

Communicating with Audiences: The Strategic Marketing of Music Festivals

by
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A Master's Capstone
Presented to the Arts and Administration Program
And the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Masters of Arts in Arts and Administrations

June 2010

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Approved by

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Date

Acknowledgements

I would like to extend my sincere and heartfelt appreciation to my advisor, Dr. Doug Blandy, for his advice and encouragement throughout the course of my master's program. This research would not have been possible without his guidance. I would also like to offer my profound appreciation to the faculty of the Arts and Administration program for their wisdom and encouragement and my eternal gratitude towards my classmates for their support.

My family's love has always been within me, giving me the strength to endeavor and bring my studies in this program to fruition. Additional thanks are extended to the Daegu Metropolitan City Government for according me this wonderful chance of study.

Abstract

The purpose of this study is to examine marketing strategies of classical music festivals, focusing on methods for communicating with audiences, with a view to determining effective marketing strategies for the festivals. The study incorporates a literature review, a case study, and two capstone courses. Contemporary arts marketing emphasizes facilitating communication with audiences through encouraging audience feedback on arts products through diverse channels, particularly social media. Arts administrators need to locate and address the audience segmentation, enhancing communication with audiences of all segments. The marketing strategies for music festivals should include improving music festival branding as well as developing diverse programs and engaging with the community on multiple levels.

Keywords: Music Festival, Marketing, Strategy, Audience, Trends

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Chapter 1

Research Design

Festivals are thought to influence communities in various ways through cultural development, tourism development, community integration, city-image improvement, and economic development. In order for festivals to have these beneficial results, marketing must be strategically planned and implemented through festival programs. Festivals are businesses which are closely connected to marketing, and their success depends on their marketing (Lee et al., 2008, p. 56). Integral to this marketing of festivals is the fulfillment of the purpose for the establishment of each festival and the continued production of the festival to provide entertainment for both the community and for tourists.

Any marketing plan should consider customers' needs and there are always difficulties with establishing exactly what these needs might be. Festivals with a fixed theme, such as classical music festivals or jazz festivals, often entail invisible boundaries which might limit their marketing segment to specific audiences. There is frequently a gap between customers' needs and the marketing strategies of cultural festivals due to the characteristics of cultural products (Allen et al, 2002, p. 163). Marketing for arts and cultural festivals needs to locate these gaps and plan ways to overcome them. In addition, as the patterns of social environment and how audiences spend their leisure time changes, marketing should follow and respond to these changes. Although most arts and cultural festivals endeavor to attract audiences in competition with other leisure activities and arts programs, the results often are not as

successful as festival organizers would wish. How this competitive situation affects marketing plans and the implementation of these plans should be included in the research of the marketing of music festivals.

Purpose Statement

The purpose of this capstone study is to examine the strategic marketing methods for music festivals, focusing on communicating with audiences of the contemporary era. Marketing affects all aspects of festival management, and it should therefore fit into an inclusive plan for festival management. Strategic marketing involves an integration of marketing theories, approaches, and strategies which evolves out of market research, promotion, and evaluation. This kind of marketing strategy development is necessary to achieve the objectives of music festivals which is, primarily, the pursuit of high-quality in the festivals' arts programs and services. As music festivals in Korea are competing to attract audiences, this study is to benchmark marketing strategies that can be applied to music festivals in Korea.

Methodological Paradigm

For my research, I chose to pursue an interpretive approach for the methodology paradigm. The interpretive approach "emphasizes meaningful social action, socially constructed meaning, and value relativism" (Newman, 2006, p. 87). Literally, this approach is to grasp, explain, and understand the meaning of what we research. According to Newman (2006), the characteristics of the interpretive

researcher are that they try to “develop an understanding of social life” and they “use participant observation and field research” (p. 88). My objective is to understand those aspects of social life and social action as they impact on communication with audiences through case studies of music festivals.

The Role of the Researcher

My personal bias is a belief that music festivals should endeavor to expand the customer market to provide enjoyment to many audiences. Music festivals have tended to draw fixed boundaries around a more highly-educated and high-income group. I firmly believe that music festivals have to change their approaches to audiences and communities, and appropriate marketing strategies are one way to expand audience.

Research Questions

Even successful music festivals still have room to expand their markets. With the awareness of the importance of marketing, this study will examine strategic marketing planning and implementation through both theory and approaches. For the study, the proposed main question is: What are effective marketing strategies of a music festival? The research will also seek to answer the following questions:

- How does theory inform the marketing of a music festival?
- What are possible approaches to marketing a music festival?
- What factors influence the development of marketing planning?

- How does strategic marketing affect music festivals?
- How is strategic marketing planned and executed for music festivals?
- How will marketing strategies change possible future directions?
- What elements constitute the successful implementation of marketing strategies?

Delimitations

This study will focus on marketing theories, approaches, and strategies for marketing of music festivals. The specific outcomes according to the application of the approaches and strategies will be examined with several case studies in order to determine the best practices of marketing music festivals. As capstone research, I will not delineate a specific area for the case studies, however, the type of festivals examined for the case studies are confined to classical music festivals.

Limitations

As arts programs, music festivals are closely related to communities; the marketing of festivals reflects many factors within communities. Depending on the environment and situations of the communities involved, the marketing of festivals must be varied. Therefore, it is difficult for a researcher to generalize the approaches and strategies for the marketing of music festivals.

Benefits of the Study

There are a number of music festivals in the world and more music festivals have arisen every year. Under this situation, festival organizations will benefit by having an understanding of the trends of the marketing of music festivals. The organizations should incorporate their increased understanding into the planning and implementation of music festivals, and this will allow the organizers to achieve their goals. Such efforts will help to expand the audience and will aid in the development of the community culture.

Strategy of Inquiry

In order to examine the strategic marketing of music festivals, this study will pursue a triangulation approach. This research will utilize exploratory and descriptive techniques as well as qualitative data analysis techniques. In conducting qualitative research, two data collection methods will be used for the study: a literature review and case studies.

Creswell (2009) suggests that “a literature review means locating and summarizing the studies about a topic” (p. 29). My study pinpoints marketing theories, approaches, and strategies through a comprehensive literature review. This informed the preliminary knowledge in the earliest stage of research. Creswell (2009) also states that “researchers use the scholarly literature in a study to present results of similar studies, to relate the present study to an ongoing dialogue in the literature, and to provide a framework for comparing results of a study with other studies” (p. 45).

Therefore, a literature review for this study will be integrated with the acquired data collected throughout this research.

This research will also include a review of several case studies in pursuit of best practices. In order to understand the function of marketing, it is crucial to explore the marketing plan and implementation processes of each music festival. Elsenhart (1989) defines the case study as “a research strategy which focuses on understanding the dynamics present within single settings” (p. 534). That is, case studies can provide the researcher with specific applications of marketing theories and strategies.

The case study can also aid researchers in conducting their research effectively. Vaughan (2006, as cited in Newman, 2006) states that “case studies help researchers connect the micro level, or the actions of individual people, to the macro level, or large-scale social structures and processes” (p. 41). The analysis of each case study leads from their basic premises to other related findings as the researcher proceeds. In addition to these case studies, the capstone coursework will aid in the understanding of correlations between music festivals and communities.

Research Instruments

I use document analysis and collection of visual materials as research instruments. I collected data for my study from various documents, festival materials, and course materials emerging from my capstone coursework. These materials include books, articles, reports, and Internet resources, and other possible documents. The festival materials include program books, brochures, and pamphlets from music

festivals. The festival materials exemplify the theories, strategies, and approaches of the marketing of these music festivals. The course materials from the two capstone classes provide an understanding of community-based planning of arts programs and of audiences particularly in regard to music festivals.

Capstone Coursework

I include the capstone coursework from two courses: (a) Arts & Administration 510, Public Folklore and Cultural Programming and (b) Arts & Administration 508, Community Cultural Development.

The Public Folklore and Cultural Programming course is designed to explore practice and theory pertained to arts and cultural programming in the public sector. The primary focus is the intellectual history of public folklore, especially its intersection with the field of community arts. Therefore, this course will offer understanding and knowledge of community-based music festivals.

The Community Cultural Development course is designed to explore the relationship of arts and culture to community development. This course examines settings, constituencies, philosophical approaches, methodologies, planning, and findings of arts and cultural programs. This course also examines developing practical strategies for community cultural development. Therefore, this course gives an opportunity to broaden the perspectives of music festivals, and help find marketing approaches and strategies for music festivals.

Chapter 2

Literature Review

A music festival is a kind of arts or cultural festival that usually has a theme according to genre: just as there are various music genres, there are different types of music festivals, such as classical, jazz, opera, popular, or folk. A number of music festivals are held in nations and locations across the world every year. “Unlike concerts, where individuals are generally drawn to hear and view a live performance of a specific artist, music festivals often involve a myriad of talent and may or may not follow a particular genre” (Bowen, 2005, p. 155). Music festivals can appeal with various activities such as contests, music classes, symposiums, and workshops, and may include even different art genres such as drama or dance in accordance with the theme of the festival.

The size of music festivals vary, with some targeting international audiences and others reaching only a small community. Renowned classical and opera festivals have been held mostly in Europe and North America, examples being the Salzburg Festival, the Verona Opera Festival, and Aspen Music Festival. Each genre of music appeals to a different segment of audience. According to Gibson and Connell (2005), while classical music, jazz, and opera festivals are associated with higher-educated and upper-class audiences, popular and folk music festivals are targeted to middle-class audiences (p 215).

The Impact of Music Festivals

A great deal of studies pertaining to arts festivals confirm the impact of music festivals, this includes stronger place promotion, city image improvement, tourism development, and economic development. The cultural impact of festivals is closely related to commercial tourism and is tied to the local economy and venue promotion (Grodach & Loukaitou-Sideris, 2007; Richard & Wilson, 2004). First of all, arts festivals are intimately connected to the places they are held. Famous arts festivals, such as the Edinburgh Festival, the Verona Festival, and the Salzburg Festival, incorporate the name of the city into the festival name. Prentice and Andersen (2008) state that festival tourists may have more sophisticated images of festivals if this involves place (p. 22). This familiarization with a location can lead to the improvement of the city's image.

Music festivals also contribute to the development of tourism. Numerous tourists seeking a cultural event will participate in music festivals. Felsenstein and Flesicher (2003) argue that arts festivals are used as a means to help tourism thrive across the world (p. 385). As a result of a stronger image and more tourists, the host cities and communities of arts festivals enjoy economic benefits that spread to other sectors as well. Waterman (1998) confirms that "cultural facets of festivals cannot be divorced from commercial interests of tourism, regional and local economy and place promotions" (p 262).

The Importance of the Marketing of Festivals

Marketing can be interpreted diversely. Its purpose is to satisfy the target customers' needs, not just to advertise products and sell them (Allen et al, 2002, p. 162). Gatz (1997) states that marketing is about building relationships not only with customers but also with staff, volunteers, stakeholders, and suppliers (p. 249).

Achieving the purpose of any music festival depends heavily on marketing regardless of the diverse purposes of the origin of the music festival. Thus, marketing is an integral part of the whole process of festivals and successful marketing of music festivals can bring beneficial impacts to organizations and communities. "Festivals are big business involving tremendous amounts of marketing" (Lee et al, 2008, p. 56). That is, marketing functions as a vital part of the whole process and helps music festivals achieve success, a main objective of any festival.

In order for marketing to be effective, understanding the market, the product, and audience is important. According to Hoyle (2002), a key component of marketing is market research and analysis (p. 21). Music festivals in particular involve artistic products and highly-educated audiences. Colbert (2007) asserts that "... the artistic organization must find consumers who are likely to appreciate the product" (p. 11). Strategic marketing can engage the audiences and guarantee to satisfy their needs.

Many studies on the marketing of festivals and events agree that marketing plays a major role in festival success. Although these studies suggest overall guidelines for the planning and implementation of marketing, the festivals and events focused on in such studies are not music festivals. Therefore, future research needs to explore

theories, approaches, and strategies of the marketing specifically of music festivals in order to suggest future directions.

Marketing the Arts and Culture

“Marketing is the analysis, planning, implementation, and control quality of carefully formulated programs designed to bring voluntary exchanges of values with target markets for the purpose of achieving organizational objectives” (Kotler, 1982, p. 6). Since the 1960s, marketing has become an important issue in the effort to attract larger audiences, necessary for attaining sustainable profits, while maintaining and promoting cultural resources. As lifestyles change, studies indicate that arts and cultural events encounter competition with other uses of leisure time (Colbert, 2007; Bacon, 2007). In order to be successful, arts marketing must offer more attractive benefits than other leisure activities. In addition, the environment of arts sectors has changed through technology. Bacon (2007) argues for a need for more skilled marketing for arts and cultural events due to the development of transportation and the electronic media (p. 297) as audiences can easily choose alternative locales to attend performances or entertain themselves using a variety of electronic devices.

One difficulty of marketing arts and cultural products is the necessity of understanding the nature of the arts themselves. It is hard not to ponder the intangibility of arts and the impossibility of truly conveying the central experience (Kerrigan et al, 2004, p. 187). An important aspect of promoting the arts is that marketing cannot be applied uniformly to different endeavors and products across the

board; marketing must be modified to fit the needs and specifics of particular cultural products. Hill, O'Sullivan and O'Sullivan (2003) point out that what makes arts marketing different is the special nature of the arts experiences, and the centrality of the customer in creating that experience (Intro. xii).

In the marketing of arts and cultural products, the most important thing is to carefully analyze the characteristics of the cultural products. Marketing arts and culture is considered product-centered, thus, artistic products are the most influential factor for marketing. Cultural products are complex products, because they include intangible value. Colbert (2007) describes cultural products as aesthetics, non-quantifiable, and subjective (p. 55). These values related to cultural products apply to audiences as well, as individuals and populations vary greatly according to their aesthetic appreciation. In other words, the factors which spark audience appreciation and enthusiasm can only be read subjectively and are therefore difficult to deal with in quantitative ways.

Cultural products are influenced by audiences' tastes and available time, and audiences' experiences also have a large impact on consumption (Colbert, 2007, p. 94). Cultural products also include affective factors, influencing a decision to purchase the product aside from the central product such as services. When an audience purchases cultural products, they also consider the services that they can enjoy along with these products. Bernstein (2007) finds that "classical consumers derive 'layers of value' from the concert experience, and some value gained does not always relate to what is happening on stage" (p. 56). Another characteristic of cultural products is the diversity

of markets. As arts organizations have diverse funding sources, thus they do not have only the customer market for marketing. The cultural market has a variety of players, including the consumer, festival business partners, and government and private market (Colbert, 2007, p. 60). Cultural products also entail considerable risk. In the case of performing arts, for example, there is only one premier, the performance period is fixed, and such performances usually cannot be preserved with their full impact beyond their original live format.

Accordingly, marketing arts and cultural products means taking into consideration all these characteristics of cultural products. Cultural products are complex, thus marketers should attempt a sophisticated and nuanced approach to this complex situation. As audiences pay considerable money for the value attached to cultural products, marketing should make explicit when the kind of values that audiences pursue are on offer. In marketing art and cultural products, the marketing approaches put into practice have changed over time. Bernstein (2007) explains:

The traditional marketing mind-set is a command-and-control approach that relies on selling to passive customers whose demands and perceptions can be influenced and manipulated. Marketing directors need to evolve to a connect-and-collaborate mind-set that ascertains the organization collaborates with customers to create, deliver, and share value. (p. 17).

Communication between customers and marketers has become a key issue for contemporary marketing endeavors. Bernstein (2007) asserts that the ultimate artistic experience is the communication that happens between the performers and the audience, and marketing should facilitate this communication (p. 16). Through this

kind of communication, the ultimate objective of marketing is not to attract an audience to a one-time performance but to establish and continue to build customers' loyalty. Many studies argue that methods for building customers' loyalty should focus on current audiences, because investigating and understanding the retention of the current customer is easy and costs less (Bernstein, 2007; Colbert, 2007; Kotler, 2003). Although marketers need to seek out new audiences, the marketing of art and cultural products should first take into account the improvement of the experience for existing audiences in order to build a firm and sustainable basis.

The Role of Marketing Managers

In marketing art and cultural products, the role of marketing managers is integral to strategic marketing planning, as marketing is not the mere selling of products but satisfying intangible consumers' needs. According to Chung (2002), many arts marketing studies defined a marketer as a person who can help arts consumers to choose cultural products and improve the quality of the arts experience (p. 85).

Marketing managers must be concerned with their organization's image, working to maintain a good one, as well as to build up consumer confidence in their products, thus they must have the ability to approach marketing holistically.

As the necessity of marketing is no longer questioned in arts organizations, marketing skills are now major qualifications for arts administrators. Chung (2002) states that in order to succeed, marketers need to be myth-makers; it is their responsibility to choose what fiction is to be created, what story needs to be told to get

the customer to believe their proposition (p. 86). One way marketing managers have of determining the needs of customers is to pay close attention to the issues related to art and cultural production sectors and social changes. Bernstein (2007) argues that marketing managers must continually monitor their environment and keep in touch with changing preferences of their current and potential markets (p. 16). As social media such as on the Internet has an increasing popularity among consumers, marketing managers also should increase the utilization of the Internet as a useful channel of contacting consumers. Gillin states (2009) that marketers should be early adopters of consumer-related technologies like social media, as their success depends on how easily and well they expand into these new channels (p. 4).

Marketing Trends

The marketing of art and cultural products has its basis in the improving of the understanding of customers, thus, being aware of audience participation trends in the arts is crucial. Bernstein (2007) argues that audience participation has been decreasing since the 1990s and states that the factors causing this include the difficulty to satisfy various audiences, the increasing level of education of certain populations, the rise in ticket prices, and the high rate of the expansion of technology (p. 10). All these trends can affect the retention of current audiences and the attraction of new audiences, which has changed the concept of how to deal with customers through marketing. Under these circumstances, customers in the contemporary era have become prosumers (Kotler et al, 2002, p. 36). Through these trends, businesses need

to shift from focusing on products to focusing on the customer (Bernstein, 2007, p. 18). Being a prosumer means having power to influence the nature of the products that one is likely to purchase.

In contemporary marketing, the marketing concept has shifted from a product-centered market to a customer-centered market, emphasizing the characteristics, tastes, and demographics of customers. Kotler, Jain and Maesincee (2002) concur that there are three major shifts in customer benefits: from output-based offerings to outcome-and-input-based offerings, from product performance to customer experience, and from mass-market offerings to customized market offerings (p. 58). This shift indicates that all offerings are two-way interactions, and customers are always the center of marketing insights.

As the social environment changes, marketing strategies and tactics have changed as well. Aside from a focus on the attraction of customers rather than the selling of products, marketing trends are affected by globalization and technology. Bernstein (2007) argues that audiences, accustomed to the use of technology, are able to choose products in spontaneous, accurate, better customized service ways (p. 10). Like other industries, using technology is an irreversible trend in the marketing of art and cultural products. Among trends in the development of technology, it could be argued that the Internet has had the most effect in the consumption of products. Bernstein (2007) states that the Internet changed audience habits for choosing products from package to specific programs, as the easy availability and access of the Internet allows audiences to make rapid and spontaneous choices (Intro, xi). Under

these circumstances, arts organizations have to adapt to this change in audience purchasing habits.

In addition, as social media over the Internet, blogs, Facebook, and Twitter, for example, are becoming everyday in the life of consumers, marketing strategies should consider these social media in order to interact with consumers. Gillin (2009) argues that using social media in this way “is not a fad. People don’t abandon technologies that make it easier for them to communicate” (p. 4). The popularity of the use of social media means that contemporary marketing strategies have definitely changed. While the Internet offers certain challenges to arts organization, it also gives new power to these organizations, if they are able to accommodate themselves to its use, as arts organizations can use the Internet conveniently to interact with customers and implement marketing strategies. Twitter, as Joseph Jaffe calls it, functions as “real-time word-of-mouth” (Gillin, 2009, p. 128). Social media such as Twitter can therefore substitute for one marketing method, that of buzz marketing, performed person-to-person in the past.

Kotler, Jain, and Maesincee (2002) describe the new phenomenon of the passage of power as reverse marketing (p. 43). In the past, organizations designed their products, found customers, and delivered information unilaterally. Contemporary customers, on the other hand, can participate in the initial state of production, choose information, and deliver their requests to the organizations. According to this trend, marketers can respond to reverse marketing by focusing on the customers’ four Cs: enhanced customer value, lower costs, improved convenience, and better

communication (Kotler et al, 2002, p. 45). The central concept of reverse marketing is the respect of customers' needs and desires which leads to improved consumer reaction to products. That is, contemporary marketing is focused on building long-term relationships with existing customers rather than solely attracting new customers, as was the focus in traditional marketing (Money et al, 2008, p. 28). Bernstein (2007) contends that, with the development of technology and the Internet, marketers should build e-loyalty with audiences (p. 176). In another study, Kotler (2003) describes these changes in marketing trends:

1. From make-and-sell marketing to sense-and-respond marketing
2. Focusing on customer attraction to focusing on customer retention
3. Pursuing market share to pursuing customer share
4. Marketing monologue to customer dialogue
5. Mass marketing to customized marketing
6. Owning assets to owning brand
7. Operating in the marketplace to operating in cyberspace
8. Single-channel marketing to multi-channel marketing
9. Product-centric marketing to customer-centric marketing. (p. 181).

Marketing Mix and Approach

The discipline of marketing has been inundated with theories as it has changed and adapted to the times. There are four integral P's as the marketing mix: product, place, price, and promotion. As marketing concepts transit from the product-centric to customer-centric, people can be added to the marketing mix. The four P's of the marketing mix are important in traditional marketing while the process and customer care is more important in contemporary marketing (Kerrigan et al, 2004, p. 195). The

importance of customers in marketing created Lauterborn's four C's: customer value, customer costs, convenience, and communication (Bernstein, 2007, p.89). The logic of the differences is simple; the four P's represent the seller's mind, while the four C's represent the buyer's mind. Under the provision that arts organizations should consider arts products as important, Kotler (2003) suggests that once the marketer thinks through the four C's for the targeting of customers, it becomes much easier to set the four P's (p. 109). That is, marketers should begin their marketing research and strategy formulation from the perspective of customers.

As the shift in focus moved from product to customer, the marketing approach changed as well, with Bernstein (2007) arguing, as stated above, that the traditional approach was command-and-control, but, the contemporary approach is connect-and-collaborate (p. 17). In the past, marketers did not consider customers' needs but focused only on attracting customers. The marketer could determine and lead the market regardless of customers' demands. In the contemporary situation, however, responding to customers' needs becomes the purpose of marketing, and customers actively espouse their opinions and share them with others. That is, the marketer and the customer have dual control over the market and need to collaborate.

Marketing Tools

Strategic marketing planning requires marketing tools to implement plans effectively. Colbert (2007) states that advertising, personal selling, public relations, and sales are four major tools of promotion, and the function of promotion is to

communicate a message (P. 227). Sharing messages became a key function of marketing, thus marketing tools are used to improve communications between parties. Given that marketing requires communication activities rather than just selling in the contemporary era, marketers and audiences should interact through the promotion of the product. This interaction can assist in ascertaining the needs of customers and responding to such needs. The promotion of marketing in the contemporary era is not giving information unilaterally but rather the simultaneous giving and receiving of information.

Recent studies suggest direct marketing for cultural products, in opposition to mass advertising, needs a personalized approach (Bernstein, 2007; Kotler, 2003). In the flood of advertisement, mass advertising requires a great deal of money and does not guarantee the effectiveness of the promotion. In addition, since culture products have specific target markets, are often complex, and have a limited budgets for promotion, mass advertising seems less applicable.

Marketing tools include such diverse devices as press releases, public service announcements, press packets, press conferences, web sites, email, newsletters, and blogs. In the contemporary era, computers during recent years have secured the role of marketing tool by capturing a large portion of the public's attention. Advertising, publicity, and promotion are implemented on the computer through web sites, email, newsletters, blogs, and direct contact with customers. Bernstein (2007) argues that the Web provides far more than just publishing tools; it also is a communication tool, offering opportunities for two-way dialogues with customers and automated personal

relationships (p. 176). In particular, with the advent of the era of the social web, for example, Twitter, Facebook, and blogs, such use of the Web has become one of the most effective ways for marketing (Weber, 2009, p. 4). Although many arts organizations use the Web to communicate with audiences, the usage of the Web should be broadened in a way to listen to customers' needs and to cultivate audiences by providing education as well.

Strategic Marketing

Strategic marketing is not simply marketing strategies and tactics; it is the entire process of marketing in order to satisfy consumers' needs. Chong (2002) states that marketing offers a relatively holistic view of the entire enterprise (p. 72). He also explains the role of marketing as image building, education, building participation, and assessment and planning (p. 298). Thus, the assumptions in strategic marketing thinking have changed, as Kotler, Jain and Maesincee (2002) explain:

The old strategic marketing is marketing department does the marketing, marketer focuses on 'interruption' marketing, marketing focuses on immediate transactions, and marketing expenditures are viewed as expenses. The new strategic marketing is marketing integrates the work of exploring, creating and delivering customer value, marketer focuses on 'permission' marketing, marketing focuses on customer retention and loyalty building, marketing focuses on capturing customer lifetime value, and many marketing expenditures are viewed as investments. (p. 40).

Through the strategic marketing process, the marketing plan sets marketing objectives and marketing strategies. In performing arts, the quality of the programs themselves

cannot guarantee the success of the performances, thus marketing is an integral factor of success.

Given that most arts organizations have a small marketing structure, limited time, and limited budget, the marketing plan must be well organized far in advance. Through strategic marketing, an arts organization can succeed in their mission, saving both time and money. Colbert (2007) states that strategic marketing reduces the gap that can occur between the original marketing plan and the putting of that plan into practice (p. 298). The order of strategic marketing planning is analysis, segmentation, positioning, implementing, and then evaluation. The first step of analysis pertains to the cultural product such as product analysis, audience analysis, and market analysis. After these analyses, a strategic marketing plan can be formulated.

Segmentation can identify each market and enable marketing to be strategized to fit each audience segment. Colbert (2007) states that segmentation is an ideal conceptual starting point for strategy-planning process (p. 167). Segmentation is the base of a good start in strategic marketing, as it is more accurate. Chong (2002) states that the focus of current marketing is on micromarketing, which is to establish the more sophisticated market segmentation (p. 91). On the other hand, while segmentation is a key factor in the marketing process, it is still a perspective that is controversial. Chong (2002) states that there is a concern that an explicit decision to have different offerings for different types of visitors would require a fundamental rethinking of the role of arts organizations in society (p. 98).

Kotler, Jain and Maesincee (2002) concur that marketing strategies should

pursue the successful methods of the past for the future of art-offering organizations (p. 5). Marketers do not need to dispense with successful old strategies as, for example, these can serve as a guide to new strategies. Colbert (2008) suggests certain ways for how marketers can practice strategic marketing, and these include differentiation, introducing trends, branding, preparing for risks, organizing programs well, using consideration for consumers, and relationship marketing. It seems that strategic marketing cannot overlook any point of consideration in the marketing process. In strategic marketing, studies point out the importance of branding cultural products (Colbert, 2007; Bernstein, 2007). Cultural products entail intangible value, thus the image of the products is important. In order to enhance the value and image, branding is an important aspect of strategic marketing.

Music Festival Audiences

For music festivals, the vital feature of strategic marketing is to attract an audience as festivals are planned for the entertainment of audiences. In order to successfully bring an audience in, marketers should know the characteristics of music festival audiences. According to the research of the National Endowment for the Arts (NEA) (2009), classical music and opera attendance continue to decline and this decline accelerated between 2002 and 2008 (p. 16). Traditionally, the audiences of classical music festivals were more highly educated and had a higher income when compared with the demographics of fans of popular music. Studies confirm that audiences choosing to attend classical performing arts events were educated

individuals or those exposed to arts from early in life (Bernstein, 2007; McCarthy et al, 2001). Aesthetic experience is an important factor when choosing cultural products, so marketers should plan in such a way as to offer art experiences to audiences in attractive ways.

The attention to audience demographics should be given in order to understand music festival audiences in the contemporary era. Bernstein (2007) states that “during the first decade of the twenty-first century, we can look forward to a population that is larger, more ethnically diverse, and more highly educated and that also has an increasing number of mature adults with more discretionary time, income, and interest in the arts” (p. 22). As mentioned, another important characteristic of audiences is the increase in age. The NEA study (2009) confirms that the age of performing arts attendees is increasingly older than the average age for U. S. adults, and the average age of classical music attendees, at 48, is the oldest of all types of music fan (p. 5). Most marketers may feel challenged by this situation and try to attract younger audiences to music festivals with diverse marketing approaches. Although younger audiences are needed to broaden the market sphere, the mature adults that make up the majority of audiences should be the priority focus for marketing strategies of audience development, especially as human longevity continues to increase. Another characteristic of classical music audiences is that the number of women generally exceeds those of men, with woman accounting for 56% of the audience for classical music and 59% for opera (NEA, 2009, p. 79). Women audiences can play an integral role in viral marketing in response to the marketing strategies of arts organizations.

As the environment in performing arts has changed, characteristics of the audiences for these art and cultural products have also changed. People have increasingly more leisure activities while the patterns and habits of leisure activities have changed rapidly during the last decade. Studies concur that flexibility is one of the preferred factors in their consumption choices in terms of time, place, and type of consumption (Bernstein, 2007; McCarthy et al, 2001). This means that contemporary audiences do not necessarily follow what arts organizations intend but choose for themselves. These trends are closely related to the development of technology, particularly that of the Internet.

Accordingly, the marketing of art and cultural productions entails the understanding of these changing patterns and characteristics of audiences and therefore an adaptive strategy must be included in any planning. Understanding the needs and tendencies of audiences, based on the knowledge of these audiences, requires ongoing research and feedback. Recent studies concur that marketers should research their target audiences and then use this information to develop communication strategies (Bernstein, 2007; Colbert, 2007). In the planning of audience development, marketers should both provide enticements to attract audiences as well as eradicating barriers that might keep audiences from attending such performing arts events. Bernstein (2007) suggests that one barrier which must be considered is the fear on the part of performing arts audiences that they will be unable to understanding a performance, thus marketers need to address the dispelling of this fear (p. 53). The goal of removing barriers suggests itself as an area of major

consideration in attracting audiences for such classical music performances.

Marketing Planning

Strategic marketing culminates in the marketing planning of the organization. Marketing planning should align with the organization's planning. Marketing planning involves marketing strategies and making plans. Diggle (1984) states that the marketing plan itself is a matter, then, of asking many questions and then combining the answers into a whole (p. 199). A marketing plan both asks the questions where, what, who, why, and how and the answers to these questions. Colbert (2007) proposes five steps of marketing plans: situational analysis, definition of marketing strategy, assigning of financial and human resources, decision on the marketing mix, and implementation (p. 303).

Marketing strategies are the general direction of marketing toward achieving objectives and therefore cannot be described specifically. Hill, O'Sullivan and O'Sullivan (2007) define marketing strategies as an outline of the way in which the organization's skills and resources should be used to achieve its marketing objectives (p. 294). The goal of marketing planning is to state the objectives and specific policies in order for organizations to proceed properly according to the described objectives and policies. Vague objectives and policies can negatively affect successful marketing implementation, due to the lack of direction. Objectives should follow the theory of SMART: being specific, measurable, agreed, realistic, and time-constrained.

Planning can play an appropriate role when it is implemented as planned. Thus,

in the marketing process, organizations should monitor the implementation of marketing strategies and assess their implementation. Colbert (2007) asserts that organizations should adopt a control system to measure the achievement of objectives in the process of implementation (p. 286). There is no perfect plan, thus the gap between projection and real implementation should be controlled through examination of the marketing process. Through this process, a marketing plan can be supplemented with new objectives and tools to adjust to different situations.

Best Practices Associated with Marketing Music Festivals

Bregenz Festival:

Bregenz Festival is a performing arts festival which is held every July and August in Bregenz, Austria, since its founding in 1946. The festival presents a wide variety of musical and theatrical events in several venues, focusing on opera and featuring opera's artistic production. The Bregenz Festival is a good example of the actualization of music festival planning which is informed by the host city. The Bregenz Festival has successfully done city marketing, maximizing the original characteristics and merits of the city of Bregenz through the strategy of identifying the image of the festival with the city brand (Im, 2009).

The Bregenz Festival adopted the characteristics of a lakeside Austrian town, the city of Bregenz is located on the east side of the Lake Constance in Austria, as the image for the festival. A floating stage is erected on the lake for opera performances and performances are scheduled, for example, against the red of the sunset or before placid

evening lakeside scenery. Scene changes are made with a large power crane. This unprecedented and unusual performance setting offers audiences a breathtaking and unique experience which made the Bregenz Festival popular worldwide in a short time. The Bregenz festival uses the floating stage for productions of classical and renowned opera works, by composers such as Puchini, Verdi, or Morzart, to attract a large and diverse audience and lesser-known modern music works are then performed in indoor halls, a plan which was incorporated from the inception of the festival.

Part of the marketing effort for the Bregenz Festival included posters which feature scenes of city with a background of the lake, in order to connect the image of the lakeside city and the festival. Bregenz Festival established its strong brand, combining the traditional and upscale image of opera with an innovative and unique performance image. In addition, most of shops in the city of Bregenz display the Bregenz Festival poster, which boosts the festival atmosphere and gives a good impression to tourists. The Bregenz community collaborates in building an ideal festival image and thus improves the festival brand which is united with the city image (Im, 2009).

La Folle Journée Festival:

In the fifteen years since its inception, the La Folle Journée classical music festival, held in the French city of Nantes, has become an enormous success, earning the festival a place among Europe's leading music festivals. Its brand builds the idea of combining classical music, artistic quality, and informal fun all in one festival to bring

out the masses to enjoy the music of such classical masters as Bach, Mozart, and Schubert. According to Assassi (2010), the development of the festival focused on three concepts: audience challenge, economic challenge, and artistic challenge (p. 59). The audience challenge aims at attracting large, diverse, and ever-growing audiences and building audience loyalty through a carefully planned program, an audience-centered approach, and effective communication and marketing. The festival has applied strategies which appeal to the broadest audience possible and has innovation, as a keystone, introducing new ideas on a regular basis, such as having CDs of live concerts available for purchase within minutes after an audience has seen the concert itself. Systematic segmentation of the audience, such as schoolchildren, students, adults, music-lovers, and troubled youth, results in programming that is tailored to each target group. The educational dimension prepares audiences for deeper enjoyment of musical offerings and hence builds festival loyalty. The economic challenge aims at providing funding for the festival through a private-public partnership. The artistic challenge entails building loyalty to the artists and promoting uncompromising artistic quality. The festival has earned the loyalty and respect of a great number of performers, including a number of world-renowned artists.

The success of the festival has been tied to four main marketing levers: a customized offer, support from the public, effective promotion, and commercial development (Assassi, 2010). The offer is based on four principles, the first being attractive programming designed to appeal to both seasoned classical audiences and music fans new to classical music; a shorter-concert format no more than 45 minutes; off-beat, catchy festival themes which change yearly but which unite the whole

experience; a diversity of musical offerings; and unwavering music quality. Second is a single venue location in which fans can stroll easily among the various performance spaces, take advantage of food and beverage outlets, enjoy free concerts held outside of the auditoriums, and utilize transportation and parking which is both convenient and available at special cheaper rates, thus the venue is able to concentrate a diverse range of products and services in a single location. Third, the planners have incorporated a “happening” (Assassi, 2010, p. 62) experience, one designed to build up excitement among the festival goers, in part by lead-ins on the local news and over the Internet. The informal, all-night lineup for tickets, for example, with community food and board games, is incorporated into the brand as a token of the informality of the festival. Part of the strategy is also to impress the public with sensational figures trumpeting the success of the festival: tickets sold, attendance figures, the number of concerts on the program, the number of CDs and books sold, the number of meals served and hotel rooms booked. Fourth is incentive pricing: due to government support and the popularity of the festival as a performance venue among artists, overhead is low and tickets have been kept affordable. Continued development of new partnerships with groups such as charities or music associations also reduces costs as these partners take on responsibility for administering some festival activities while ensuring maximum outreach to audiences.

Marketing costs are always kept to minimum and include outdoor ads, the internet, publications such as fliers, partnerships with media outlets for live broadcasts or special shows, and special events such as free concerts sponsored by the festival throughout the year and advance tours of the festival venue (Assassi, 2010).

Chapter 3

The Oregon Bach Festival

The Oregon Bach Festival (OBF) is a renowned classical music festival co-founded by Helmuth Rilling and Royce Saltzman in 1970. The festival has offered a diversity of concerts, ranging from orchestral to choral, featuring world-class artists. Members of the festival chorus and orchestra come from professional organizations throughout the United States, Canada, and Europe, and return year after year. Education has always been the heartbeat of the festival. The Master Class in Conducting offers advanced training in choral and orchestral conducting and has attracted students from a number of countries. In the last decade, a more recent addition has been the Stangeland Family Youth Choral Academy which provides an intensive training and performing experience for high school singers from across the country, under the tutelage of inspiring conductor Anton Armstrong.

The Oregon Bach Festival format, which combines master classes, lecture demonstrations, and concerts, has become the model for the International Bachakademie Stuttgart founded by Helmuth Rilling in 1981, as well as for subsequent Bach academies in Eastern Europe, South America, and Asia. The Oregon Bach Festival is a donor-supported program of the University of Oregon. The concerts and lectures of festival are mainly performed at the Hult Center for the Performing Arts and at the University of Oregon's School of Music & Dance plus the festival has recently expanded to a few other venues in Portland and Bend. The Oregon Bach Festival closely collaborates with regional arts organizations, including the Oregon Shakespeare Festival, Portland Baroque Orchestra, and Eugene Ballet.

Marketing Plan

Program Analysis:

Over its first 30 years the festival has diversified and added a variety of program types. Strategically integrating programs in the design of the overall festival creates the best opportunities to maximize audience involvement, sponsorships, and grants, and build upon the festival's reputation for program diversity. Market research indicated that more organized categorization of program types would facilitate better communication with all audiences (OBF, 2008). Thus, the OBF formalized a series of subbrands as follows:

- **OBF Performance:** The majority of its high profile concerts and the programs most recognized by arts audiences and consumers, personified by Helmuth Rilling, artistic director. Within this subbrand are choral-orchestra masterworks, guest stars from the classical music world, world-class artists with a connection to the classical music world, and smaller ensembles, all presented in an elegant and refined setting.
- **OBF Discovery:** The umbrella for its educational programs, which includes lectures and seminars, the InChoir participation program, and selected concerts. The heart of this subbrand is the Discovery Series itself, lecture-concerts that are a nexus of learning, meaning, and music. Rilling shares his immense knowledge about the techniques, structure, and symbolism of a specific work, illustrated by performed examples. This series also serves as a final exam for student conductors of the master class who conduct a full

performance.

- OBF Kids: Programs geared towards involving children and young families, including morning concerts, the participation of the PICCFEST children's choir festival, and Music Every Day listing program in grade schools.
- OBF Community: Entertainment and learning programs for the community at large, spanning a wide range of musical genres, and which are mostly free.

Audience Analysis:

The OBF divides their audience into four segments: gold ticket holders, key attenders, marginal attenders, and special interest attenders, having the target purchase of 25, 500, 3000, and 1500 tickets each respectively. The gold ticket holders are the most loyal audiences with ticket purchases to a variety of events. Key attenders are very knowledgeable and demand high-caliber performances of choral-orchestral and chamber music works by Bach and early classical masters. They favor traditional performance formats, a healthy dose of Bach, and are inclined to "immerse deep" (OBF, 2008) into the educational and frequently spiritual nature of these concert. This group purchases tickets for more than four concerts and makes a donation, accounting for 50% of OBF ticket income. Marginal attenders recognize and associate the OBF with high artistic caliber. Yet these audiences find more appeal in Romantic-era classical repertoire, including orchestra-only concerts, mainstream acts that still have a relation to the OBF's core mission, and special events from other music genres. The social aspect of attending a concert is very important to this segment. This group is made up of single-event ticket buyers with previous connections to OBF or those who bought

tickets for the last three years, including for Portland concerts. Special interest attendees are event-specific audiences developed through community outreach for a target concert or who had some previous relationship with the OBF. This group had a high awareness of the OBF but not a complete picture of what is offered.

Objective and Goals:

The objective of the marketing plan of the OBF is to maximize ticket sales in a way that makes efficient use of time and limited marketing funds. Thus, the goals of the marketing plan focus on sales goals, which vary by year and by program. This year's goal is \$620,000 in sales based on 5000 tickets sold at an average price of \$31. The goals are forecast by analyzing the potential of concerts, historical records, and marketplace trends. After four years of flat sales from 2002 through 2006, the festival has had three years of growth with 42% increase in ticket income during this time, with the ticket sales in 2009 for the first time eclipsing \$500,000.

Strategies:

The OBF has established assumptions for development strategies for their marketing plan as follows: the festival's stock in trade, Bach and his legacy of grand choral works, is a niche within the greater performing arts niche of classical music; it is less expensive and more efficient to market to existing and current customers than find new ones; it is imperative to build relationships among affinity groups and spread word within their networks; and audience-building has as its major focus the Hult Center concerts, with their wide access to audiences.

The strategies of the marketing plan are increasing of purchase of tickets

among its active and involved Key Attenders, and making contact with groups and networks that would be attracted to the attributes of the festival's concerts and programs. In order to have a stronger impact and to celebrate the 40th anniversary of the Oregon Bach Festival, coming up in June 2010, the organization created a brand platform of "Honor the past, celebrate the future" (OBF, 2008). The OBF segments its audiences chiefly through ticket buying frequency, with three distinct groups: key attenders, marginal attenders, and prospects. These groups can be further divided for devising specific sales tactics.

After the three years of flat ticket sales, in 2006 the OBF undertook a three year research project to frame critical issues around program and audience development. The OBF strategies are aimed to respond to "frequency and connection" (OBF, 2008). Increasing frequency of purchase is for proven ticket buyers. The strategies are to revise the Hult seating plan in order to add a fifth price which offers tickets at a middle value range; having every ticket order trigger a thank you note, for connection and recognition; distributing coupons to increase incentive for further purchase tickets; and to build and offer three-show packages around themes with price points for easy understanding of programs and easier purchase of tickets. A further part of the strategy involves making connections with groups and networking aimed at building awareness of programs and involvement in the process. The OBF also holds these major community ownership events: the Portland fundraiser, Choir Community Cocktails, and the enlistment of tap dance networks.

The OBF marketing plan sets four activities, the first one involves expanding the

overall pool of ticket-buying prospects through name capture, building lists of relevant affinity groups, and Internet techniques. The second is increasing the frequency and quantity of purchase through incentives, bundling, and promotions. Thirdly, the OBF is urging current and proven audiences to buy one more, increasing sales from those already enjoying the Festival. This includes revising ticket-pricing structure to achieve both accessibility and higher yield through creating points of entry and reducing perceived risk for potential new audience members, such as a reduced rate ticket for a Rilling orchestra concert. While creating added value reflected through higher profits, the OBF also has the opportunity to attract seasoned audiences and donors. Lastly, they attempted to gain marketplace knowledge through an attitude/awareness study of arts patrons who do not attend festival concerts. This has led to a sharpening of the festival's program categories.

After this audience analysis, the OBF set strategic responses to each audience segments. The response to the Gold Ticket Holders is to enroll and renew with revised policy prior to the on-sale date. The key communication is through personal letter, email, and phone call. The response to the Key Attender is to not reduce the level of the programs in an effort to appear more accessible as this will alienate this valuable segment. The response to Marginal Attenders is to create fresh programs that have wider appeal; test new venues; and with branding and marketing materials which emphasize bright, spirited engagement but at a level of sophistication that matches the music. The key communication is through advance order email with season brochure creating incentive to purchase more with "Three-Show Sampler" (OBF, 2008) packages.

The response to Special Interest Attenders, also referred to as Prospective, is to produce programs in Portland, taking the product to that segment; rebrand the Oregon Bach Festival as “OBF” to minimize the perceived limitation of “just Bach” (OBF, 2008), and to instill a refreshed sense of excitement, color, and style. The key communication is to establish key influencer or community contact, create concert-specific key images for email and print, and build early sales through PR campaigns.

With limited manpower and budget, the OBF has to make most of technology to efficiently reach audiences and key stakeholders. Using electronic communication, the OBF can fuel its strategies of frequency and connection. The OBF continues purposeful building of email lists to facilitate faster and more efficient communication. This includes the conversion of customer databases from print and regular mail to email orientation as a primary channel and the cultivation of Twitter as a connection and invitation mechanism. For branding, the OBF continues to innovate, renovate, and update the festival website to provide richer, more timely information, a robust depiction of the brand, and intersection with social networking mechanisms such as Facebook. For content delivery, the OBF uses classical music sites such as Instant Encore to build “communities of the mind” (OBF, 2008) with access to music downloads, videos, and other extensions of the brand to world-wide audiences at the click of a mouse. For administration, the OBF continues to build on the Quickbase Project Management system and promote staff adoption and training, centralizing of information, operations made more efficient, and decreasing the use of paper.

Conclusion

The Oregon Bach Festival exemplifies the best practice in the strategic marketing of a music festival. The marketing of the OBF displays well organized and customer-friendly marketing strategies, adopting the latest trends, and applying the four mixes of marketing. In order to have knowledge of customers, the OBF did research about the audiences and divided the market into four segments, which led to the customized responses to audiences. In addition, the OBF has strived to expand the market by not remaining limited to the festival home base of Eugene and this seems to have helped strengthen the brand. As audiences have got accustomed to technology-related media, the OBF have adopted this technology to communicate with audiences.

Chapter 4

Applying the Research to Music Festivals in Korea

Korean arts and cultural festivals are increasing in number since the local municipal system was introduced in 1995. Local governments have endeavored to launch festivals as a way to develop the community and, as a result, the majority of the budget for festival sponsorship comes from the local and national governments. According to the report of the Ministry of Arts and Culture (2006), the total number of festivals in Korea is 1,176 and arts festivals accounts for 21.9% of this total (p. 47), and the number of music festivals comprise a small portion of these arts and cultural festivals. Music festivals in Korea benchmarked internationally famous festivals, however, Korea's music festivals have not been fostered to the extent that festivals in other nations have. The impact of music festivals is lower than local government expectation in comparison with their degree of budget and management support. The following are the suggestions I would like to make, based on my research, as an approach to the strategic marketing of music festivals in Korea.

Locating and Addressing the Audience Segmentation

The distinguishing point of contemporary marketing is to focus on audiences, as contemporary marketing has become customer-centered marketing. Many studies suggest that marketing should focus on understanding audiences. Customer-centered marketing aims to enhance better communication with customers throughout the whole process of marketing. In the past, arts organizations and committees of music festivals delivered their message to audiences unilaterally. Audiences, however, actively

engage in arts production and have the power to share their opinions, thus the feedback of audiences plays a vital role in the contemporary era.

In order to do customer-centered marketing, music festival organizers should segment markets precisely through researching their audiences. Research is the most basic part and the starting point of strategic marketing, enabling an analysis of the situation based on an understanding of the audience. While most music festivals do segment their markets, they must also take into account potential changes in the market and then this segmentation should be modified. The Oregon Bach Festival (OBF) undertook a research project to understand their audiences and then divided their audiences into four segments. The OBF made a marketing plan according to this resegmentation which entailed different strategies to attract these four different audiences. Once the OBF established audience segment preference for repertoire and programs, they could set specific goals. The OBF planned different promotion strategies utilizing varying media tactics and varying time tactics for each segment as well.

Music festivals in Korea are mostly organized by organization committees that are affiliated with local governments or subsidized in a large portion by local or national government. Many music festivals can survive without the revenue from ticket sales; this situation obviously influences the marketing of festivals. Even when attendance rate is high, a number of the tickets are complimentary tickets provided to audiences. This situation allows for continued use of traditional marketing approaches rather than making the change to an audience-centered one. These approaches do not take into account the consideration of audience satisfaction in order to promote

audience attendance at festivals. Music festivals in Korea must begin research to establish their specific market segments. Though this market segmentation, arts organizations can improve services and quality for their audiences in order for audiences to get the value they want.

Branding Music Festivals

Branding is a principle strategy of strategic marketing as a way to establish the image of arts organizations and products. Branding is a way to improve the value of arts products as well. If music festivals cannot make themselves known to audiences nor attract audiences to the festivals, then festivals must plan how to boost or redesign their brand. The Oregon Bach Festival, for example, discovered that the naming of one iconic music figure can be polarizing for audiences, in particular creating a distorted perspective of the real artistic policy of the OBF. Thus, the Oregon Bach Festival started referring to itself as the OBF and began promoting four key sub-brands: OBF Performance, OBF Discovery, OBF Kids, and OBF Community.

Although arts programs are an integral part of a music festival, other elements are important to attract audiences to the music festivals as well. The Bregenz Festival has attempted to connect the city's geographic characteristics of being located beside a lake to the festival through the floating stage and by using images of the lake in posters. The brand of a music festival is the first contact point that can enable an audience to perceive the abstract image of arts products or organizations, thus, music festivals should consider their brand and how it might attract or play the role of barrier to audiences.

Improving Communication with Audiences through Technology

The Internet has become an important promotion tool in the contemporary era, hence the technological skills for using the Internet are required skills for marketing managers. Technology, particularly the Internet, afford the opportunity to contact audiences frequently, easily, and cheaply. The Web site of music festivals and social media has become a key site for marketing in the contemporary era. By now, all music festivals know the importance of their Web site, however their use of it may or may not reach audiences' expectations. Given that all music festival organizations are concerned about attracting young audiences, improving communication with young audiences through these technologies is a necessity. Web sites can serve as an education function, for example, for audiences who feel uncomfortable with such things as classical music and need to learn more about the appreciation of the classical music form.

With the advent of the era of social media for marketing, marketers should pay attention to changes and trends in social media in order to enhance communication with audiences. Individuals share their opinions with many others and get information about products easily and, in addition, they can affect the process of the making of products regardless of the wants of arts organizations. The function of face-to-face word of mouth is largely being substituted with electronic social media. This trend can benefit music festivals as a way to improve communication with their constituencies and get feedback on their activities. In addition, music festivals can promote themselves through these social media and can gain and maintain contact with audiences in a short time and for less cost. Most music festivals follow this trend and

endeavor to apply it in their marketing. The Oregon Bach Festival as well has gone on Twitter and Facebook in order to communicate with audiences in order to promote their programs and offerings.

Music festivals in Korea do not use these social media for their marketing near as much as do music festivals in America. While many Koreans use Twitter and smart phones, for example, the Daegu Opera Festival does not utilize this form of communication. Even with the continued increase of Korean customers' use of electronic social media, most music festivals in Korean do not seem to have grasped the importance of social media as a marketing tool. As the use of social media among customers will keep increasing, the impact of this will continue to grow as well. Thus, music festivals in Korea should follow this marketing trend and improve the efficiency of their marketing.

Technology can fulfill an educational function for audiences as well. Classical music is still considered difficult to understand or enjoy, which can be one barrier to attracting audiences. The Web site of music festivals can provide information pertaining to programs in advance, providing, for example, subtitles in other languages for a Korean program, explanations of the music, introductions of composers and musicians, and video files of other performances. These can either be presented on the website or suggested through links to other sites which would eliminate the audience having to search for this information on their own. This kind of presentation would allow music festival organizations to gain exposure to many prospect audiences.

Developing Diverse Programs for Audiences

Music festivals provide diverse programs to audiences during the festival period and programs are the main element that appeals to audiences. Audiences' attendance depends heavily on how the music festivals constitute their programs. Traditionally the OBF has offered a variety of musical repertoires including choral and orchestral music, chamber music, small ensembles and solo performances. The OBF discovered that more organized categorization of program types could be communicated more clearly to potential audiences. The OBF formalized their findings on audience interest into four subbrands of programs: OBF Performance, OBF Discovery, OBF Kids, and OBF Community. The OBF Performance makes up the majority of the festival's high profile concerts and programs and the OBF Discovery are their educational programs. The OBF Kids is composed of programs for children and young families and the OBF Community is entertainment and learning programs for the community. The four program subbrands indicate that the OBF programs were designed to engage all four audiences segments of the community. The La Folle Journée Festival offers short concerts, less than 45 minutes each, for audiences who are not familiar with classical music. Music festivals in Korea also try to offer diverse programs to audiences, they have failed, however, to engage a number of audience segments. Educational programs and kids programs would be important to cultivate young and future audiences. In addition, the OBF community programs implemented a more well-known repertoire of music and at no cost for the entertainment of community members. These kinds of programs can improve the engagement of community members and give music festivals a chance to contribute to the integration of the

community.

Ease of modern transportation has changed the sphere of audiences' activities; they now can go anywhere they want to enjoy themselves and their leisure time. The Oregon Bach Festival attempted to attract new audiences and broaden their market by expanding their performance venues to Portland and Bend. This has not been an uncomplicated effort due to loyalty to the original supporting community of Eugene, specifically the attracting of visitors to this community. Still, these expansion efforts are a good way to promote the festival. Programs offered at venues in Portland and Bend can attract the attention of audiences from those areas to other programs offered by the OBF. Music festivals in Korea can learn much from these kinds of marketing efforts through broadening their performing venues.

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