

## **EXECUTIVE SUMMARY**

Performing arts festivals face a challenge when applying marketing theories and instruments developed by the for-profit sector. These challenges can be split in two main categories: those caused by distrust to marketing and lack of knowledge about marketing; and those resulting from specific characteristics of non-profit performing arts organisations.

In the context of state and private financed cultural institutions performing arts festivals present an interesting case, because despite being mostly financed by private donors and sponsors, they remain to be mission-driven. Their dependency on the private financing could pose a question of their artistic integrity. But, as it was observed in the course of research, the only possibility for a performing arts festival to "survive" in the highly competitive sponsorship environment is to maintain a very strong artistic profile.

The main objective of this thesis is to analyze the existing marketing strategies of the three festivals "Stanser Musiktage" (SMT), "Zurich Film Festival" (ZFF), and "Lucerne Festival" (LF). These festivals were chosen, because they represent different types of festivals in Switzerland's cultural landscape. Seen in combination these festivals cover a broad spectrum of genres of performing arts; while the difference in their history, profile and target audiences allows to see how these factors might influence the choice of marketing strategies pursued by these festivals.

For guidance in the field of marketing the thesis presents an overview of definition and terms used by professional marketers and adjusts them to the context of performing arts.

With the purpose of establishing a set of criteria that would allow to exclude certain approaches to developing of marketing strategies that are otherwise widely used in business world, the thesis looks at such specific characteristic of the performing arts offering, as the inseparability of the core-, expected- and augmented product.

Another important issue addressed by the thesis is the measurement of success and performance of the cultural institutions. The pro's and con's of different opinions expressed by the specialists in the area were weighted and put in connection with the measurement of success of the responding marketing strategies.

Based on these "applicability" criteria the two approaches to development of a marketing strategy are then identified: "Ansoff's Matrix" and "Product Life Cycle Model". To establish a common understanding of these approaches a dedicated chapter looks at them in detail and gives real life examples from the world of performing arts festivals and other cultural institutions.

The study of the exiting marketing strategies of the SMT, ZFF and LF is carried out with an aim to find answers to the following questions:

- Can the “classical” marketing strategies be applied to the reality of cultural management?
- Do the performing arts festivals use a systematic approach to determine their marketing strategy?
- If yes, what approaches are best fitted for the specifics of the cultural enterprise?
- If no, why? And how do they develop the marketing concepts in that case?

It was decided to take a straightforward approach and ask the festivals' management directly. Several interviews were carried and confirmed the previous observations: none of the three festivals use comprehensive marketing analysis to formulate their marketing strategies. Despite that fact, the analyses of their respective programmes, target audiences, and mission and vision, shows that all three festivals pursue a set of clearly identifiable marketing strategies. The identified strategies are then systematized in accordance with the abovementioned approaches (Ansoff's Matrix and Product Life Cycle Model), which allows to see the potential strength and weaknesses of each festival.

It was also concluded is that although there might be a potential benefit in applying a comprehensive marketing analysis to identify new strategic marketing objectives, the cost of such effort cannot be justified. That is why, following the examples of many other non-profit cultural organisations, the festivals opt for adopting a bundle of instruments fitting their current strategic marketing objectives, rather than the entire expanded model of marketing process.

Whether this proves the point, that no marketing strategy is needed if the festival is managed by sensible people with marketing background or not, remains to be discussed.