

Evaluating the promotion of two music events

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Abstract: *This paper proposes the evaluation of the promotion of two Music Festivals – “Cluj Modern” and “Trio Transilvan” - presenting Romanian music in different situations (traditional folk music and folklore) in Cluj county, addressing a broad spectrum of actors involved: spectators, specialists, organizers, and sponsors. In order to identify the channels of communication and publicity preferred by the public, but also the relations with the social media (Internet, social networks), we organized an investigation that included over one hundred respondents for each event. Using data-gathering techniques (semi-structured questionnaires and interviews) and qualitative analysis (interpreting the information gathered through interviews and quantitative analysis of data collected with the SPSS software), it was easier to collect data regarding the audience perspective and its characteristics. The usefulness of the paper was derived from the need to have a complex and detailed feedback from the participants in events, to have a set of measurable information about the event’s evaluation, strengths and weaknesses, with possible ways of improvement, which are aspects of maximum importance in establishing the marketing mix of the two festivals.*

Keywords: *promotion, media, festival, statistical analysis*

1. Introduction

The audience is an integral part of artistic performance and attracting them is a priority of artistic marketing. Event organizers pursue the stimulation of the audience’s interest in attending artistic events: concerts, various shows and exhibitions or in buying art works.

Audience segmentation is one of the main techniques of target audience oriented marketing, thus becoming a frequently approached topic in the literature. The topic focuses particularly on describing audiences (“markets”, in economical terms) in *Arts Audiences*. In evaluating the public, some of the researchers consider

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variable criteria such as age or geographical factors (Kotler and Scheff, 1997; Favaro & Frateschi, 2007, 205-234; Ateca-Amestoy, 2008, 127-151; Willis, Snowball, Wymer, and Grisolia, 2012, 91-112).

Other research papers focus on components belonging to various criteria such as: social class, income, education level or occupation (Solomon et al., 2010), which are as a matter of fact the variables most often suggested for the segmentation of audience in artistic productions. Andreasen (1980, 116) notes that the audience who often attend classical concerts/performances belong to a category with a higher level of education and a higher income, that this audience segment has been familiar with performing arts ever since childhood. Bourdieu (1984) reaches the same conclusion in his study, which describes cultural capital as being partially determined by socialization, being one of the important components of social class.

As a conclusion, as Borgonovici (2004, 1884) synthesizes in a study, a high educational level as well as a sustainable income level determine a better artistic education among consumers, which subsequently leads to these social classes attending various cultural events in higher numbers. Similarly, Falk (2011, 293-315) reveal that income, educational level and occupation of people attending cultural events are significant factors in estimating their participation in artistic representations.

Marketing techniques and particularly audience segmentation are extremely important for the high-performance management of a cultural institution, as audience motivation to attend artistic events is one of the basic coordinates of artistic events planning.

2. Festivals organized in Cluj-Napoca which promote Romanian music by means of various genres

Our research undertakes to evaluate two festivals which have one thing in common: the promotion of Romanian music: the “Cluj Modern” Festival, dedicated to the mediatization of modern and contemporary artistic outputs among professionals, and the “Trio Transilvan – Trio Instrumental” Festival, which is considered one of the few festivals that have survived the gradual disappearance of traditional expressions, of folklore in the rural environment.

The jubilee edition in May 2017 of the “Cluj Modern” Festival (the 12th edition) has reasserted the special place held by this event in the national and international cultural landscape, resulting in an event of creativity, modernity, dialogue, invention, and collaboration. The audience appreciated the presence of composers and performers from Cluj, accompanied by prestigious guests from the country and abroad (Switzerland, France, Moldova, Italy). In the competition launched by AFCN (the Association of the National Cultural Fund) (in 2016), the festival in Cluj obtained the highest score in the evaluation, which assured a certain

security in the financing of its activities. The “Gheorghe Dima” Music Academy, the Romanian Cultural Institute and the “Transilvania” State Philharmonic were the main partners, accompanied by the Union of Composers and Musicologists in Romania, the “Sigismund Toduță” Foundation, the “Sigismund Toduță” Doctoral School, the “Bartok” Archives in Budapest, the Polish Institute, and the French Institute in Cluj-Napoca.

The instrumental *trio* band is frequent in Transylvanian folklore and this type of instrumental group was attested at least 200 years ago. The bands are made up of three wooden instruments: violin (*ceteră*), viola (*contră* or *braci*) and double bass (*gordon*, *gordună*), and have established a specific musical repertoire, while the modernization of instruments has not transformed the old customs of the inhabitants in Transylvanian villages. Having a history of at least 200 years, this type of music band was inspired by the old baroque instrumental groups called *à tre*, which consisted of three wooden instruments: violin (*ceteră*), viola (*contră* or *braci*), and double bass (*gordon*, *gordună*) and can only be seen in the countryside, where the emancipation of inhabitants takes place at a slower pace, and the process of modernization has not yet completely eliminated the old customs of the villagers. Specialists from the Ministry of Culture, the Folklore Institute, and the Cluj Culture Centre have started actions meant to record, preserve, and present this living element of the immaterial cultural Romanian patrimony, addressing UNESCO, so that this unique and representative element be admitted among the ones that build up the World Heritage of Humanity. In order to maintain the living patrimony of these traditional bands, a national Festival for three-instrument bands was founded in Gherla (Cluj county) in 1983. This event was initially held every two years. However, since 1990 efforts have been made that it may be present in the cultural life of the town every year around November 15th. When a new edition takes place, the festival’s organizers, the Municipal Culture House Gherla and the County Culture Centre Cluj supervise the entire event, from the opening until the end.

3. Method

In order to render the management and marketing of the two artistic events more efficient, with the help of the organizers of “Cluj Modern” and “Trio Transilvan – Trio Instrumental”, a multidimensional evaluation was conducted from the perspective of audience and stakeholders. One of the aims of the study was: the analysis of the audience attending the two events through:

- a. Identifying the preferred communication and promotion channels
- b. Evaluating the impact and sustainability of the festivals.

The work method for the evaluation of the two events’ promotion focused on the research of quantitative and qualitative analysis instruments interpreted with the help of the SPSS software package.

3.1. The quantitative component

The scope of the study included several populations relevant to the evaluation of the two events:

- a. Specialists (participating artists, critics, other specialists)
- b. Stakeholders (organizers, media, sponsors)
- c. Audience

The quantitative component required conducting an inquiry involving two sample groups of 100 respondents each. For practical reasons connected to the human resources available for applying the questionnaires, the number of respondents was limited to 100 respondents / event. The maximal margin of error accepted for these sample groups was given by the formula:

$$e = t \sqrt{p(1-p)/n},$$

where t = coefficient corresponding to the confidence interval (for 95%, value t = 1,96); p = the percentage of individuals in the sample group who possess a certain characteristic (since this percentage varies, the margin of error is calculated in its maximal variant, corresponding to p = 0,5); n = sample group volume

3.2. The qualitative component

The qualitative component consisted, in the first stage, in conducting rather detailed interviews with people who had played key roles in the organization and development of the events, as well as spectators who had attended the events. A total number of 12 interviews were conducted, 6 for each event; we interviewed two persons from each relevant population (specialists, stakeholders, and audience).

Document analysis, as qualitative method, consisted in the analysis of promotion-related documents (posters, brochures, mass media advertising) and of documents reflecting the development of events (articles, reportages).

4. Results: Identification of preferred communication and promotion channels

The promotion of events as an important part of the marketing strategy involves, first of all, the identification of communication channels preferred by the audience. After questioning the subjects, a more complex set of information sources was established for the audience to use. As we can notice in the following chart, the information seeking behaviour of the audience attending the two events is largely similar, relying on an informal environment (groups of friends and acquaintances) and on posters. On the other hand, the role of social networks was important for the

event in Cluj-Napoca, while radio and television were more important as a source of information in Gherla.

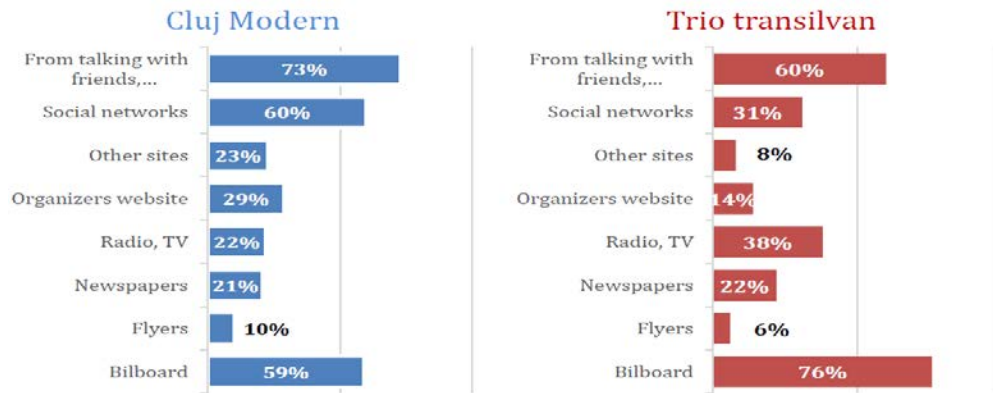


Fig. 1. How did you find out about the events included in this year's edition of the festival?

A first conclusion: whether we have a community of music lovers or a smaller community, the role of groups of friends and acquaintances is extremely important in promoting the events. The role of promotion by printed materials also has a large impact, being centred mostly on posters and less on flyers. The element that differentiates the audiences of the two events consists in the different impact of social networks and radio and television. On the other hand, the impact is relatively similar in the case of the written media.

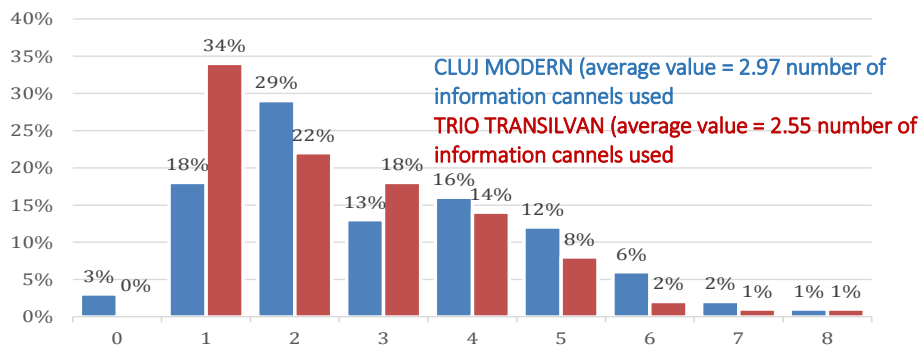


Fig. 2. Number of information channels used

The premise underlying information is the hypothesis regarding the difference in the number of information sources used by the audiences of the two events. A

hypothesis was formulated according to which: *H1. In the case of “Cluj Modern”, the audience use more information channels than in the case of “Trio Transilvan”.*

In order to accomplish this type of measurement, an information coefficient was established that receives values from 0 (absence of all communication channels mentioned above) to 8 (use of all communication channels mentioned above), which grow cumulatively every time an individual uses a new information source.

We can notice two normal distributions (even though they are inclined towards the left) of the scores and relatively close average values. Whereas the modal value among the audience of “Trio Transilvan” is one source of information, among the audience of “Cluj Modern” it grows to two sources of information. In order to analyse the difference between the scores, we used Independent Samples t-Test:

Group Statistics

	Event	N	Mean	Std. Deviation	Std. Error Mean
No. of information channels	Cluj Modern	100	2.9700	1.74920	0.17492
	Trio Transilvan	100	2.5500	1.56589	0.15659

Table 1. *Information channel statistics*

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
No. of information channels	Equal variances assumed	0.402	00.238	11.789	11.98	01.075	.0.42	00.23477	--0.04297	00.88297
	Equal variances not assumed			11.789	1195.622	00.075	00.42	00.23477	--0.04301	00.88301

Table 2. *Number of information channels*

In this case, even if the difference is nevertheless in favour of the “Cluj Modern” audience, it is not statistically significant ($t=1,789$, $\text{sig}=0,075$), so that this difference can not be generalized and applied to the entire population. In these conditions, we can not assert that the audience of a certain event uses more

communication channels to get information than the audience of the other, and hypothesis H1 is not confirmed.

Another hypothesis formulated in identifying the information seeking behaviour focused on the new media (Internet, social networks) and their utilisation by the two audiences: *H2. The “Cluj Modern” audience uses modern communication channels (internet, social networks) to a greater extent as compared to the audience of “Trio Transilvan”.*

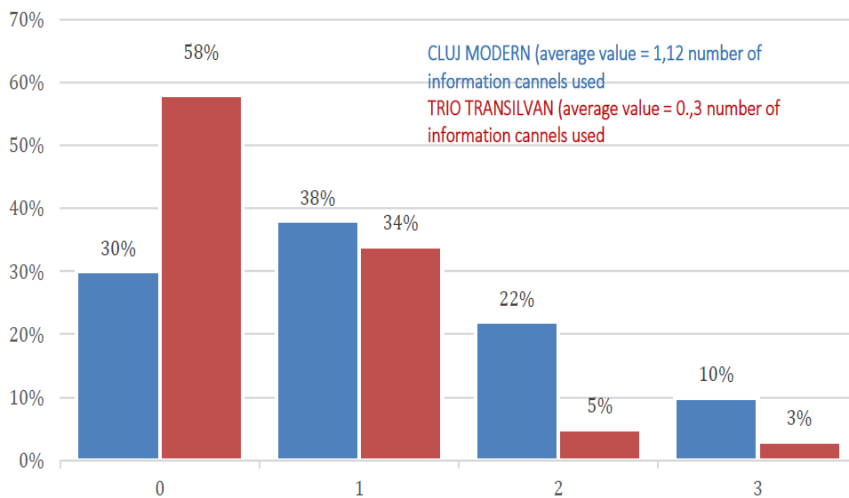


Fig. 3. Number of information channels used from the new media

Practically, we recalculated the information coefficient for the 3 items corresponding to the new media. Thus, its value can lie between 0 and 3, as the following chart shows. More than half of the audience of the Gherla event uses no such sources, while only 30% of the audience of the Cluj-Napoca event are in the same situation. We resorted to the Independent Samples t-Test to calculate the difference of the average scores:

Group Statistics

	Event	N	Mean	Std. Deviation	Std. Error Mean
No. of information channels	Cluj Modern	100	1.1200	0.95642	0.09564
	Trio Transilvan	100	0.5300	0.73106	0.07311

Table 3. Statistic group

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
No. of information channels	Equal variances assumed	44.597	00.033	44.901	1198	00.000	00.59	00.12038	00.3526	00.8274
	Equal variances not assumed			44.901	1185.243	00.000	00.59	00.12038	00.3525	00.8275

Table 4. *Independent sample group*

This time, the difference in the scores' averages is statistically significant, since $t=4,901$ and $sig<0,000$, a fact that allows us to state that the use of the new media in seeking information about musical events is rather more intense among the "Cluj Modern" audience than among the "Trio Transilvan" audience. As such, hypothesis H4 is accepted.

In terms of age, another key-variable in defining the socio-demographic identity of the audience, we notice an even clearer differentiation of the two populations. Whereas among the art music event over half of the audience are young people, with ages up to 25 years, for the traditional music event the distribution according to age groups is relatively normal, the maximal numbers being around the middle age (41 to 55 years), which comprises 40% of the audience.

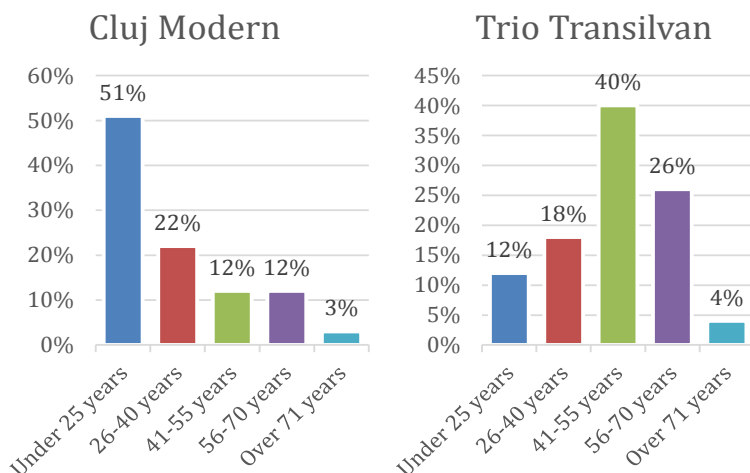


Fig. 4. Age group structure of the two events

The data gathered for the qualitative component of event promotion show us, in the case of “Cluj Modern”, the insertion by the interviewed specialists of a professional promotion team, which insured very good visibility to the festival. Nevertheless, they think that a more aggressive promotion might attract a more numerous audience.

“Promotion was very good, considering the quite scarce material means. Perhaps a more aggressive promotion through posters, street banners, radio and TV advertising may bring a considerably larger audience.”

(specialist, “Cluj Modern”)

Stakeholders are slightly more moderate in their appreciations and place the promotion level on a satisfactory average position in their evaluation scale. However, the limited success of this promotion endeavour does not come from the activity of the team alone; people highlighted the difficult challenge of imposing Romanian music, especially when we deal with a genre of contemporary art music.

“There is a certain aversion towards Romanian music (since the communism, when they played Romanian music of any kind) so that it is hard to advertise, to change mentalities, to make the audience see that contemporary art is worth attending.”

(stakeholder, “Cluj Modern”)

In the case of “Trio Transilvan”, the appreciation of promotion relies on the strong local-regional character of the event, on account of which promotion is restricted almost entirely to the area of Gherla. The focus is on informal promotion means, on acquaintance networks and on classic means (radio, posters).

The “Trio Transilvan” festival was promoted particularly here, in the area of the town, because the music is specific to the location. These are the tunes of the dances our grandparents used to dance, they are older than 100 or 200 years, they have been passed on from fathers to sons, in the families of musicians. The festival is quite well organized and promoted, considering the small area on which these traditional instrument players act.”

(stakeholder, “Trio Transilvan”).

4.1. Evaluating impact and sustainability

The analysis of the impact of the two events from the viewpoint of specialists shows us, in the case of „Cluj Modern”: the growth of the national cultural prestige, the

visibility of the contemporary musical output, the integration in the larger scope of contemporary culture.

Stakeholders also have in view the visibility of contemporary compositional outputs (especially by younger composers), and stress it including the benefits in image and international promotion of the festival and the community. Cluj-Napoca and the “Gheorghe Dima” Music Academy are becoming increasingly involved in this event, in the idea of promoting a certain type of music, which creates a connection to the general cultural mark of the community.

“Cluj Modern is a showcase of the contemporary musical output in Cluj, as its programme includes an important number of composers who work in our city and the festival promotes the musicology school in Cluj in the Symposium included in the festival.”

(executive director, co-organizer, “Cluj Modern”)

Another benefit lies in creating a professionalized audience, in attracting knowledgeable, exigent people, who will be very important in the organisation of future editions (for the selection of repertoire, performers, locations).

As far as the community is concerned, even though they are aware of the relatively limited audience segment they can attract, stakeholders are satisfied to have attracted a young audience segment, as the inquiry proved.

In the case of the second event, the “*Trio Transilvan*”, the specialists’ evaluation of the impact focuses on such issues as: promoting old Transylvanian culture, maintaining the interest of folklorists in the preservation of these works, promoting this type of instrumental band which is specific to the Transylvanian Plain.

On the other hand, stakeholders think that the event’s impact in the community regards the reinsertion of a certain type of cultural event in the life of the inhabitants, on their agenda, the renewed practice of customs or traditions:

The festival brings advantages not only to the local community, but to the entire Romanian community, by maintaining the idea of annual instrumental competition among traditional musicians. This type of competition has always existed, even if not in an official form, as village musicians competed in proving their qualities and improving their image, and implicitly in gaining more money through a higher number of artistic performances.

(stakeholder, “Trio Transilvan”)

On the other hand, promoting local culture in the context of a decreasing number of similar festivals in Romania as well as in Europe is another result of the event:

The festival promotes values which define, artistically, the local communities from all the ethnographic areas of the country, instrumental music played with wooden instruments in the characteristic three people group, a type of band that has been confirmed in this territory for over 200 years. Festivals of this kind are few in number, vocal folkloric festivals hold the first place nowadays, and this is why some of them, very important ones, have disappeared.

(stakeholder, "Trio Transilvan")

5. Conclusions

The questionnaires completed by the audience of the two cultural events, "Cluj Modern" and "Trio Transilvan" are practically identical, in order to record the specific features of each type of audience, being structured according to the following criteria: musical preferences, sources of information about the event, multicriterial, general, and relative evaluation of the previous edition of the event, perspectives of improvement and organisation in other spaces than the conventional ones.

Many suggestions have been offered for the opening of the event to the larger public, for using a unitary concept on the event image such as: creating a type of promotion dedicated to the large public, a more accessible advertising of the specific features of the festivals, more radio and TV shows that present works similar to the ones performed in the festivals, in order to provide the large public with a clearer image of what they can expect from this kind of event and in general, intensifying communication by means of all communication channels.

The impact of the events is defined particularly by their role in promoting cultural values, be they contemporary or traditional, by their capacity of being representative on a national or regional level, by reconnecting larger audience segments to authentic cultural actions.

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