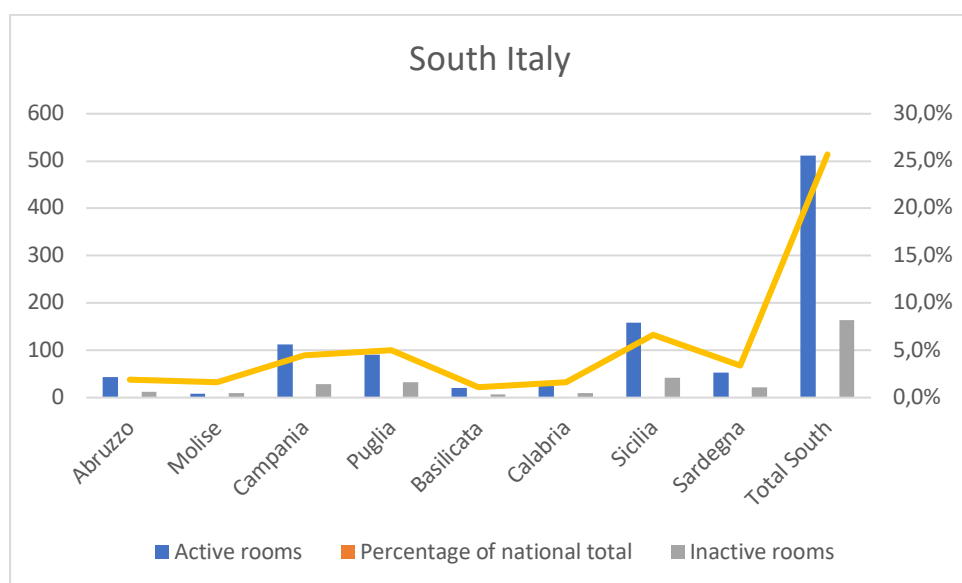
The following analysis proposes a scenario analyzed by SIAE with active and inactive theaters throughout the territory. This kind of approach gives a picture of the whole nation from a cultural point of view, and not only that, it also shows the respective three macro-territories of Italy in front of the opening of active and inactive theaters and how the percentage on the total varies according to the regions.



Graph 9: *North Italy - Active and inactive rooms*



Graph 10: *Center of Italy - Active and inactive rooms*



Graph 11: *South Italy - Active and Inactive rooms*

In the document reported on the website of the Cultural Heritage Studies Office:

“Lombardy (337 active halls), Emilia Romagna (194) and Veneto (177) prevail by far; in the Centre the situation appears more homogeneous, with a figure that sees 152 halls for Tuscany, 79 for Marche and 190 for Lazio. In the case of Umbria, the figure shows 43 cinemas, taking into account that the territory is much smaller; the indicators for the southern regions and islands are

much lower, with the sole figure for Sicily, which has 158 active cinemas, as well as Campania with 113 active cinemas”²¹

Behavioural segmentation: It is now fundamental to subdivide consumers according to behavioral patterns in correlation with the theatrical approach. Man-theatre interaction has always induced the market itself to analyze behavioral traits through knowledge, attitudes towards, likes and dislikes of a given exhibition/work/performance, service or product offered. First, it is important to:

- Discover and seize opportunities to optimize the buyer's journey.
- Identify the particular needs and desires of those reaching theaters
- Develop a smart marketing strategy to enhance and expand the target audience
- Tailor the product or service to meet those needs and desires
- Quantify the potential value to the business

Without a doubt, adopting a segmentation strategy can lead to a broader view of the target customer, as it helps to understand the potential market, but not only that, it also increases personalization based on the needs and requirements gathered during the analysis. In fact, post lockdown Italian theater has seen a slow cultural recovery that has gradually brought people back to the theater, museums and art exhibitions.

Then, individual theatres slowly re-entered their reference market, above all thanks to the strategic initiatives of the same which, on the basis of read demand, increased the offer by creating new ways of performing in theatres.

This is the case of the Teatro di San Carlo, in collaboration with the Campania Region with the "Regione Lirica" initiative for the year 2021, which has brought people back to the theater, albeit not physically, given the regulations in force during the reference period, but rather in the piazza. The operation implemented was adopted on the basis of a strategic study of the needs and requirements of consumers, but not only, also in compliance with the regulations in force from COVID-19.

²¹https://ufficiostudi.beniculturali.it/mibac/multimedia/UfficioStudi/documents/1269853000586_Il_publico_del_teatro_in_Italia.pdf

Attitudinal Segmentation: In regard to the last point of the market segmentation, this variable is about what consumers think and needs and benefits they are looking for. Affinity categories for the audience of Teatro di San Carlo are Lifestyle & Hobbies/Green Living Enthusiasts; Food & Dining/Foodies; Media & Entertainment/Book lovers; Travel/Travel Buffs; Lifestyle & Hobbies/Art & Theater Aficionados; Food & Dining/Cooking Enthusiasts/30 Minute Chefs; Media & Entertainment/Movie Lovers; Media & Entertainment/Music Lovers; Shoppers/Value Shopper; Sports & Fitness/Health & Fitness/Heath & Fitness Buffs. Regarding the in-market segments, the audience is interested in Travels, Apparel & Accessories, Event tickets, financial services.²²

In terms of **budgeting**, the San Carlo Theater outlines a budget in anticipation and in line with what is the compilation of the budget, the items of which are defined by the administration.

The theater's Marketing area is both a cost and revenue center in that it includes both ticketing revenues and sponsorship activities.

Budgeting is done by the theater based on the Season that is proposed. For each show entered on the budget, there is an item called "Publicity and Propaganda" in which it is decided which means of communication will be adopted for the various shows.

The communication carried out by the Marketing Department involves billboards, print, media, web, and, however, has ticket sales as its first goal.

Observing what competitors are doing is a practice that must be taken into account but still has a residual impact on their choices in determining the budget.

The activities, which we could call "direct" are precisely the classic advertising activities carried out daily by the Theater; the "indirect" activities, on the other hand, could be the activities related to Educational projects which concerns a cultivation work with the aim of training the audience of tomorrow. In this way, with the various projects offered to schools and families, a relationship is established whose common denominator is to train young people and attract them to the world of art and entertainment.

For this reason, the Theater has thought of developing the co-creation project, which is also a form of communication but more intensive in that it is assumed that, with the active participation by young people, they can in turn become spectators and subscribers of the Theater, thus succeeding in building their loyalty.

²² Teatro di San Carlo Google Analytics

As for the **objectives**, communication objectives can be broadly divided into 3 categories:

1. Reach goals: a communication plan must reach the target group in an effective and efficient way;
2. Process goals: all communication should capture the attention of the target, be appreciated and remembered;
3. Effectiveness goals: they focus on the effects of the whole campaign on the brand or organization. They could be communication or behavioral objectives.

In the figure below (figure 5), it is highlighted which communication objective is reached in the different stages of the customer journey. By using the latter, it is possible to analyze the target in its path to purchase and beyond. There are 5 steps included in the **customer decision journey**:

1. Need recognition: the consumer first become aware that there is an unsolved need that he/she wants to meet;
2. Information search: the consumer starts looking for information and becomes familiar with the product/service and its features;
3. Evaluation of alternatives: after having collected a series of brands that can help the consumer meet his/her needs, he/she decides which to choose;
4. Purchase: the consumer purchases the brands chosen in the previous step;
5. Post-purchase evaluation: based on its experience the consumer can decide to buy the brand once again or not.

With each phase of the journey, the consumer will interact with the brand in many different ways. The **touchpoint** is any point of interaction between the consumer and the brand, it needs to be carefully controlled and it is better to map the journey at the touchpoint level, not just the channel. Indeed, this helps to improve the customer experience and it's useful to choose the right media and message at each stage.

CUSTOMER JOURNEY STEP	COMMUNICATION OBJECTIVES	MEDIA & TOUCHPOINTS		
		PAID MEDIA	OWNED MEDIA	EARNED MEDIA
NEEDS/WANTS	BRAND AWARENESS	PR, SEO, ADVERTISING (PRINT, WEB, SOCIAL, TV)		PRESS & TV ARTICLES
CONSIDERS/EXAMINES	BRAND IMAGE	SOCIAL MEDIA, WEBSITE, SPONSORSHIP, TV	WEBSITE, SOCIAL MEDIA	BLOG, REVIEWS
BUY	INFORMATION	BROCHURE, PRESS, SOCIAL, TV, WEB TV	WEBSITE, SOCIAL MEDIA	
	ACTION	AGENT	WEBSITE, STORE, DIRECT RESPONSE	
	TRUST		DIRECT RESPONSE, DIRECT MAILING	REVIEWS
IS ENGAGED/INTERACTS	CONNECTION		WEBSITE, SOCIAL MEDIA	
IS LOYAL/ADVOCATES			WEBSITE, SOCIAL MEDIA	

Figure 5

The table above highlights the touchpoints of the San Carlo Theater's customer journey. In fact, the system is placed side by side with that of a macro company, where the customer journey becomes an actual journey that an individual takes within the theater.

He is immersed by the culture directly or even indirectly. The touchpoints include: the media, TV, the new digital platform reported earlier called Web TV, social (which has now become the pivotal meeting point between an organization and its people, the press (the main source of information), and brochures.

The table also proposes the incentive plan, i.e., the initiatives through the channels that allow you to cater to a greater set of people depending on the event you want to sponsor. Think of campaigns through mailing lists, direct advertising on social, promotional campaigns.

Thus, the system that the San Carlo Theater proposes is a mean through which it seeks to bring individuals as close as possible to culture, history and music. This is to enhance the heritage that it holds and wants to keep intact over time. Behind this scheme, there is a careful analysis based on data analyzed over the years and what it would like to happen within the Theatre itself.

Experience, today, is the term that matters most to a person. The choice of "who," the choice of "stage" and "steps" become crucial to unearth the point of friction. In this regard, bringing young people closer to the Theater is undoubtedly a hidden goal behind this table.

CHAPTER 3

CO-CREATION CASE STUDY

3.1 OFFICINE SAN CARLO



Figure 2 – OFFICINE SAN CARLO

The thesis aims to investigate the motivations that drove Millennials and Generation Z away from the Opera House and, to provide explanations on how they can regain their presence in theatres. In this regard, we want to study whether through a co-creation project, the willingness to buy the ticket for an opera or ballet at the San Carlo Theatre increases.

In particular, we talk about the project winner of the public notice "creative living lab - III edition" promoted by the General Directorate for Contemporary Creativity of the Ministry of Culture, which wanted to involve young people of the city of Naples through the staging of *Cavalleria Vesuviana* (inspired by Pietro Mascagni's "Cavalleria Rusticana").

Le Officine San Carlo will run from 20 January to 30 April, from Thursday to Sunday, and will feature training courses organised by the San Carlo Theatre, stand-up comedy shows and concerts,

and will also count on the collaboration of the Made in Cloister foundation and Paolo Bini, Anything Any, the People publishing house and the NEST theatre.

The focal point of our project is the structure of the former Cirio factory, the area of San Giovanni a Teduccio was aggregated to the city of Naples under Fascism, while until 1925 it was an autonomous municipality, built on the ancient Via delle Calabrie. It too has been a victim of the building speculation that has taken place in the city since the Second World War, but unlike most of the suburbs of Naples, it has retained some of its village character, as can be seen in the area around the Mother Church of San Giovanni.

The area was once home to the most important canning industry in the Mediterranean, Cirio, and the first railway industry in Italy, serving the Naples-Portici route, with the famous Pietrarsa factory. The factory ceased operations in 1975, but in the following years was transformed into a railway museum. The factory's employment outlet has not yet been fully compensated for by other economic activities and in fact unemployment is one of the district's major problems.

Built in 1926, the former Cirio factory complex was decommissioned in the second half of the 1990s. In 2007, an agreement between the Port Authority, the State Property Office, the City of Naples and the Campania Region allocated it to the San Carlo Theatre Foundation. A modern, minimalist restoration that respects the site and its history has given the structure the typical charm of post-industrial architecture. The architectural restoration overlaps with the original structure without distorting it or covering up the past, but rather accentuating its positive elements: the black iron contrasting with the yellow tuff brought out on the façade, with the San Carlo logo appearing in all the various areas of the building. The space houses the carpentry and set design workshops that are essential to the first stage of realizing a performance.

The San Carlo art workshops in Vigliena are in the heart of East Naples. The new structure, intended as a multi-purpose cultural centre, has been in dialogue with the local community of San Giovanni ever since it was created, registering a strong response from the citizens of this Naples suburb and stimulating those mechanisms of social inclusion and cultural development that the area is capable of offering. The overall extension is 3,618 m² (usable surface area of Building A) + 1,600 m² (usable surface area of Building E).

The new structure in Vigliena represents a great opportunity for the San Carlo in the reconversion of a former factory into a regenerated space that, in the urban periphery of East Naples, can become a point of reference not only for the local community but for all those who wish to experience other and different cultural occasions, thanks to a programming less anchored to the theatrical sphere and more oriented towards a multidisciplinary sphere that stimulates talent and creativity. Created for the construction, assembly and preservation of staging, the large workshops allow the theatre's complex production plan to be augmented by enhancing the performing arts professions. The coexistence, in these places, of an educational centre makes it possible to train new

generations, transmitting artistic and craftsmanship knowledge and generating a virtuous system in the creation of new job opportunities.

The project stems from the desire to return a historical piece of the city to the population, after this pandemic has forbidden us to carry out the most elementary phases of sociality. Human beings need contact and to develop their artistic inclinations, and this is why we want to give the citizenship the chance to take back their living spaces through the following objectives

1) to create a multicultural attraction pole for citizens and visitors, while at the same time making known or rediscovering the city's cultural and artistic heritage. All this by drawing on great local and national artists.

2) Making the former industrial complex the focus of a lively exchange of opinions, the meeting place for experts engaged in the continuous analysis of social and cultural dynamics.

Ours is primarily a cultural mission, and the objective is to enable the entire citizenry to regain possession of a social asset.

The call for entries was open to all 18–35-year-olds with a focus on the East Naples area, i.e. the San Giovanni - Barra - Ponticelli periphery.

The focus of the project was Pietro Mascagni's *Cavalleria Rusticana* with a view to regenerating the *libretto* and the characteristic themes of the Ligurian composer's opera.

The writing of the *libretto* was entrusted to the creative writing workshop of the Officine San Carlo, whose young people, coming from different educational and cultural backgrounds, first studied Mascagni's masterpiece in depth and then turned it into a new theatrical script. At the same time, in the area of scenography, the students drew a sketch of the set design of the opera to be staged.

The work carried out by the participants was the result of a meeting with the other workshops to understand what was required for the staging. Once the subject had been read and the musical themes listened to, a street art set design was devised to give form and substance to what emerged in this co-creation project.

The interaction between teachers and students was the *leitmotiv* of this workshop.

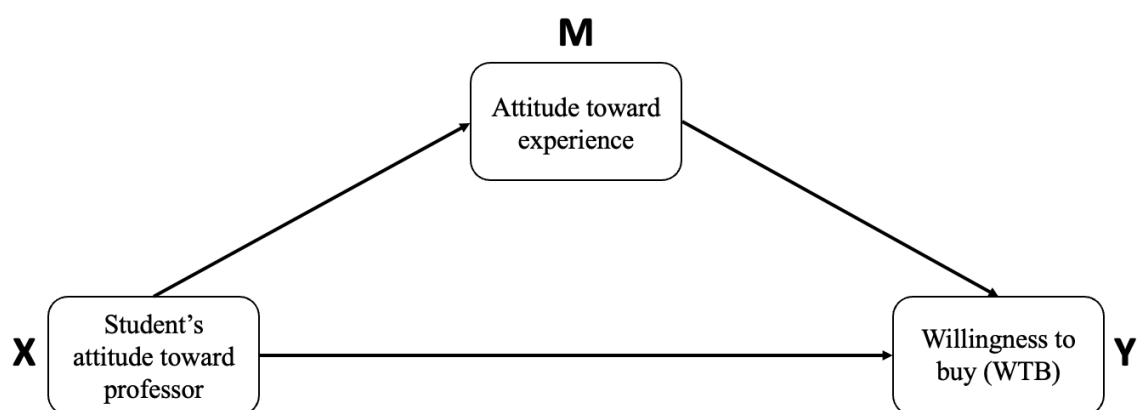
Therefore, Mascagni's work was transformed and regenerated in keeping with the social issues addressed in the art workshops.

In the Music workshop, it was imperative to listen to the opera in order to understand the themes to be developed and rewritten. The intermezzo from *Cavalleria Rusticana* written for strings and a few woodwinds, a piece famous for being used in many films, was rewritten for jazz quintet in its formation: piano, drums, double bass, flugelhorn, semi-acoustic guitar. The three-quarter tempo of the piece was scanned in 4/4, giving it a contemporary and warmly modern feel. The string solo with which the piece begins was enunciated by the mellow, warm colour of the flugelhorn, accompanied by a carpet of piano chords with an elegant rhythmic interplay between double bass

and drums. Another famous piece in Mascagni's oeuvre is the chorus of the “*Regina Coeli*” in which the composer writes the entrance of the choir into the church in an elevated eight-voice contrapontistic manner. The difficulties that arose in the realization of this piece for a group of young people coming from other artistic backgrounds made it imperative to transform and rewrite this piece. From the improvisations carried out, an elegant and refined tammuriata was born, as the text is a mixture of Latin and Neapolitan. Among the other pieces that will be performed in *Cavalleria Rusticana*, it is worth mentioning a piece of electronic matrix that, taking flashes of themes from Alfio's entrance on stage and Santuzza's prayer, have been remixed and looped. In the theatre workshop, the Neapolitan word and language were worked on leniently, with a strong emphasis on pronunciation and the use of consonants, as well as acting not only from a vocal point of view, but also that of the body. Many hours were devoted to the implantation of the actor on stage, which unlike opera in which the singer is strongly linked to the music, in this *Cavalleria Vesuviana* the music becomes the interpreter of the word, a contemporary word inhabited by the children of the suburbs.

3.2 Mediating role of Attitude toward the experience of co-creation

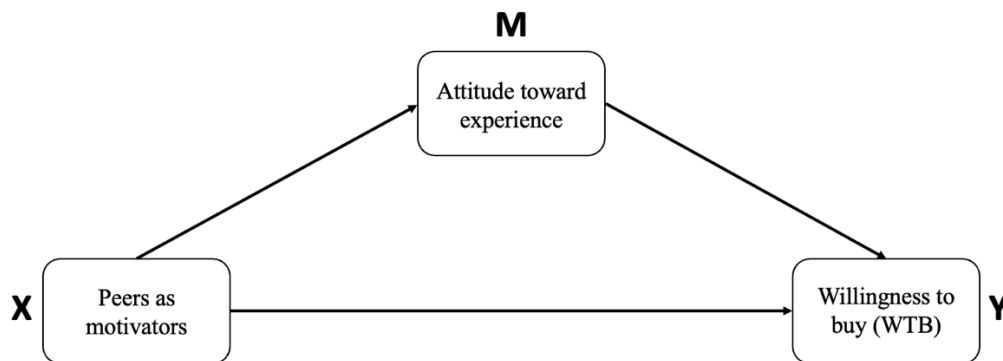
The mediating variables explains the relationship between the two other variables. The purpose of the mediator is to see if the influence of the mediator (*attitude toward the experience of co-creation*) in this case is stronger than the direct influence of the independent variable (*students' attitude toward professor* of **Model A** and *Peers as motivators* of **Model B**) on the dependent variable (*willingness to buy the opera ticket*) (James & Brett, 1984).



Model A

The study analyses **Model A** and, in particular, it aims to test whether *attitude toward the experience of co-creation* mediates and examine why the relationships between *students' attitude toward professor* and *WTB* exists.

In order to develop the conceptual framework, it has been set as independent variable *students' attitude toward professor* (IV1), as dependent variable *WTB* (DV) and as mediator *attitude toward the experience of co-creation* (MED).



Model B

The study also analyses **Model B** with the mediator variable being the same as before (*attitude toward the experience of co-creation*), but, with the independent variable changing in *Peers as motivators*. The dependent variable will always be the same as of **Model A** (*WTB*).

In order to develop the conceptual framework, it has been set as independent variable *Peers as motivators* (IV2), as dependent variable *WTB* (DV) and as mediator *attitude toward the experience of co-creation* (MED).

The research question can be then formulated as:

Is the relation between students' attitude toward professor and willingness to buy opera tickets mediated by attitude toward the experience of co-creation? And, is the relation between peers as motivators and willingness to buy mediated by attitude toward the experience of co-creation?

The hypothesis that the thesis wants to confirm are:

H1_A: Positive attitude toward the professor has a positive influence on WTB

H2_A: Attitude toward the experience of co-creation mediates the relationship between student attitude toward professor and WTB.

H3_A: Positive attitude toward experience has a positive influence on Willingness to buy

H1_B: Peers support has a positive influence on WTB

H2_B: Attitude toward the experience of co-creation mediates the relationship between peers' support and WTB

H3_B: Positive attitude toward experience has a positive influence on Willingness to buy

3.3 The current research

Attitude is the predisposition an individual has to perform a behavior. "The emerging position seems to be that attitude is only one of many factors determining behavior". The paper argues that the person's intention is function of his/her attitude toward performing the behavior, thus, the performance of a single act can be predicted with his/her attitude toward the act. Moreover, "A person's attitude has a consistently strong relation with his or her behavior when it is directed at the same target and when it involves the same action" (Ajzen et al., 1977).

Ajzen and Fishbein's (1977) **Theory of Reasoned Action** is a belief-attitude- behavioral intention model arguing that attitude plays an important role in predicting behavior.

Two factors govern intended behavior: social pressure put on the individual in performing or not the behavior (normative factor) and the individual's attitude toward performing the behavior (attitudinal factor) (Bellman et al., 2009). In the current study, attitude is interpreted both as Attitude toward the experience of co-creation and Student attitude toward the professor.

In Netemeyer et al. (1993) study, three models of behavioral intention had been evaluated and compared (TRA by Azjen and Fishbein, TPB by Azjen and Miniard and Cohen Model, MCM). In particular, it declares that social pressure and other relevant opinion are an important parameter for one's information, however, acceptance of it depends on the source credibility.

Moreover, the literature suggests that the more favorable the respondent's attitude, the higher will be the willingness to buy (Belleau et al., 2007; Bellman et al., 2009).

As a matter of fact, the thesis aims to study *students' attitude toward the professor* considered "cognitive authorities", being those our target audience listen to, watch and look up to. These have the ability to influence the behavior (when the teacher result being empathetic and 'close' to the students) and attitude of the students.

Professors are part of what turns out to be the upstream audience group along with policymakers, corporations, institutions, etc.

Past studies have analyzed the relationship between attitude toward professor and its means of effective teaching. Little research, instead, has been done on examining how student attitude toward the professor impacts and influence the overall experience that the student is currently performing.

In this study, teacher's communication skills, his/her enthusiasm, fairness, flexibility and if he/she encourage the students to learn more are taken into account.

Moreover, the relationship and motivation between peers is of paramount importance in the academic context.

Traditionally, peers have always been those to which we give weight and those from whom we are influenced. Students feel motivated not to give up and to give their best when they perceive the desire and encouragement from their peers. Motivation plays a key role in learning.

The context in which individuals find themselves, strongly influences not only their attitudes and buying decisions but also their ways of thinking and seeing things. As a matter of fact, consumers' buying decisions are more and more guided by recommendations by using Word of Mouth, especially from in-group members (midstream audience). McKinsey&Company have revealed that the most influential driver of the buying decision counts between 20% and 50% ²³.

The social norms theory describes the various types of norms of which individuals are victims. We are all strongly influenced not only by the behavior of others, especially relevant others (those in the same group of friends as us), but also by what we think are their expectations concerning on how we behave.

During the last decades, several studies have confirmed the positive effects of peer support on school achievements (Raufelder et al., 2013). This study proposes to analyze the peer support on the attitude toward experience and its influence on the overall evaluation of the experience.

No prior research has established whether the attitude toward the experience of co-creation influences the youth willingness to buy tickets for an Opera House.

Few papers have examined the effect of co-creation and the potential motivator for youth to buy opera tickets, however, none of them have focused on Millennials and Generation Z willingness to buy tickets after a co-creation experience and whether the experience encouraged youth to do so.

3.4 Method

3.4.1 Participants

The total number of respondents has been of 71 respondents, composed of both men and women with average age 29.19, all participating to the project of Teatro di San Carlo, Cavalleria

²³ Jacques Bughin et. al., "A new way to measure word-of-mouth marketing", McKinsey Quarterly, April, 2010, <https://www.mckinsey.com/business-functions/marketing-and-sales/our-insights/a-new-way-to-measure-word-of-mouth-marketing>

Vesuviana. A significant participation of young people from the east of Naples and central Naples. The majority of the sample consists of people with a high school diploma, graduates (especially those involved in the set design workshop) and the remainder work occasionally. In regard to the gender, the analysis revealed that most of the respondents were female being 52.1% (37/71), while, men have represented 47.9% of the total (34/71).

3.4.2 Procedure

All the respondents were given an online structured questionnaire delivered in Italian (as most of them do not speak English) through an official email sent by the Teatro di San Carlo Production with the following preamble:

“Gentili studenti di Officine San Carlo,
in accordo con il direttore marketing, vi inoltro un questionario a cui dovete rispondere entro e non oltre il 1° giugno ore 12:00

Il questionario è stato pensato appositamente per voi che state svolgendo il laboratorio a Vigliena per la messinscena della Cavalleria Vesuviana!

Di seguito troverete il link per accedere al questionario

https://impresaluiss.qualtrics.com/jfe/form/SV_bDflb57dzRRdhqe

Vi ringrazio per la collaborazione.”

Since the tender is a **pilot-project**, the sample has been *ad hoc* for answering the research question as the theater’s aim is to bring Millennials and Generation Z to theatre in a “vicariously way” by making youth live the backstage of an opera and by make them being the main characters of the same. Furthermore, it would be interesting if in future researches the study will be extended to the other theaters in Italy and the behavior of the people involved in co-creation were evaluated in the long run.

Participants were asked to complete a 5-minute survey in which their frequency in theatres, their attitude toward the professor (independent Model 1), classmate support (independent Model 2), their attitude toward the experience of co-creation (Mediator) and their willingness to buy tickets (dependent) after the workshops done for the staging of *Cavalleria Vesuviana*.

3.4.3 Measures

The study used pre-validated scales for all the variables used. For attitude toward the professor, selected item has been chosen all using 5-point Likert scale from Strongly Agree to Strongly Disagree. Items have been selected from Kim et al's research.

Going on with willingness to buy, three item have been taken from White et al study with "How likely are you to buy opera/ballet tickets?" (1 = "highly unlikely," and 7 = "highly likely"); "How inclined are you to buy opera/ballet tickets?" (1 = "not very inclined," and 7 = "very inclined"); "How willing are you to buy opera/ballet tickets?" (1 = "very unwilling," and 7 = "very willing"). Attitude toward experience has been measured adapting the scale brand evaluation of Keaveney et al. (2012), with a bipolar scale using negative/positive; unfavourable/favourable; bad/good; dislike/like.

Regarding the independent variable peers as motivators, 4 items have been selected using a 4-point Likert Scale (1=Strongly disagree; 4=Strongly Agree)

3.5 Results

The statistic software SPSS has been used to analyze the answers of the Qualtrics survey which have been exported from the latter to SPSS.

First thing has been to carry out an explorative factor analysis to validate the items of the scales used for every variable. For the factor analysis the Varimax has been used as rotation technique were performed.

Going on with the total variance explained by the data, it was possible to extract one component for each scale applying the rule according to which it is possible to extract factors which have an eigen-value > 1 and that have cumulative variance in percentage greater than 60%.

Moreover, analyzing the communality table, it was possible to notice that all the elements had an extraction value > 0.5 , confirmed by the loading values, higher than 0.3, obtained by the component matrix. Therefore, it was not necessary to delete any items from the scales, all of which were valid.

Moving on to the reliability test of the scales, Cronbach alpha scale values (IV1= 0.968; IV2 = 0.911; MED = 0.976; DV = 0.964) were > 0.6 (minimum reliability value) confirming that all the scales were reliable.

It has been then done the KMO test to examine the adequacy of the sampling which has revealed value (IV1 = 0.911; IV2 = 0.803; MED = 0.880; DV = 0.772) higher than 0.6 for the scales decreeing the sample as adequate.

Moreover, the Bartlett test has been done resulting statistically significant being the p-value higher than 0.05

As a consequence, the factorial output had been validated.

Two conceptual models have then been developed and tested.

In regard to **Model A**, a regression analysis using the SPSS extension, Process macro MODEL 4 developed by Andrew F. Hayes, has been used.

In the conceptual model the variables are: independent variable (IV1) which is *Attitude toward Professor*, dependent variable (DV) which is *Willingness to buy*, and the mediator (M) that is *Attitude toward the experience*.

Same *iter* has been followed for the second conceptual model, **Model B**. The extension of the SPSS regression analysis has been used which is Process macro MODEL 4 by Andrew F. Hayes. The model is composed by one independent variable (IV2) being *Peers as motivators*, one dependent variable (DV) which is *Willingness to buy* (same as in Model A), one mediator (M) which is *Attitude toward the experience* (same as in Model A).

To confirm the hypothesis, a Confidence Interval (CI) = 95% has been adopted using the reference value $\alpha = 0.05$, making sure that the 0 did not pass within the confidence range (LLCI and ULCI) which should be, in this sense, with the same sign.

Moreover, the β coefficients obtained from the regression have been taken into account to examine the sign and the magnitude of the effects of the relation between variables.

In regard to the total effect, which is the relationship between the first independent variable (IV1) and the dependent variable (DV), it is significant and positive as the p-value is equal to 0.0001 (p-value = 0.0001), the Confidence Interval (LLCI = 0.3840 e ULCI = 1.0975) was favorable, and a positive β coefficient was equal to 0.7408 ($\beta = 0.7408$), therefore, it was possible to testify the positive and significant effect that X1 has on Y, confirming H1_A.

Moving on to the indirect effect, caused by the mediation between the first independent variable (IV1) and the dependent variable (DV), it is not significant as the Confidence Interval (LLCI = -0.3848 e ULCI = 1.2990) was adverse, and there was a positive β coefficient equal to 0.4612 ($\beta = 0.4612$). Therefore, it was not possible to confirm H2_A.

Finally, the relation between *attitude toward experience* and *WTB*, through the analysis of the SPSS output it could be seen that p-value was equal to 0.0010 (p-value = 0.0010), the Confidence Interval was favorable (LLCI = 0.2179 e ULCI = 0.8210), and a positive β coefficient was equal to 0.5195 ($\beta = 0.5195$), therefore, it was possible to testify the positive and significant effect that M has on Y. Therefore, it was possible to confirm H3_A.

In regard to the relation between *Students' attitude toward the professor* and *attitude toward experience*, from the SPSS output, it was possible to observe that the p-value was 0.0000 (p-value = 0.0000), the Confidence Interval was favorable (LLCI = 0.6235 e ULCI = 1.1520) and a positive β coefficient was equal to 0.8878 ($\beta = 0.8878$), thus, it was possible to demonstrate the positive and significant effect that X1 has on M.

Moving on to Model B, the total effect, which is the relationship between the second independent variable (IV2) and the dependent variable (DV) without considering the mediator, was significant and positive as the p-value is equal to 0.0000 (p-value = 0.0000), the Confidence Interval (LLCI = 0.6410 e ULCI = 1.4427) was favorable, and a positive β coefficient was equal to 1.0419 ($\beta = 1.0419$), therefore, it was possible to testify the positive and significant effect that X2 has on Y, confirming H1_B suggesting that those who perceive peer as motivators important, have a higher WTB.

Speaking of the indirect effect, caused by the mediation between the second independent variable (IV2) and the dependent variable (DV), it is not significant as the Confidence Interval (LLCI = -0.0365 e ULCI = 0.8412) was adverse, and there was a positive β coefficient equal to 0.3867 ($\beta = 0.3867$). Therefore, it was not possible to confirm H2_B.

Moving on to the relation between M and Y, through the analysis of the SPSS output it could be seen that p-value was equal to 0.0015 (p-value = 0.0015), the Confidence Interval was favorable (LLCI = 0.1741 e ULCI = 0.7006), and a positive β coefficient was equal to 0.4374 ($\beta = 0.4374$), therefore, it was possible to testify the positive and significant effect that M has on Y, accepting H3_B suggesting that a higher attitude toward experience lead to a higher WTB.

In regard to the relation between X2 and M, from the SPSS output, it was possible to observe that the p-value was 0.0000 (p-value = 0.0000), the Confidence Interval was favorable (LLCI = 0.5424 e ULCI = 1.2261) and a positive β coefficient was equal to 0.8842 ($\beta = 0.8842$), thus, it was possible to demonstrate the positive and significant effect that X2 has on M suggesting that those

considering important peer support have a higher positive attitude toward the experience of co-creation.

Therefore, it is possible to conclude that the models are called “**direct-only**” (Zhao et al., 2010) according to which although having path *c* significant, the indirect effect results being not significant. As a consequence, the *attitude toward experience of co-creation* does not mediate the relationship between first independent variable (IV1) and the dependent variable (DV); and, it does not mediate the relationship between the second independent variable (IV2) and the dependent variable (DV).

CHAPTER 4

DISCUSSION AND CONCLUSION

4.1 Theoretical contribution

In light of the results obtained from the analysis carried out in the previous chapter, it was possible to prove 4 out of 6 hypotheses concerning the two conceptual models proposed within the following thesis paper.

Specifically, regarding the first conceptual model, H_{1A} and H_{3A} , which represent total effect of X_1 on Y and path b , were found to be confirmed while, H_{2A} was not demonstrated.

Therefore, it was shown that *attitude toward experience* does not mediate the relation between *Student's attitude toward professor* and *Willingness to buy the theater tickets*.

However, the scientific evidence does not represent a limitation as, it was shown that *students' attitude toward professors* leads to *WTB*, those who have positive *attitude toward professors* have a higher *attitude toward the experience of co-creation*, and a positive *attitude toward the experience of co-creation* lead to a higher *willingness to buy opera tickets*. All of the relations just confirmed, help to fill a gap in the literature.

As for the second conceptual model, H_{1B} and H_{3B} , which represent total effect of X_2 on Y and path b , were found to be confirmed while, H_{2B} was not demonstrated.

Therefore, it was shown that *peers as motivators* leads to a positive and significant effect toward *Willingness to buy the theater tickets*, those who perceive *peers as motivators* as important will have a positive influence on *attitude toward the experience of co-creation*, finally, a positive *attitude toward the experience of co-creation* lead to a higher *willingness to buy opera tickets*.

In particular, although mediation not being confirmed, the effects of the relation study in the conceptual model, have helped to fill a gap in the literature.

Limited academic articles and scholarly papers in the previous literature have studied and analyzed theoretical models based on co-creation; in particular, the few scholars who have explored this topic have not applied it in the context of an opera house. In fact, the variables taken into consideration for the formulation of both conceptual models, turn out to be a novelty within the literature as they offer interesting insights for expanding the study of the topic of co-creation applied to non-conventional settings.

Ajzen (1977) generically suggests that attitude is a predisposition that influence behavior, however, the relation between these two variables have never been studied in a context which is the one of the Opera House and even less so in a context of co-creation.

McCarthy et al., (2001) suggests that highly educated people are more likely to be exposed to arts participation. This, suggests that social factors as influence of friends and relatives, are also

important factors to consider, however, they have not been studied in a context specific as the case at hand.

Moreover, Hume et al. (2007) suggests that all the elements compose the experience of an individual contributing to the elaboration of the final judgment.

4.2 Managerial Implications

The purpose of this paper is to provide useful tips, suggestions and insights to marketing managers and business managers to help them better understand and deepen consumer tastes and preferences. In fact, this thesis offers a variety of theoretical insights and hints that can be converted into marketing techniques and strategies to improve the company's impact on the consumer audience. Specifically, the thesis aims to improve the influence of theaters and cultural venues toward younger generations, particularly Gen Y and Gen Z, by seeking to enhance the experience that takes place in such an environment. Therefore, the Superintendent of the theater should seize the opportunity to leverage co-creation activities, sponsored by nonprofits, schools, the Region, and Social Entities, to bring in that segment of the population that has totally deviated from a traditional type of entertainment such as that offered by the theater over the past 20 years. In fact, as we live in an era marked by a rapid evolution of people's tastes, preferences and consumption habits, permeated in a dynamic and frenetic environment, theater like other classical art forms, has been unfairly labeled as an archaic and obsolete form of entertainment as it is unable to keep up with modern entertainment techniques (cinema, pay per view, streaming platforms,...), resulting as an environment intended for the more mature segment of the population and therefore destined to disappear in the next 10 years. Therefore, the only way to reverse course, turns out to be the activation in the minds of younger consumers of mechanisms enhanced by a type of engaging and innovative experience that succeeds in breaking the fourth wall. Thus, the solution lies in the creation of a co-creation experience apt to stimulate interest on the part of potential users of the service who will temporarily dress in the shoes of creators by becoming passionate about the world of opera.

The important results from the research showed that on average, users who experienced such an activity and enjoyed the project carried out expressed a greater propensity to purchase the theater ticket.

Going to the managerial perspective, reflecting through the purchase funnel model of marketing, the potential viewer is first struck at the level of brand awareness by the possibility and opportunity to take part in a co-creation project, the moment he or she goes through the phase of interest and consideration, this potential experience enters the imagination of the consumer who could convert this interest through the actual purchase of the tickets. In addition, a bond would be generated

between the “student co-creator” and the theater environment so that this mechanism could be leveraged for the creation of true brand loyalty which by leveraging the positive emotions shared among those involved would achieve the ultimate goal of brand advocacy.

Moreover, as said in previous chapters, Teatro di San Carlo has been the only Foundation to deliver the project of co-creation leading them to have a competitive advantage on its direct competitors since it boasts of the first-mover advantage (arousing curiosity in people) finding the Theatre in a blue ocean where it is distinguished by being distinctive and by having a disruptive business plan that changes the consumption habits, which is ahead of its time and panders to consumers' expectations and needs before they occur.

By improving the conversion rate, the manager will increase sales, which will lead to increased short-term revenues that will generate long-term profits, which will lead to lower costs that will lead to exploiting economies of scale that will increase market share.

4.3 Limitations and future research

Developing a survey similar to the one analyzed but investigating the perceived quality of the experience created may be a starting point for future research.

Future research could investigate the impact and attitude of the experience on Word of Mouth or willingness to pay.

In addition, further research could, again, use the same model but for contexts different than the Lyric Theater such as museums, exhibitions, and drama theaters.

Moreover, future studies could use a method different from the quantitative one as focus groups or in-depth interviews to grasp each and every subtle emotion or non-verbal communication of the participants, or an innovative method could be used as the one of neuromarketing.

The language of the survey is another limitation as results can be transformed into managerial implications in an Italian context. Expand the sample and take advantage of responses from people from backgrounds with geographic and social cultural differences.

This implies that the results that could be drawn from this potential experiment, could be applied to international and global marketing strategies.

In addition, the study could be extended to other generations too in order to understand if co-creation may work for them.

Income and occupation are not variables included in the questionnaire. Further research could include a filter for these variables in order to understand if these factors can influence people's willingness to attend an opera performance.

Another limitation of the thesis is the smallness of the sample as it makes it difficult to be able to generalize the results and extend them to the population. The smallness of the sample is caused by the fact that about 70 people participated in the OFFICINE SAN CARLO call promoted by the Foundation.

Another limitation of the study is the non-confirmation of the hypothesis of mediation. Although the goal of the thesis was achieved in terms of WTB as participants/students responded positively to the survey, confirming that their experience with the project led them to a greater propensity to purchase a ticket for an opera, the mediating role of the *attitude toward the experience* has not been confirmed in relation to IV1 and DV and IV2 and DV.

The figure would seem insignificant in terms of numerical consistency, but in terms of the ability to attract people not close to the world of opera and not from musical backgrounds, for the theater the result obtained is good. This initiative is just at the beginning but will find its budding from January 2023 as the theater, evaluating the Officina's debut as positive, has decided to pursue a co-creation campaign with a view to greater openness to that world still distant for social and cultural reasons from the world of opera.

From next year, it will, in fact, be possible to examine whether Teatro San Carlo's youth policy will bring true feedback in terms of ticket sales and theater attendance.

Another important fact to study is whether the programming of the San Carlo Theater's opera program schedule takes into account this openness to the world of youth, who for years have complained of little attention and neglect of them. Therefore, although theatrical Productions have for years aimed at an active involvement of the youth world, the commitment will have to be greater since Millennials and Generation Z represent the audience of the future.

In conclusion, future research could corroborate and confirm this study whether this experience is expanded to other Italian Opera Houses.

In conclusion, the research showed that on average, users who experienced and enjoyed such an activity, expressed a greater propensity to purchase the Theatre ticket, moreover, it was highlighted that attitude toward the professor influences attitude toward experience, peers as motivators have a positive influence on attitude toward the experience, and social influences as peers and professor impact willingness to buy.

Summary

Chapter 1: Opera Houses overview and target audience

The present paper was created with the idea of studying whether through the co-creation project carried out by the San Carlo Theater in Naples, Millennials and Generation Z, are more likely to attend the Lyric Theater.

The question is simple, why Millennials and Generation Z? Suffice it to say that these two generations are the audience of the future.

It is obviously necessary to maintain one's relationships with the current audience, but it is likewise necessary to prepare and look to the long term as generational turnovers are much more frequent than in the past. In fact, in 7-10 years organizations can expect to have a totally different clientele. Therefore, marketers will have to deal with a new way of communicating by acquiring new skills in order to compete in the marketplace and be distinctive.

For the first time, marketers will have to face five different generations: Baby Boomers, Generation X, Generation Y, Generation Z, and Generation Alpha.

Going on with the barriers that Millennials and Gen Z face when they interface with theatres, we have cost of the ticket that despite dedicated promos and discounts for young people under 30 to bring them closer to the world of opera, it remains a barrier factor as not everyone has the financial means to purchase it. One factor to consider is undoubtedly the geographic/demographic area in which the theater is located. Consider, for example, the comparison of Teatro alla Scala in Milan and Teatro di San Carlo in Naples in which the former is located in a wealthy area of the city, the latter although located in the center of the city, close to the most important square of the same, is still near to one of the poorest neighborhoods of Naples, Quartieri Spagnoli.

An additional barrier is limited knowledge of theater performances and cultural background. Since the study of music ends in middle school, students lose their curiosity and sensitivity to classical music ignoring that Naples was the European capital of music in the 1700s. As a result, young people perceive Symphonic-Operatic music as something old and distant from their tastes. For this reason, the support of teachers, right from the early years of schooling, to help youth delve into the world of classical music in a non-pedantic and didactic way is essential.

Empirical study researching whether internal and individual motivation stimulate people to attend a performing art has not been studied yet (McCarthy et al., 2001) representing a gap in the literature.

The thesis, therefore, aims to analyze two aspects that can motivate and influence people's behavior in a context that above all can help to understand which elements are considered important sources of motivation.

The exploratory study of Swanson et al. (2008) extends previous research by exploring the relationship that occurs between six motivations with patron attendance and purchase behaviors. The research of Hume et al (2007) investigates the predictors of positive repurchase intention with factors analyzed being satisfaction, involvement and emotion. All of these elements compose the experience and the weight put on each of these elements contributes to the consumer's judgment. The Educational projects implemented by the Foundation aim to encourage and fortify the relationship that exists between these generations and the theater itself. For this reason, the Theater has put in place, starting in December 2020, digital contents ranging from digital guided tours, music content, etc. to try to get closer to what today is the language of young people and bring the Theater into their homes. Again, thanks to the 2019 Budget Law, it has been established the renaming of the already existing School-work Alternation courses referred to in Legislative Decree no.77 of April 15, 2005 in Paths for Soft Skills and Orientation (hereinafter referred to as PCTOs) and, starting from the 2018/2019 school year, are implemented for a total duration determined by the reason of the order of studies over the final three-year period of the study path.

Another important project was born in January 2022, OFFICINE SAN CARLO which was the winning project of the call creative living lab - III edition", promoted by the General Directorate of Contemporary Creativity of the Ministry of Culture and concerns the rewriting and staging of the opera "*Cavalleria Rusticana*" by Pietro Mascagni.

The work carried out by the participants was the result of a meeting with the other workshops to understand what was required for the staging. Once the subject had been read and the musical themes listened to, a street art set design was devised to give form and substance to what emerged in this co-creation project. The creative process imposes an immersive study of the opera written by Mascagni, therefore, a close contact with *melodramma* that strongly reverberates in the building of a musical education in which the different languages merge.

Chapter 2: Real Teatro San Carlo Communication Plan

Real Teatro di San Carlo, built in 1737 by will of King Carlo III di Borbone and located next to Naples' most important square, Piazza Plebiscito was contemplated to be the goal stage for musicians and composers of 1700s.

Going on, the communication plan of Teatro di San Carlo is developed. Teatro San Carlo has tangible and intangible elements that serve as an aid for the organization in the realization of its short-term and long-term goals. The Teatro di San Carlo is a lyrical-symphonic foundation of unlimited duration based in Naples and conducts its activities in Italy and abroad.

Other activities take place outside the Theatre, namely at the Court Theater of the Royal Palace and the Vigliena Artistic Laboratories.

The organs are: The President, The Board of Directors, The Superintendent and the Board of Auditors.

Regarding the Theatre's **mission** some of them can be mentioned as the management of Teatro di San Carlo, the safeguarding and preservation of the name, logo, brand, image, historical mark and name as well as any other identifying sign of which the Foundation is the sole and exclusive owner. implement and promote programs and initiatives in support of the training and education of young people, including through the implementation of courses and workshops aimed at the training of musicians, chorus artists, technicians and technical and administrative staff, also in collaboration with public and/or private entities and receiving contributions from the same entities.

In terms of **future intentions**, the focus is mostly on sustainability, technological development (training of stage technicians), development of the ON platform which aim is to be a virtual stage and a field of artistic experimentation for young directors and visual artists.

In the area of **values**, the Theatre aims to:

- moral integrity, personal honesty and fairness in internal and external relations;
- transparency towards all stakeholders; and social commitment;
- the protection of health, safety and the environment.

Continuing with branding, organizations need to assess the presence of **brand drivers**:

- Regarding the **functional aspect**, the service provides Seasons in which operas, ballets, and concerts are performed;
- **Emotional aspect** differs between a traditional public that loves a reassuring and soothing theater and, on the other hand, a public that appreciates a non-gastronomic mise-en-scène, as Bertolt Brecht would have said, but ties the hedonistic aspect to the reflective and thinking one. Finally, there are also simple responses linked to memories and images evoked by a certain aria or musical moment, or by the simple pleasure of serenity and light-heartedness suggested by music.
- **Self-expressive**: The attendance of an opera house has always appeared to the eyes of common people, since the Second World War, as a place that was the prerogative of the wealthy social classes, who could afford to buy an expensive ticket. The spectator has always loved to live the dream and to immerse himself in an imaginary reality. In addition, being able to participate in Gala evenings, where women can show off their elegant evening dresses accompanied by men in

tuxedos, has strongly charged those who enjoyed it with belonging to a status. At the same time those who could not afford a high-ticket cost, but loved and knew opera, preferred to listen to the opera in the Loggione. From this space started the great ovations or the warm disapproval to the singers or directors of turn. The undeniable charm of the place in the stalls or in the second row of boxes (noble row for the presence of the royal box), still arouses a strong appeal for the visitor and certainly there is still a segment of the public whose presence at the premiere makes a lot of Status, for the meetings that are made and often result in possible business, but at the same time many young people and opera lovers flock to the theater for the great pleasure it gives them but especially because going to the San Carlo theater is always a unique experience to tell.

- **Benefits to society and environment:** Music, regarded by Plato as an edifying art, whose moral function is to accompany man on the right path leading to the Good, has always been conceived as an essential component in education and in turn as an educator, coordinator and element of civilization and harmonization of all human faculties.

The work done in recent years with young people from the city's suburbs has returned an important result: a decrease in school dropouts, sensitive inclusion of young people who are carriers in youth teamwork, growth in self-esteem and personal commitment, but above all the realization that culture makes people free and capable of choosing their own destiny. In addition, the swarming tourist flow that the city of Naples has been experiencing for several years has seen a considerable influx of fans who come from different Italian cities to attend a symphony or opera performance. The theater district in a decade has been transformed into a kind of Neapolitan Broadway, a glitter of bars, restaurants, clubs, artists' hangouts, high fashion stores, a lucid exemplification of how much culture ushers in and funds a world.

Furthermore, companies need to **assess the competition**. In detail, a technical analysis is posed describing the different competitors at the national level and beyond, to give the paper a complete overview.

First and foremost, an analysis was made in terms of differences in revenues among the different theaters in Italy, such as La Scala in Milan, the Rome Opera House, the Massimo in Palermo, and the Fenice in Venice. Teatro La Scala in Milan had the highest revenues during the 2020 period, while, La Fenice di Venezia had registered the minimum revenues among the one analyzed above. Next, an analysis was presented regarding the websites of the theaters in question as opposed to the San Carlo in Naples, comparing Visits, Bounce Rate, Pages/Visits (Table 2) and also, from the point of view of entertainment for different geographic areas. From the data that emerged on Google Analytics, the average age that most visits the San Carlo Theater website is in the range of

18-34 years old, however, the conversion for this target audience does not happen. This is where the thesis finds its why, where in the model created in the third chapter the answers come up.

Regarding the **political situation**, a careful analysis should be done and requires a twofold scanning, namely that concerning the Campania Region and that concerning the City of Naples. From 2015 onwards Vincenzo De Luca took over and reinforced the Region's economic commitment by giving more support to the activities planned by the San Carlo theater. As for the City of Naples, the ten years of Mayor De Magistris have guaranteed the theater a small contribution, around 800,000.00 euros per year. Certainly, the city's economic disaster has not helped the city and the San Carlo theater.

Every cultural enterprise must come to terms with the **economic and social** fabric into which it is grafted, and development and growth depend on its conditions. Naples has lived moments of ferocious de-industrialization, which have created disruption and economic depression. The problem is how to go on when an economy is not flourishing? The situation becomes even more evident if we compare the Neapolitan and Milanese realities. Teatro alla Scala lives on an economic affluence that is the result of a bright entrepreneurial bourgeoisie, which wants to express its status by attending the theater and financing various cultural operations. The situation appears to be different for the San Carlo theater, which, while boasting of being the first opera house built in Italy, does not enjoy the same economic luminosity, and therefore operates differently in its sponsoring activities. Another relevant factor, is the precariousness of work in the city of Naples.

With regard to the **technological evolution**, Teatro San Carlo has diffused during lockdown a streaming platform in order not to lose its interaction with the audience. The streaming platform, called **ON – Il Teatro delle Culture**, can serve both as an archive of recording of past performances and for performance specifically created and webseries, of the history of the theatre and educational contents.

Communication strategy, therefore, posits three factors: targeting, objectives and budget.

Starting with targeting, companies must understand the target audience they want to focus on by dividing the market into different segments.

Demographic segmentation, in fact, allows us to focus on the branching system and the transformation that has taken place within Italian theaters over the years. As it has been possible

to see on Teatro di San Carlo Google Analytics webpage, the audience is composed by 56% of females and 44% of males.

Moreover, from the graph of the age segmentation, a question arises. Why is it that the San Carlo Theater web page is visited in higher percentage by Millennials (25-34 years old) although these are the least opera-goers?

This is where the study fits in. The goal of the thesis is to bridge the gap between intentions and actual behavior and how the co-creation context built by professors, together with participants, can induce behavior change.

Geographical segmentation seems appropriate to highlight the territorial plan that sees, in a strategic way, theaters becoming increasingly attentive in their pursuit of specific goals.

Attention has been placed with several geolocations of major Italian theaters. Think of the geographic location of Milan's La Scala Theatre which is located in a wealthy area, on the other hand, San Carlo Theatre although been located in a central and important area of the Neapolitan metropolis, is located close to one of the poorest neighborhoods.

For **Behavioral segmentation** is crucial to subdivide consumers according to behavioral patterns that are related to the theater approach. Man-theater interaction has always been the subject of careful analysis over the years, and this has led the market to analyze knowledge-oriented behaviors, dislikes and sympathies toward exhibitions, operas, performances, services or various products.

Finally, **Attitudinal segmentation** concerns thoughts, needs and benefits of consumers. Some of the affinity categories for the audience of Teatro di San Carlo are Lifestyle & Hobbies/Green Living Enthusiasts; Media & Entertainment/Book lovers; Travel/Travel Buffs; Lifestyle & Hobbies/Art & Theater Aficionados;

The budget is made by the Theatre based on the Season proposed. For each show, a line item called "Pubblicità and Propaganda" appears in the budget where it is decided the media to adopt for each opera.

The communication carried out by the Marketing Department proposes information through media, web and print media and has ticket sales as its first goal. Marketing department in theatres is not about selling the theater, but it's about wanting to achieve quality management oriented to the attention of its stakeholders.

Next, one must define what is meant by "audience" for a theater. This can be represented by end users but also by stakeholders (local authorities, sponsors). Therefore, management attention

should be focused on both the individual organization but also on its economic, social, cultural, political context.

Observing what competitors are doing is a practice the Theatre takes into account, but still has a residual impact on their choices in determining the budget.

Concluding, the touchpoints that the Theatres uses are: the media, the new digital platform reported earlier called ON, social networks, which has now become the pivotal meeting point between an organization and its people, the press (the main source of the Theatre information), and brochures.

Chapter 3: Co-creation case study

In this chapter, the analysis for the confirmation of the hypothesis has been performed.

Let's start by introducing the context first.

OFFICINE SAN CARLO is the winning project of the public notice "creative living lab - III edition" promoted by the Directorate General for Contemporary Creativity of the Ministry of Cultural Heritage, which aims to involve youth of the city of Naples through the staging of "*Cavalleria Vesuviana*" (inspired by Pietro Mascagni's "*Cavalleria Rusticana*"). The focal point of the project is the structure of the former Cirio factory in the district of San Giovanni a Teduccio. The new facility, intended as a multipurpose cultural center, has been in dialogue with the local community of San Giovanni since its inception, registering a strong response from the citizens of this Neapolitan suburb and stimulating those mechanisms of social inclusion and cultural development that the area is able to offer. The presence of an educational center makes it possible to train new generations, transmitting artistic and craft knowledge and generating a virtuous system in the creation of new job opportunities.

The aim of the project is to regenerate the *libretto* and themes characteristic of the Ligurian composer.

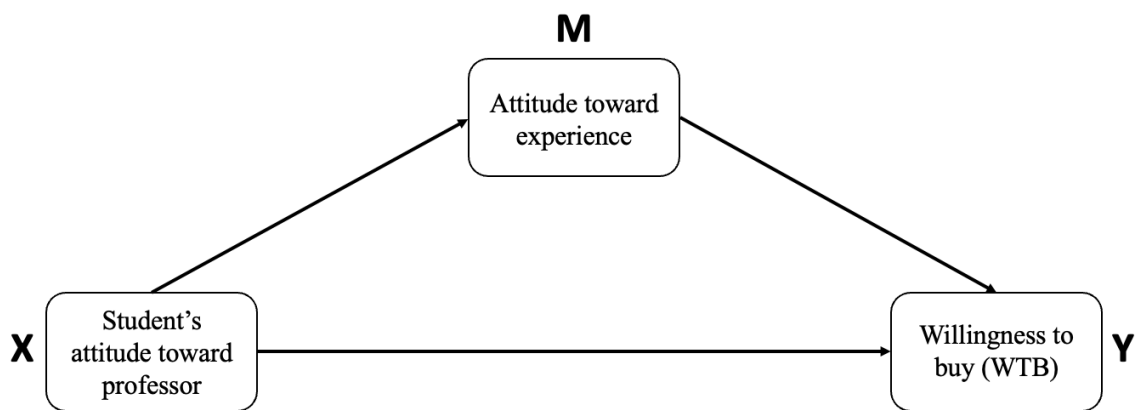
The drafting of the libretto was entrusted to the creative writing workshop of Officine San Carlo, where young people, coming from different educational and cultural backgrounds, first delved into Mascagni's masterpiece and then transformed it into a new theatrical script.

The work done by the participants was the result of a meeting with the other workshops to figure out what was needed for staging. Once the subject was read and the musical themes heard, a street art set design was devised to give form and substance to what emerged in this co-creation project. Interaction between teachers and students was the *leitmotiv* of this workshop.

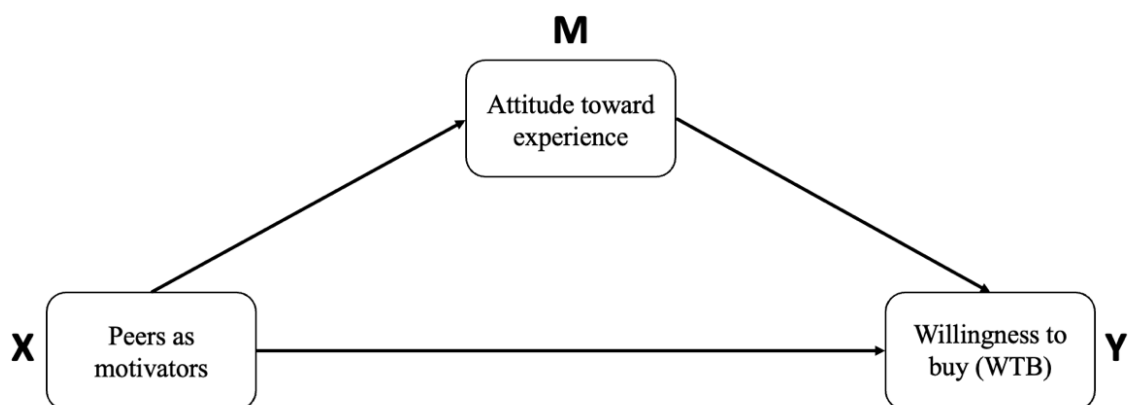
Moving to the analytical part, the research question can be formulated as:

Is the relation between students' attitude toward professor and willingness to buy opera tickets mediated by attitude toward the experience of co-creation? And, is the relation between peers as motivators and willingness to buy mediated by attitude toward the experience of co-creation?

The thesis is based on two conceptual models, namely **Model A** and **Model B**. In the Model A the mediation of *attitude toward experience* on *students' attitude toward professor* and *willingness to buy* has been carried out. On the other hand, in Model B the mediation of *Attitude toward the experience* on *Peers as motivators* and *willingness to buy* has been carried out.



Model A



Model B

The objective of the thesis is to demonstrate that individuals can be influenced depending on the context they are in and the people they relate to, in particular, the context being the one of co-creation and people surrounding them refer to teachers and peers.

The hypothesis that the thesis wants to confirm are:

H1_A: Positive attitude toward the professor has a positive influence on WTB

H2_A: Attitude toward the experience of co-creation mediates the relationship between student attitude toward professor and WTB.

H3_A: Positive attitude toward experience has a positive influence on Willingness to buy

H1_B: Peers support has a positive influence on WTB

H2_B: Attitude toward the experience of co-creation mediates the relationship between peers' support and WTB

H3_B: Positive attitude toward experience has a positive influence on Willingness to buy

The total number of respondents has been of 71 respondents, composed of both men and women with average age 29.19, all participating to the project of Teatro di San Carlo.

The respondents were given an online structured questionnaire delivered in Italian by email sent from the Theatre Production. Since the tender is a **pilot-project**, the sample has been *ad hoc* for answering the research question as the Theater's aim is to bring Millennials and Generation Z to theatre in a "vicariously way" by making youth live the backstage of an opera and by make them being the main characters of the same.

The statistic software SPSS was used to analyze the answers of the Qualtrics survey.

First thing has been to carry out an explorative factor analysis to validate the items of the scales used for each variable. For the factor analysis the Varimax was used as rotation technique was performed.

The reliability test of the scales was performed, Cronbach alpha scale values were higher than 0.6 (minimum reliability value) confirming that all the scales were reliable.

The scales decreed the sample as adequate as highlighted by the KMO test.

In regard to **Model A**, a regression analysis using the SPSS extension, Process macro MODEL 4 developed by Andrew F. Hayes, was used.

Same *iter* has been followed for the second conceptual model, **Model B**. The extension of the SPSS regression analysis has been used which is Process macro MODEL 4 by Andrew F. Hayes.

In relation to H1_A, regarding the total effect between the first independent variable (IV1; *Attitude toward Professor*) and the dependent variable (DV; *WTB*), it was possible to demonstrate the positive and significant effect of X1 on Y. Therefore, H1_A has been accepted.

Taking into account the indirect effect, from the SPSS output, it was not possible to demonstrate the positive and significant effect. Therefore, *attitude toward experience* does not seem to mediate the relationship between that X1 and Y, not confirming H2_A.

Moving on to the relation between M and Y, through the analysis of the SPSS output it was possible to verify the positive and significant effect that M has on Y, accepting H3_A.

In relation to H1_B, regarding the total effect between the first independent variable (IV2; *Peers as motivators*) and the dependent variable (DV; *WTB*), it was possible to demonstrate the positive and significant effect of X2 on Y. Therefore, H1_B has been accepted.

Taking into account the indirect effect, from the SPSS output, it was not possible to demonstrate the positive and significant effect. Therefore, *attitude toward experience* does not seem to mediate the relationship between that X2 and Y, not confirming H2_B.

Finally, the relation between M and Y, through the analysis of the SPSS output it was possible to verify the positive and significant effect that M has on Y, accepting H3_B.

Chapter 4: Discussion and conclusion

TRA model by Ajzen and Fishbein's (1977), argues that attitude plays an important role in predicting behaviors. In the current study, attitude is interpreted both as *Attitude toward the experience of co-creation* and *students' attitude toward the professor*.

In particular, the *attitude toward experience*, Model A, was not confirmed as being the mediator among the relationship between *Attitude toward the professor* and *Willingness to buy*, and in Model B, between *Peers as motivators* and *Willingness to buy*.

However, the study fill gaps in the literature in terms of context in which variables have been used. Limited academic articles and scholarly papers in the previous literature have studied and analyzed theoretical models based on co-creation, which, however, did not apply it in the context of an Opera House. In fact, the variables taken into consideration for the formulation of both conceptual models, turned out to be a novelty within the literature as they offer interesting insights for expanding the study of the topic of co-creation applied to non-conventional settings.

Ajzen (1997) generically suggests that attitude is a predictor of behavior. However, no previous literature has analyzed these variables nor they have analyzed variables in the experience of co-creation.

McCarthy (2001) suggests that highly educated people are more likely to be exposed to arts participation suggesting that social factors as influence of friends and relatives are also important to consider, however, they have not been studied in a context specific as the case at hand.

The purpose of the paper is to provide insights for Marketing department of Opera Houses by deepening their understanding of youth tastes and preferences. As generational turnovers are happening more frequent than ever, opera houses will soon find themselves without an audience. Having, therefore, confirmed that there is a way through which young people are able to become passionate about opera and theater, it is therefore inferred that the latter is not so distant from their tastes and that through projects of this kind they are stimulated and intrigued by the world of opera. It is in the hands of the San Carlo Theater, now, to manage not to lose this slice of the market, albeit small, after finishing the co-creation project, indeed, be able to expand it.

Assuming a managerial perspective, the user is first struck at the level of brand awareness, passing by the phase of interest and consideration which can lead to conversion and, so, buying the ticket. A bond is created between the individual and the theatre leading to brand loyalty and brand advocacy by using the most powerful traditional method which is Word of Mouth.

From the analysis, the mediation does not seem to be supported. As a matter of fact, this result can be caused by the exiguity of the sample which could serve as a starting point for future research. Developing a survey similar to the one analyzed but investigating the perceived quality of the experience created may be a starting point for future research.

Future research could investigate the impact and attitude of the experience on Word of Mouth or willingness to pay.

Future research could, again, use the same model but for contexts different than the Lyric Theater such as museums, exhibitions, and drama theaters.

Moreover, future studies could use a method different from the quantitative one as focus groups or in-depth interviews to grasp non-verbal communication of the participants, or an innovative method could be used as the one of neuromarketing.

The study could be extended to other Italian Opera Houses whether the project of co-creation is made. Moreover, future research could examine the future behavior of people of sample of the study at hand.

In conclusion, the research showed that on average, users who enjoyed the co-creation activity, expressed a greater propensity to purchase the Theatre ticket, moreover, it was highlighted that attitude toward the professor influences attitude toward experience, and social influences as peers and professor impact both willingness to buy and attitude toward the experience.

Appendix 1: survey

Caro partecipante,
benvenuto e grazie per essere qui e prendere parte a questo studio!

Mi chiamo Denise Morelli e sono una studentessa del secondo anno magistrale in Marketing alla Luiss Guido Carli, e per la mia tesi di laurea sto svolgendo questo breve questionario che, assicuro, non durerà più di **5 minuti**!

Ricorda che non ci sono risposte giuste o sbagliate, ciò che conta è solo la **tua opinione** e il tuo pensiero!

I dati collezionati saranno trattati **confidenzialmente** e saranno **anonimi**.

Grazie mille per la tua partecipazione!

Il mio studio cerca di analizzare come il progetto di **co-creazione**, al momento da te svolto attraverso la creazione e seguente messinscena dell'opera “*Cavalleria Vesuviana*” (ispirata all’opera “*Cavalleria Rusticana*” di Pietro Mascagni), influisce sulla tua partecipazione al teatro e all'opera.

Iniziamo subito!

Normalmente assisti a spettacoli teatrali? (prosa, musical, opera lirica,...)

☐ Si (1)

☐ No (2)

Display This Question:

If Normalmente assisti a spettacoli teatrali? (prosa, musical, opera lirica,...) = Si

Quante volte durante l'anno vai a teatro?

- ☐ Tra 1 e 2 volte all'anno (1)
 - ☐ Tra 3 e 5 volte all'anno (2)
 - ☐ Più di 5 volte all'anno (3)
 - ☐ Mai (4)
-

Display This Question:

If Normalmente assisti a spettacoli teatrali? (prosa, musical, opera lirica,...) = Si

Quante volte durante l'anno frequenti un teatro d'opera? (es. Teatro di San Carlo)

- ☐ Tra 1 e 2 volte all'anno (1)
 - ☐ Tra 3 e 5 volte all'anno (2)
 - ☐ Più di 5 volte all'anno (3)
 - ☐ Mai (4)
-

Parliamo ora del laboratorio di "Cavalleria Vesuviana" che stai svolgendo presso i Laboratori Artistici del Teatro di San Carlo

Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti:

	Fortemente in disaccordo (1)	Non sono d'accordo (2)	Né disaccordo né in accordo (3)	Sono d'accordo (4)	Fortemente d'accordo (5)
L'insegnante è gradevole quando insegna (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
L'insegnante ha un buon approccio con gli studenti (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
L'insegnante dimostra un gran rispetto nei confronti degli studenti (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mi sento motivato/a ad imparare dall'insegnante (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
L'insegnante è disposto/a ad aiutarmi quando chiedo supporto (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
L'insegnante tratta tutti gli studenti in ugual modo (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Per favore, indica in che misura da 1 (Fortemente in disaccordo) a 4 (Fortemente d'accordo) sei d'accordo con le seguenti affermazioni:

	Fortemente in disaccordo (1)	Non sono d'accordo (2)	Sono d'accordo (3)	Fortemente d'accordo (4)
È più facile dare il meglio di me quando vedo il supporto da parte dei miei amici/colleghi (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quando i miei amici/colleghi imparano, anche io sono più motivato/a ad imparare (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nel progetto cerco di mettere lo stesso impegno che mettono i miei amici/colleghi (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Io e i miei amici/colleghi ci motiviamo a vicenda per raggiungere il massimo risultato ai fini della performance (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Qual è il tuo giudizio riguardo l'**esperienza di co-creazione** che stai svolgendo con il progetto di *Cavalleria Vesuviana*?

	1 (1)	2 (2)	3 (3)	4 (4)	5 (5)	6 (6)	7 (7)	
Negativa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Positiva
Non mi è piaciuta	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Mi è piaciuta
Brutta	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Bella
Sfavorevole	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Favorevole

Parliamo ora delle tue **intentioni future** di frequentare e **comprare un biglietto** per assistere ad un'opera al Teatro di San Carlo dopo la tua esperienza di co-creazione e messinscena della *Cavalleria Vesuviana*.

Con quale probabilità acquisterai un biglietto per assistere ad un'opera/balletto del Teatro di San Carlo?

- ☐ Estremamente probabile (1)
- ☐ Moderatamente probabile (2)
- ☐ Poco probabile (3)
- ☐ Né probabile né improbabile (4)
- ☐ Poco improbabile (5)
- ☐ Moderatamente improbabile (6)
- ☐ Estremamente improbabile (7)

Quanto propenso sei a comprare un biglietto per assistere ad un'opera/balletto del Teatro di San Carlo?

- ☐ Fortemente non propenso (1)
 - ☐ Moderatamente non propenso (2)
 - ☐ Poco non propenso (3)
 - ☐ Né propenso né non propenso (4)
 - ☐ Poco propenso (5)
 - ☐ Moderatamente propenso (6)
 - ☐ Fortemente propenso (7)
-

Quanto disposto sei a comprare un biglietto per assistere ad un'opera/balletto del Teatro di San Carlo?

- ☐ Fortemente non disposto (1)
- ☐ Moderatamente non disposto (2)
- ☐ Poco non disposto (3)
- ☐ Né disposto né non disposto (4)
- ☐ Poco disposto (5)
- ☐ Moderatamente disposto (6)
- ☐ Fortemente disposto (7)

Per favore, indica il tuo sesso

- ☐ M (1)
 - ☐ F (2)
-

Per favore, indica la tua età

Appendix: SPSS Output

Factors analysis and reliability test: first independent variable (IV1)

Test di KMO e Bartlett		
Misura di Kaiser-Meyer-Olkin di adeguatezza del campionamento.		,911
Test della sfericità di Bartlett	Appross. Chi-quadrato	620,739
	gl	15
	Sign.	<,001

Statistiche di affidabilità		
Alpha di Cronbach	Alpha di Cronbach basata su elementi standardizzati	N. di elementi
,968	,970	6

Comunalità		
	Iniziale	Estrazione
Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti: - L'insegnante è gradevole quando insegna	1,000	,929
Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti: - L'insegnante ha un buon approccio con gli studenti	1,000	,930
Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti: - L'insegnante dimostra un gran rispetto nei confronti degli studenti	1,000	,938
Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti: - Mi sento motivato/a ad imparare dall'insegnante	1,000	,836
Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti: - L'insegnante è disposto/a ad aiutarmi quando chiedo supporto	1,000	,909
Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti: - L'insegnante tratta tutti gli studenti in ugual modo	1,000	,699

Metodo di estrazione: Analisi dei componenti principali.

Matrice dei componenti ^a	
	Componente 1
Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti: - L'insegnante è gradevole quando insegna	,964
Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti: - L'insegnante ha un buon approccio con gli studenti	,964
Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti: - L'insegnante dimostra un gran rispetto nei confronti degli studenti	,968
Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti: - Mi sento motivato/a ad imparare dall'insegnante	,914
Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti: - L'insegnante è disposto/a ad aiutarmi quando chiedo supporto	,953
Per favore, indica le tue preferenze da 1 (fortemente in disaccordo) a 5 (fortemente d'accordo) riguardanti le ore di laboratorio svolte con i docenti: - L'insegnante tratta tutti gli studenti in ugual modo	,836

Metodo di estrazione: Analisi dei componenti principali.

a. 1 componenti estratti.

Varianza totale spiegata

Componente	Totale	Autovalori iniziali		Totale	Caricamenti somme dei quadrati di estrazione	
		% di varianza	% cumulativa		% di varianza	% cumulativa
1	5,241	87,353	87,353	5,241	87,353	87,353
2	,378	6,301	93,654			
3	,169	2,824	96,478			
4	,106	1,771	98,249			
5	,059	,984	99,233			
6	,046	,767	100,000			

Metodo di estrazione: Analisi dei componenti principali.

Factors analysis and reliability test: second independent variable (IV1)

Test di KMO e Bartlett

Misura di Kaiser-Meyer-Olkin di adeguatezza del campionamento.		,803
Test della sfericità di Bartlett	Appross. Chi-quadrato	212,481
	gl	6
	Sign.	<,001

Statistiche di affidabilità

Alpha di Cronbach	Alpha di Cronbach basata su elementi standardizzati	N. di elementi
,911	,912	4

Comunalità

	Iniziale	Estrazione
Per favore, indica in che misura da 1 (Fortemente in disaccordo) a 4 (Fortemente d'accordo) sei d'accordo con le seguenti affermazioni: – È più facile dare il meglio di me quando vedo il supporto da parte dei miei amici/colleghi	1,000	,735
Per favore, indica in che misura da 1 (Fortemente in disaccordo) a 4 (Fortemente d'accordo) sei d'accordo con le seguenti affermazioni: – Quando i miei amici/colleghi imparano, anche io sono più motivato/a ad imparare	1,000	,896
Per favore, indica in che misura da 1 (Fortemente in disaccordo) a 4 (Fortemente d'accordo) sei d'accordo con le seguenti affermazioni: – Nel progetto cerco di mettere lo stesso impegno che mettono i miei amici/colleghi	1,000	,861
Per favore, indica in che misura da 1 (Fortemente in disaccordo) a 4 (Fortemente d'accordo) sei d'accordo con le seguenti affermazioni: – Io e i miei amici/colleghi ci motiviamo a vicenda per raggiungere il massimo risultato ai fini della performance	1,000	,686

Metodo di estrazione: Analisi dei componenti principali.

Matrice dei componenti^a

Componente 1	
Per favore, indica in che misura da 1 (Fortemente in disaccordo) a 4 (Fortemente d'accordo) sei d'accordo con le seguenti affermazioni: – È più facile dare il meglio di me quando vedo il supporto da parte dei miei amici/colleghi	,857
Per favore, indica in che misura da 1 (Fortemente in disaccordo) a 4 (Fortemente d'accordo) sei d'accordo con le seguenti affermazioni: – Quando i miei amici/colleghi imparano, anche io sono più motivato/a ad imparare	,946
Per favore, indica in che misura da 1 (Fortemente in disaccordo) a 4 (Fortemente d'accordo) sei d'accordo con le seguenti affermazioni: – Nel progetto cerco di mettere lo stesso impegno che mettono i miei amici/colleghi	,928
Per favore, indica in che misura da 1 (Fortemente in disaccordo) a 4 (Fortemente d'accordo) sei d'accordo con le seguenti affermazioni: – Io e i miei amici/colleghi ci motiviamo a vicenda per raggiungere il massimo risultato ai fini della performance	,828
Metodo di estrazione: Analisi dei componenti principali. a. 1 componenti estratti.	

Varianza totale spiegata

Componente	Totale	Autovalori iniziali		Caricamenti somme dei quadrati di estrazione		
		% di varianza	% cumulativa	Totale	% di varianza	% cumulativa
1	3,177	79,423	79,423	3,177	79,423	79,423
2	,479	11,974	91,397			
3	,203	5,068	96,465			
4	,141	3,535	100,000			

Metodo di estrazione: Analisi dei componenti principali.

Factors analysis and reliability test: mediator (MED)

Test di KMO e Bartlett			
Misura di Kaiser-Meyer-Olkin di adeguatezza del campionamento.			,880
Test della sfericità di Bartlett	Appross. Chi-quadrato	458,411	
	gl	6	
	Sign.	<,001	

Statistiche di affidabilità

Alpha di Cronbach	Alpha di Cronbach basata su elementi standardizzati	N. di elementi
,976	,980	4

Comunalità

	Iniziale	Estrazione
Qual è il tuo giudizio riguardo l'esperienza di co-creazione che stai svolgendo con il progetto di Cavalleria Vesuviana? – Negativa: Positiva	1,000	,908
Qual è il tuo giudizio riguardo l'esperienza di co-creazione che stai svolgendo con il progetto di Cavalleria Vesuviana? – Non mi è piaciuta:Mi è piaciuta	1,000	,967
Qual è il tuo giudizio riguardo l'esperienza di co-creazione che stai svolgendo con il progetto di Cavalleria Vesuviana? – Brutta: Bella	1,000	,950
Qual è il tuo giudizio riguardo l'esperienza di co-creazione che stai svolgendo con il progetto di Cavalleria Vesuviana? – Sfavorevole:Favorevole	1,000	,950

Metodo di estrazione: Analisi dei componenti principali.

Matrice dei componenti^a

	Componente 1
Qual è il tuo giudizio riguardo l'esperienza di co-creazione che stai svolgendo con il progetto di Cavalleria Vesuviana? – Negativa: Positiva	,953
Qual è il tuo giudizio riguardo l'esperienza di co-creazione che stai svolgendo con il progetto di Cavalleria Vesuviana? – Non mi è piaciuta:Mi è piaciuta	,983
Qual è il tuo giudizio riguardo l'esperienza di co-creazione che stai svolgendo con il progetto di Cavalleria Vesuviana? – Brutta: Bella	,975
Qual è il tuo giudizio riguardo l'esperienza di co-creazione che stai svolgendo con il progetto di Cavalleria Vesuviana? – Sfavorevole:Favorevole	,975

Metodo di estrazione: Analisi dei componenti principali.

a. 1 componenti estratti.

Varianza totale spiegata

Componente	Totale	Autovalori iniziali		Caricamenti somme dei quadrati di estrazione		
		% di varianza	% cumulativa	Totale	% di varianza	% cumulativa
1	3,776	94,389	94,389	3,776	94,389	94,389
2	,123	3,068	97,456			
3	,060	1,496	98,952			
4	,042	1,048	100,000			

Metodo di estrazione: Analisi dei componenti principali.

Factors analysis and reliability test: dependent variable (DV)

Test di KMO e Bartlett

Misura di Kaiser-Meyer-Olkin di adeguatezza del campionamento.		,772
Test della sfericità di Bartlett	Appross. Chi-quadrato	248,767
	gl	3
	Sign.	<,001

Statistiche di affidabilità

Alpha di Cronbach	Alpha di Cronbach basata su elementi standardizzati	N. di elementi
,964	,965	3

Comunalità

	Iniziale	Estrazione
Con quale probabilità acquisterai un biglietto per assistere ad un'opera/balletto del Teatro di San Carlo?	1,000	,923
Quanto propenso sei a comprare un biglietto per assistere ad un'opera/balletto del Teatro di San Carlo?	1,000	,929
Quanto disposto sei a comprare un biglietto per assistere ad un'opera/balletto del Teatro di San Carlo?	1,000	,949

Metodo di estrazione: Analisi dei componenti principali.

Matrice dei componenti^a

	Componente 1
Con quale probabilità acquisterai un biglietto per assistere ad un'opera/balletto del Teatro di San Carlo?	,961
Quanto propenso sei a comprare un biglietto per assistere ad un'opera/balletto del Teatro di San Carlo?	,964
Quanto disposto sei a comprare un biglietto per assistere ad un'opera/balletto del Teatro di San Carlo?	,974

Metodo di estrazione: Analisi dei componenti principali.

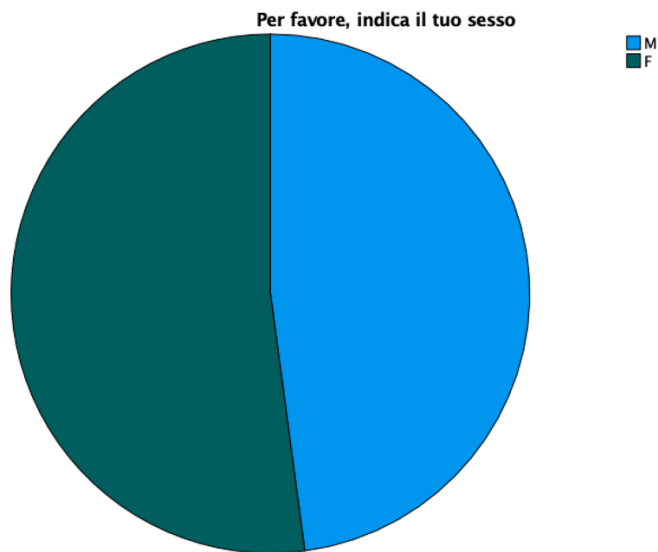
a. 1 componenti estratti.

Varianza totale spiegata

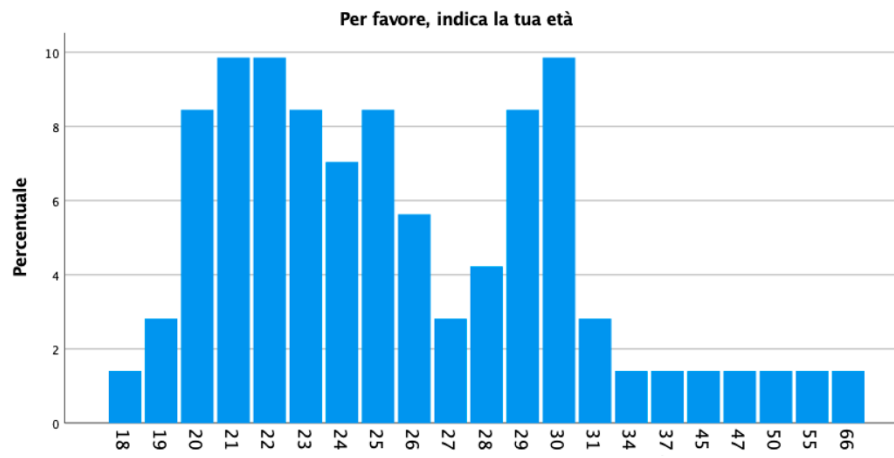
Componente	Totale	Autovalori iniziali		Caricamenti somme dei quadrati di estrazione		
		% di varianza	% cumulativa	Totale	% di varianza	% cumulativa
1	2,802	93,396	93,396	2,802	93,396	93,396
2	,122	4,070	97,466			
3	,076	2,534	100,000			

Metodo di estrazione: Analisi dei componenti principali.

Descriptive statistics: gender



Descriptive statistics: age



Process Model 4: Theoretical framework A

Model : 4
Y : DV
X : IV1
M : MED

Sample
Size: 71

OUTCOME VARIABLE:
MED

Model Summary							
	R	R-sq	MSE	F	df1	df2	p
	,6279	,3943	,7092	44,9180	1,0000	69,0000	,0000

Model							
	coeff	se	t	p	LLCI	ULCI	
constant	2,3943	,6259	3,8255	,0003	1,1457	3,6429	
IV1	,8878	,1325	6,7021	,0000	,6235	1,1520	

Standardized coefficients
coeff
IV1 ,6279

OUTCOME VARIABLE:
DV

Model Summary							
	R	R-sq	MSE	F	df1	df2	p
	,5637	,3177	1,1174	15,8322	2,0000	68,0000	,0000

Model							
	coeff	se	t	p	LLCI	ULCI	
constant	1,6015	,8650	1,8515	,0684	-,1245	3,3275	
IV1	,2796	,2137	1,3086	,1951	-,1468	,7059	
MED	,5195	,1511	3,4376	,0010	,2179	,8210	

Standardized coefficients
coeff
IV1 ,1684
MED ,4424

***** TOTAL, DIRECT, AND INDIRECT EFFECTS OF X ON Y *****

Total effect of X on Y							
	Effect	se	t	p	LLCI	ULCI	c_cs
	,7408	,1788	4,1421	,0001	,3840	1,0975	,4463

Direct effect of X on Y							
	Effect	se	t	p	LLCI	ULCI	c'_cs
	,2796	,2137	1,3086	,1951	-,1468	,7059	,1684

Indirect effect(s) of X on Y:				
	Effect	BootSE	BootLLCI	BootULCI
MED	,4612	,3824	-,3848	1,2990

Completely standardized indirect effect(s) of X on Y:				
	Effect	BootSE	BootLLCI	BootULCI
MED	,2778	,1915	-,1824	,6207

***** ANALYSIS NOTES AND ERRORS *****

Level of confidence for all confidence intervals in output:
95,0000

Number of bootstrap samples for percentile bootstrap confidence intervals:
5000

Linear Regression Step 1 Baron and Kenny: IV1 on DV

Riepilogo del modello

Modello	R	R-quadrato	R-quadrato adattato	Errore std. della stima
1	,446 ^a	,199	,188	1,13693

a. Predittori: (costante), X1

ANOVA^a

Modello		Somma dei quadrati	gl	Media quadratica	F	Sign.
1	Regressione	22,178	1	22,178	17,157	<,001 ^b
	Residuo	89,190	69	1,293		
	Totale	111,368	70			

a. Variabile dipendente: DV1

b. Predittori: (costante), X1

Coefficienti^a

Modello		B	Coefficienti non standardizzati Errore standard	Coefficienti standardizzati Beta	t	Sign.
1	(Costante)	2,845	,845		3,367	,001
	X1	,741	,179	,446	4,142	<,001

a. Variabile dipendente: DV1

Linear Regression Step 2 Baron and Kenny: IV1 on MED

Riepilogo del modello

Modello	R	R-quadrato	R-quadrato adattato	Errore std. della stima
1	,628 ^a	,394	,386	,84212

a. Predittori: (costante), X1

ANOVA^a

Modello		Somma dei quadrati	gl	Media quadratica	F	Sign.
1	Regressione	31,854	1	31,854	44,918	<,001 ^b
	Residuo	48,933	69	,709		
	Totale	80,787	70			

a. Variabile dipendente: M1

b. Predittori: (costante), X1

Coefficienti^a

Modello		B	Coefficienti non standardizzati Errore standard	Coefficienti standardizzati Beta	t	Sign.
1	(Costante)	2,394	,626		3,825	<,001
	X1	,888	,132	,628	6,702	<,001

a. Variabile dipendente: M1

Linear Regression Step 3 Baron and Kenny: Main effect of MED on DV when we control for IV1

Variabili immesse/rimosse^a

Modello	Variabili immesse	Variabili rimosse	Metodo
1	M1, X1 ^b	.	Inserisci

a. Variabile dipendente: DV1

b. Sono state immesse tutte le variabili richieste.

Riepilogo del modello

Modello	R	R-quadrato	R-quadrato adattato	Errore std. della stima
1	,564 ^a	,318	,298	1,05708

a. Predittori: (costante), M1, X1

ANOVA^a

Modello		Somma dei quadrati	gl	Media quadratica	F	Sign.
1	Regressione	35,383	2	17,691	15,832	<,001 ^b
	Residuo	75,985	68	1,117		
	Totale	111,368	70			

a. Variabile dipendente: DV1

b. Predittori: (costante), M1, X1

Coefficienti^a

Modello		Coefficienti non standardizzati		Coefficienti standardizzati	t	Sign.
		B	Errore standard	Beta		
1	(Costante)	1,602	,865		1,852	,068
	X1	,280	,214	,168	1,309	,195
	M1	,519	,151	,442	3,438	,001

a. Variabile dipendente: DV1

Linear Regression Step 4 Baron and Kenny: main effect of IV1 on DV when we control for MED

Coefficienti^a

Modello		Coefficienti non standardizzati		Coefficienti standardizzati	t	Sign.
		B	Errore standard	Beta		
1	(Costante)	1,602	,865		1,852	,068
	X1	,280	,214	,168	1,309	,195
	M1	,519	,151	,442	3,438	,001

a. Variabile dipendente: DV1

Coefficienti^a

Modello		Coefficienti non standardizzati		Coefficienti standardizzati	t	Sign.
		B	Errore standard	Beta		
1	(Costante)	2,845	,845		3,367	,001
	X1	,741	,179	,446	4,142	<,001

a. Variabile dipendente: DV1

Process Model 4: Theoretical framework B

Model : 4
Y : DV
X : IV2
M : MED

Sample
Size: 71

OUTCOME VARIABLE:
MED

Model Summary						
	R	R-sq	MSE	F	df1	df2
	,5277	,2784	,8448	26,6241	1,0000	69,0000

Model						
	coeff	se	t	p	LLCI	ULCI
constant	3,4187	,6138	5,5699	,0000	2,1942	4,6431
IV2	,8842	,1714	5,1599	,0000	,5424	1,2261

Standardized coefficients

	coeff
IV2	,5277

OUTCOME VARIABLE:
DV

Model Summary						
	R	R-sq	MSE	F	df1	df2
	,6169	,3805	1,0145	20,8865	2,0000	68,0000

Model						
	coeff	se	t	p	LLCI	ULCI
constant	1,1330	,8098	1,3992	,1663	-,4829	2,7490
IV2	,6552	,2211	2,9636	,0042	,2140	1,0963
MED	,4374	,1319	3,3152	,0015	,1741	,7006

Standardized coefficients

	coeff
IV2	,3330
MED	,3725

***** TOTAL EFFECT MODEL *****

OUTCOME VARIABLE:
DV

Model Summary						
	R	R-sq	MSE	F	df1	df2
	,5295	,2804	1,1614	26,8889	1,0000	69,0000

Model						
	coeff	se	t	p	LLCI	ULCI
constant	2,6282	,7196	3,6521	,0005	1,1926	4,0639
IV2	1,0419	,2009	5,1855	,0000	,6410	1,4427

Standardized coefficients

	coeff
IV2	,5295

***** TOTAL, DIRECT, AND INDIRECT EFFECTS OF X ON Y *****

Total effect of X on Y

Effect	se	t	p	LLCI	ULCI	c_cs
1,0419	,2009	5,1855	,0000	,6410	1,4427	,5295

Direct effect of X on Y

Effect	se	t	p	LLCI	ULCI	c'_cs
,6552	,2211	2,9636	,0042	,2140	1,0963	,3330

Indirect effect(s) of X on Y:

Effect	BootSE	BootLLCI	BootULCI
MED	,3867	,2242	-,0365

Completely standardized indirect effect(s) of X on Y:

Effect	BootSE	BootLLCI	BootULCI
MED	,1966	,1099	-,0167

***** ANALYSIS NOTES AND ERRORS *****

Level of confidence for all confidence intervals in output:
95,0000

Number of bootstrap samples for percentile bootstrap confidence intervals:
5000

Linear Regression Step 1 Baron and Kenny: IV2 on DV

Riepilogo del modello

Modello	R	R-quadrato	R-quadrato adattato	Errore std. della stima
1	,530 ^a	,280	,270	1,07769

a. Predittori: (costante), X2

ANOVA^a

Modello		Somma dei quadrati	gl	Media quadratica	F	Sign.
1	Regressione	31,229	1	31,229	26,889	<,001 ^b
	Residuo	80,138	69	1,161		
	Totale	111,368	70			

a. Variabile dipendente: DV1

b. Predittori: (costante), X2

Coefficienti^a

Modello		B	Coefficienti non standardizzati Errore standard	Coefficienti standardizzati Beta	t	Sign.
1	(Costante)	2,628	,720		3,652	<,001
	X2	1,042	,201	,530	5,185	<,001

a. Variabile dipendente: DV1

Linear Regression Step 2 Baron and Kenny: IV2 on MED

Riepilogo del modello

Modello	R	R-quadrato	R-quadrato adattato	Errore std. della stima
1	,528 ^a	,278	,268	,91915

a. Predittori: (costante), IV2

ANOVA^a

Modello		Somma dei quadrati	gl	Media quadratica	F	Sign.
1	Regressione	22,493	1	22,493	26,624	<,001 ^b
	Residuo	58,294	69	,845		
	Totale	80,787	70			

a. Variabile dipendente: MED

b. Predittori: (costante), IV2

Coefficienti^a

Modello		B	Coefficienti non standardizzati Errore standard	Coefficienti standardizzati Beta	t	Sign.
1	(Costante)	3,419	,614		5,570	<,001
	IV2	,884	,171	,528	5,160	<,001

a. Variabile dipendente: MED

Linear Regression Step 3 Baron and Kenny: Main effect of MED on DV when we control for IV2

Variabili immesse/rimosse^a

Modello	Variabili immesse	Variabili rimosse	Metodo
1	MED, IV2 ^b	.	Inserisci

a. Variabile dipendente: DV

b. Sono state immesse tutte le variabili richieste.

Riepilogo del modello

Modello	R	R-quadrato	R-quadrato adattato	Errore std. della stima
1	,617 ^a	,381	,362	1,00724

a. Predittori: (costante), MED, IV2

ANOVA^a

Modello		Somma dei quadrati	gl	Media quadratica	F	Sign.
1	Regressione	42,380	2	21,190	20,886	<,001 ^b
	Residuo	68,988	68	1,015		
	Totale	111,368	70			

a. Variabile dipendente: DV

b. Predittori: (costante), MED, IV2

Coefficienti^a

Modello		Coefficienti non standardizzati	Errore standard	Coefficienti standardizzati	t	Sign.
1	(Costante)	1,133	,810		1,399	,166
	IV2	,655	,221	,333	2,964	,004
	MED	,437	,132	,372	3,315	,001

a. Variabile dipendente: DV

Linear Regression Step 4 Baron and Kenny: main effect of IV2 on DV when we control for MED

Coefficienti^a

Modello		Coefficienti non standardizzati	Errore standard	Coefficienti standardizzati	t	Sign.
1	(Costante)	1,133	,810		1,399	,166
	IV2	,655	,221	,333	2,964	,004
	MED	,437	,132	,372	3,315	,001

a. Variabile dipendente: DV

Coefficienti^a

Modello		Coefficienti non standardizzati	Errore standard	Coefficienti standardizzati	t	Sign.
1	(Costante)	2,628	,720		3,652	<,001
	X2	1,042	,201	,530	5,185	<,001

a. Variabile dipendente: DV1

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