

DETAILED BUSINESS AND MARKETING PLANS FOR BLOCKCHAIN-BASED LOYALTY AND AUDIENCE ENGAGEMENT PROGRAMS FOR CULTURAL INSTITUTIONS.

Overview

Despite the recent boom in digital arts(NFTs), art galleries, museums, and cultural institutions as a whole have seen a decline in the number of visitors and patrons they attract in recent years .

In contrast to the industry-shifting developments that have been accumulating over the past few years and forced established galleries to evolve or perish, the conditions in 2018 are status quo for cultural Institutes.

This may indicate that people are smarter about purchasing art, more confident in their own aesthetic judgment, and more interested in choosing their own winners rather than mass-produced studio sameness by greater names.

If cultural institutions are to change this and thus grow patrons while also attracting new ones A completely new perspective is required and adopted, and the steps outlined In this business plan need to be implemented.

MARKET SURVEY

Institutions with a recognized mission to preserve, interpret, and disseminate knowledge related to the arts, sciences, and environment are considered cultural institutions. They also support initiatives aimed at educating and

informing the public about related facets of culture, history, science, and the environment.

Along with decades of varied technologies, art and culture have experienced significant revolutions over the years. This indicates that as technology advances, art and culture are being steered to better fit the societal atmosphere. The founding of the Seattle NFT Museum is one of these developments

The Challenges That Come with NFT Art

1. Comparing the cost of art with the work itself

As they both cry to the collectors, art prices and art are in a constant battle. Thus, the financial viability of art takes precedence over the emotion that drives an artist's distinctive work.

2. Lack of authenticity of art and art creators

In this case, relating to NFT, artists or creators may find it hard to truly express their emotions in their artwork. Since the art that brings in cash is the best art. While a painting created by an artist for their fans may be neglected.

3. Digital artist vs. traditional artist

NFT is known for its major focus on digital art; however, it is important to also note the existence of the traditional artists who are not well educated in NFT. In light of this, there have been various questions such as “do the

traditional artists need or have to key into the NFT digital art space?” Perhaps yes — Perhaps no.

ACTION PLAN

1.NFT marketplaces and investment platforms

Creation of markets and investment platforms so that supporters can purchase NFTs and invest in the arts knowing that their money is being put to good use.

2.Virtual occasions (metaverse):

Hosting metaverse art exhibitions, cultural events, performances, and other activities that let participants from all over the world take part and have a distinctive virtual art experience.

With or without their physical equivalents, art memorabilia like NFTs can be sold at such events, providing a brand-new source of income for cultural organizations.

The viability and profitability of metaverse events have been established by well-known metaverse ventures like Travis Scoot's Astronomical Tour, Marshmello's, and Ariadne's Fortnite gigs.

As attendance tickets and merchandise were sold at the events, Travis Scoots, Marshmello, and Ariadne earned \$20 million, \$60 million, and over \$20 million, respectively.

3.Creating Clean NFTs

Creating clean NFTs with affordable gas prices ,platforms like tezos with its PoS model offer better pricing.

More patrons and producers will be drawn to NFT projects that are more affordable, creating an ecosystem where patrons and artists may connect and trade value.

FINANCIAL ANALYSIS

If we could capture the market, we would be able to outperform the market caps of the top NFTs because the art market has a market capitalization of over \$60 billion and there haven't been any notable advancements involving cultural institutions like art galleries in Web 3.

Cultural institutions will create NFT versions of their artwork, mint them, and store them on the blockchain. Sales of NFTs that represent works of art will rise as a result of the cheaper NFTs.

If a collector wants to resell their artwork, the platform might provide a section for that.

The author of the art may receive 5%, the cultural institution may keep 5%, and the collector may receive 90% of the price.

Cultural institutions may charge a fee for accepting membership in the premium class, which entitles members to benefits like reduced art prices and first access to new works of art and NFTs.

The sustainability of the art ecology will be ensured by patron education, which will also boost participation at educational performances and seminars.

SUMMARY

Online art sales and purchases will be safer and more reliable with blockchain integration.

As this will draw a lot of NFTs and cryptocurrency aficionados, blockchain integration will attract a lot of new collectors to the art market.

Because of how large the art market is, blockchain integration has the potential to add billions of dollars in value to the ledger.

The target demographics include patrons, artists, galleries, and collectors.

Through the educational parts, where users will learn how to set up a wallet and purchase NFTs, the application will be available to everyone, including those without prior blockchain understanding.

Fairness can be achieved between art galleries and collectors by,

Collectors can use art galleries to resell their works of art or NFTs, There are no chances of faking artworks when art galleries mint NFTs. The

sustainability of the art ecosystem will be ensured by patron education, which will also enhance attendance at educational performances and seminars and provide them more opportunities to sell their own works of art. What may go wrong is if the concept is not given a chance in the market as a whole.