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One in a million.

What is the process of internationalization of a music festival?



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Abstract

This thesis analyzes the recent phenomena of music festival internationalization and the factors that have influence on this process. The concept of internationalization was explored through the analyze of the aspects that create the success of a music festival, tactics that should be used while entering a new market as well as the role and functions that festival brand plays during the process of internationalization.

Key words:

Music festival internationalization – Success of music festivals – Cultural consumption – Branding of music festivals

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I Introduction

1.1. Introduction to the research problem

The perception on what is a music festival and what is its role in the music scene has changed noticeably during the last decades. There are several reasons for these opinion shifts. Firstly, there is a growing willingness from the consumers to spend their time and money on the leisure activities (Frey, 2000). Meanwhile, nowadays live music is seen as one of the most important sources of income in the music industry (Pegg a & Patterson 2010; Leenders et al., 2005; Shankar 2000), as it has suffered a lot due to the development of technologies and following dramatic fall of the sales of music records (Guberman, 2008). In addition, the “creative cities” and cultural/creative tourism concepts have proved the importance cultural events such as festivals can have on positive impact on economy of a city or country (Richards 2012). Logically enough, this attention has raised a growing number of the festivals around the world, different in their genres and offers. However, not all of them are able to succeed due to the tense competitions and global economic problems (Leenders et al, 2011).

While some festivals suffer to satisfy the expectation of their visitors and keep them loyal year after year, others present an opposite trend, namely music festivals becoming brands that is so known that can be exported in different countries and even continents and followed by constant and reliable crowd of fans. The fact that music festivals are becoming a cultural good that share some properties with the internationalization of businesses can be proved by many examples in Europe and North America, such as Sonar, Lollapalooza, Primavera Sound etc. However, very few papers and researches have actually tried to identify the factors that fosters festival internationalization, the process and protocol that internationalization include and the approach to the brand communication that would sustain this process. Considering the fact that festivals are the experience and cultural goods, it is clear, that they have properties that distinguish them greatly from other business spheres.

The aim of this research is to disclose the process of internationalization of music festivals and identify and analyze the factors that foster the success of this process while paying additional attention on the role that festival brand plays. This research intends to create a framework which would help to define and explain the factors that create successful

international festivals and role that brand plays in this process, by creating a study case of the International Festival of Advanced Music and New Media Art Sonar, that 20 years takes place in Barcelona, and already for 12 years travels outside the borders of Spain.

1.2. Research question

The purpose of this paper is to present a study case that would allow to identify the most important properties of the process of internationalization of a music festival, understand the role that brand plays and the factors that foster success of this process. By examining a largely successful music festival Sonar, that have grown from a local festival in Barcelona to an international event spreading to different continents, this paper aims to answer the main research question: **What is the process of the internationalization of a music festival and how to sustain a strong brand during this process?**

1.3. Relevance of the study

At the moment there are very few researches made on the subject of music festival internationalization, therefore any contribution to the field is important. Meanwhile, this thesis not only gives academic arguments, but provides practical information and insights that can be helpful for the practitioners of the industry.

The main research objectives are to define the preconditions that signal a possibility of successful internationalization and create a study case that presents a successful example of this process.

1.4. Structure of the thesis

In order to successfully answer to the research questions, the thesis starts with the literature overview that will help to explain the concepts used in the research, as well as create a framework for the case study analyze. Further on, the research method chapter explains the method chosen and the how data is going to be collected and analyzed. The fourth part of thesis is presenting the empirical results and analysis. Finally, the last part of this thesis presents the conclusions, discovers the main limitations and gives the ideas for the future researches.

II Internationalization and branding of music festivals

2.1. Introduction

This literature review is revising the existing papers on topics that allow analysing and understanding the phenomenon of music festival internationalization and concepts that can explain the success of this process, focusing on the role that sustainable brand plays during this process. Firstly the review examines music festivals as experience goods and the properties these types of goods contain. In addition new patterns of cultural consumption are described as they allow understanding the needs and habits of the target audience of music festivals. Following chapter examines the concept of internationalization and the processes that have an influence on growth and export of cultural goods, such as path dependence and development of the music festival functions and network opportunities it has brought along. Finally, third chapter gives overview on the concept of brand and branding tools that would sustain export of a music festival in different locations.

At the moment of writing this paper the subject lacks sufficient and relevant literature, as most of the theory has been written on different disciplines and should be adjusted to specifics of music festival consumption. Considering this fact, partly the literature review of this thesis is following framework of the research *International festivals as experience production* systems made by Ferdinand N. And Williams N.L. (2013), as it has created a well-structured theoretical base on the concepts that need to be taken into account. However, additional aspects of festival internationalization are added to this thesis and investigated more in depth.

To conclude, as trough my master study courses I have wrote several essays that helped me to define my thesis subject, in few parts of this literature review I have used some of the information I have gathered before.

2.2. Experience goods and cultural consumption

2.2.1. Music festivals as experience goods

Music festival usually is a series of performances of different artists that happen in particular place and are unified by a theme or inspiration, such as genre of the music (<http://www.britannica.com>). Even though music festivals are mostly regarded as communal celebrations, they often not only allow building and strengthening community ties, but develop the base infrastructure of the chosen location and can bring economic benefits to it (Pegg& Patterson, 2010).

There are several arguments that explain the growing recognition to the music festivals. Firstly, festivals are regarded as events that can help greatly with the enhancement of the region's image and appeal to the visitors, as well as contribute to the local and regional economy and boost local pride and culture (Frey, 1994). Also, the establishment of music festivals are seen as the result of growing demand that is initiated by more time people have for leisure activities and willingness to spend money on cultural entertainment (Frey, 1994). Meanwhile, due to the music piracy and the declines of the record sales, live concerts and music festivals for many artists have become a very important source of income, as it often involves also merchandise sales and sponsorship agreements (Leenders, 2010).

The themes and inspirations as well the settings of the music festivals can vary greatly, however to introduce the topic connected with the economics of music festivals it is necessary to be aware of the properties and specifics that these types of products have. Music festivals are classified as the experience goods, therefore their product characteristics, such as quality, cannot be known until the purchase and use of this product (Nelson, 1970). Because of the unpredictable nature of these types of goods, consumers can have difficulties to make consumption choices and understand what is the value that is going to be received for the price paid. Because experience goods are so hard to judge before the consumption, the decisions about the purchase of these goods are frequently made relying on psychological cues and word of mouth information (Neelamegham & Jain, 1999). This aspect should be taken into account strongly when planning and creating the marketing and communication strategy of experience goods such as music festivals, as it indicates the expectations and decision making process of potential consumers. Meanwhile, experience goods also share some common qualities with service goods, such as spontaneous production and production,

the inability to be stored and preserved and the property of unique experience that can never be repeated (Poulsen & Kale, 2004).

The term of experience goods often are used when talking about the cultural goods in three different aspects: (1) that enjoyment of these goods can increase with the experience of using them; (2) that consumer has to experience the good prior the judgment about its quality; (3) and that these goods are bought because of the experience they are giving (Towse, 2010). Overall the most important difference that cultural goods have from other experience goods is the prior education and experience that often is regarded as a necessity to be able appreciate the experience that the particular cultural good can offer. In addition, it is necessary to keep in mind that experience goods in the cultural field imply that even if the products are created with the highest dedication and integrity of the creative labour, their market value depends only of the experience and judgment that consumers will have (Pratt & Jeffcutt, 2011). Caves (2000) stresses the same property, namely “Nobody knows”, which is often used when describing creative and cultural industries. This principle reveals that there is a high level of demand uncertainty as the consumers’ reaction to the product is hard to predict beforehand and often understand even afterwards.

The concepts described above give a good overview on the major properties that music festivals as experience goods have and the potential risks that these properties can bring, however there are changes in the consumption in the cultural goods in general that also present the trends in the demand for music festivals.

2.2.2. Changes in the cultural consumption

When discussing cultural consumption and cultural goods, it is important to distinguish the properties that differentiate them from other goods and describe the unique features of the market. Throsby (2003) stresses that the value that is added to cultural goods can include aesthetic properties, spiritual associations, symbolic meaning historical importance, authentic and uniqueness that is seen in this good and so on. These values often confuse cultural economists as it tend to be difficult to put them in the monetary terms, yet it is possible to describe the trends that allow understanding the behaviour customers have in the cultural sector. All the cultural consumption trends can be applied to the music festival industry and illustrate the needs of festival target audience.

A general tendency that allows to understand the changes in the field is the new appearances and merges of interdisciplinary art forms that present new cultural consumers –

they are looking for a fresh and unique experience and at the same time are very careful with the time spent and willing to share the experience with others (Ferdinand, Williams 2013). Cultural entrepreneurs have to be critical and able to analyze various dimensions of relationships that customers have with cultural goods and analyze and react on the needs they have fast. Especially important to understand these trends if the competition in the industry is as tense as it exists in the music festival field.

Pulh, Marteaux, & Mencarelli (2008) have identified seven trends that describe the best the cultural consumption patterns. Firstly, the consumption in the cultural domain doesn't tend to be an individual, but rather collective process nowadays. In the marketing terms this mean a shift from one-on-one strategy that involves individual aesthetic or hedonic experience to a "tribal" strategy that involves interaction and sharing between set groups or communities. Maffesoli (1996) calls this phenomenon as neo-tribalism and stresses that society experiences the reunification of hyper individualists and decline of the age of individualism. Concept of neo-tribes also helps to explain the creation and existence of brand communities and the importance that social media holds these days. It is important to understand, that this trend allows understanding the reasons why cultural consumers are likely to consume cultural goods in a social occasion or share the experience they have had, however it can't be applied to other spheres and individualism still can be seen as a lifestyle trend as well. Simmons (2008) explains that consumers are still willing to develop highly individual identities and often that is performed through "continually fresh and exciting consumption experiences", however, it is proved that they do not like to have these experiences individually and in isolation.

As the second trend Pulh, Marteaux, & Mencarelli (2008) mention audience's need in awaking the senses. Cultural consumption is expected to be surprising, unique and spectators are willing to experience the simulation of all their senses. Some authors suggest that people feel things more vividly with their bodies than through their minds therefore multi-sensorial products.

Thirdly, people are looking to get actively involved not only in consuming the products, but in the production part as well. There are several forms of the involvement spectators can have and from the marketing point of view they can be used the strategy of appropriation or participation.

As the forth trend of cultural consumption Pulh, Marteaux, & Mencarelli (2008) propose the requirement of not only cultural value that product might have, but also an

intellectual and educational dimension. Education through entertainment in new, interesting forms stimulates mind and emotions and satisfies need for hedonism, surprise, escape and experiential simulation. Also, while talking about the growing culture of music festivals, often the term of hedonic consumption is used. Hedonic consumption refers to the consumers that are willing to receive experience that relates to the multisensory, fantasy and emotional aspects (Hirschman& Holbrook, 1982).

The surprise can be seen as the fifth trend as consumers like the events and products that are mixing genres and offer paradoxical consumption. Consumers are getting more unpredictable, they have many ways of thinking and acting and in the managerial level the smartest response for this de-compartmentalization of consumer's attention are merging of various culture spheres.

Time constrains play a very important role in the cultural domain, where the use of time is particularly inelastic commodity (Pailer, 1996). Cultural consumers today want it all and they want it fast, because even though people are spending more time on recreational activities as never before, the value of time and the feeling in shortage in its supply is as intense as never before (Pul et al., 2008).

Finally, technologies have changed cultural consumption just as many other spheres - technologies development together with changes of people's lifestyle create different relationship that individuals have with cultural activities, for example, it is not necessary to attend a music festival to see the full event on live stream or the additional experience opportunities that gadgets offer, like special applications for the events (Pulh et al.,2008).

The new cultural consumption trends can be used as a guide to understand the needs of audience and can be especially helpful for music festivals which are targeting young and socially active audience.

2.3. Success of music festivals

The growing competition between the music festivals as well as the properties that festivals as experience and cultural goods have, namely the uncertainty about the judgment of the product even after experiencing it, require a clear list of attributes that would allow to identify and analyze success of a music festival. However, not that many studies can be found on this subject. In addition, the success of every festival in particular can largely depend on the objectives that have been set before and individual perception of a successful event. This section of the literature overview will summarize the previous papers on the subject of success of a music festival while focusing more on the satisfaction and loyalty of its visitors. In addition the concept of path dependency will be introduced, as it helps to explain the role that decisions and past events play in a successful existence and growth of a music festival.

2.3.1. Previous researches on success of music festivals

To explain what creates satisfaction about a music festival and therefore loyalty of audience, there has been different research approaches used. Some authors have tried to gain quantitative data from the audience and create a list of variables that would explain their satisfaction about the event. Leenders et al. (2005) collected variables that music festival organizers are able to control, such as format and content characteristics. This model was tested in 47 Dutch music festivals and authors were trying to identify the features that form the success of a festival. The content features include line-up, age, scope of the audience, having a theme etc., but the format features were characterised by the budget, ticket price, location and having a maximum capacity of the visitors. After surveys conducted, authors concluded that even though there is a growing competition in the field, even newcomer festivals can achieve good results, especially if they are focusing on specific niche or message and narrowing their scope. Leenders et al. also stress that interestingly enough budgets, star line-up's and location are largely non-significant predictors of success. The authors concluded that "brand loyalty seems to be low in the current environment as large, established festival organizers experience difficulties in drawing large crowds. Festival organizers may thus be better off if they invest more in product development and niche marketing rather than exploiting and extending current brand equity. It may be more appropriate to adopt an "umbrella" brand strategy with a corporate brand that focuses on core

experience attributes and smaller festival brands for specific tastes of festival audiences.” (Leenders et al.,2005,pp.33). However, other papers done on the festival success are stressing that brand plays a very important role in the visitor’s loyalty.

Other papers have tried to explain the success of a music festival by the motivation that drives visitors to attend it. Gelder and Robinson (2009) stress that music festivals are unique, experience based events that attract its audience for big variety of reasons. By comparing visitors in two major festivals in UK – Glastonbury and V Festival – authors have tried to identify multilevel motivations that festival goers have. Gelder and Robinson conclude that festival organizers can never rely solely on the theme of the event or line-up of the festival, as visitor show strong attachment to the non-musical experience, fun atmosphere, possibility to socialize, good service etc. Also, as many scholars have mentioned before, the marketing and branding of the festival should be seen as one of the most important management tools. Brand of the festival allows translating and communicating the intangible experience that visitors would expect from the festival in a tangible and perceptible way (Gelder& Robinson, 2009).

Meanwhile, Pegg a & Patterson (2010) stress the difficult situation event managers have to experience due to growing competition in the music festival market. By surveying visitors of Tamworth Country Music Festival in Australia authors try to determine the main motivation they have to attend the particular festival. Pegg and Patterson (2010) conclude that there is a clear insight that festival audience is changing its nature; they stress the importance of the experience economy and “servicing the diverse needs of discrete niche groups who might congregate at a particular event” (pp. 85). Again the authors indicate the change in the motivation of festival attendance, consumers are seeing the events as entertainment and their leisure time; even though the music program plays role, it is not the most important factor that creates their satisfaction about the festival.

As many of the festivals are offering relatively similar experience in terms of line-up and side events, the visitors are tend to select festivals which promise to add some extra value. Several researches reveal (Luonila, 2012; Leenders 2010) that festival brand are often a keystone to the success of the festivals. Luonola stress that festival brand and its ability to create a strong network play the most important role in the running of a successful music festival. Experienced and skilful management, partnership with all the parties involved, such as municipality, sponsors and quest provides smooth and deliberative event; while strong brand attracts loyal audience and allows standing out of the tight competition.

To conclude, all the papers reviewed agree that the secret of satisfied festival guests that would stay loyal to the event is a mix of the special atmosphere and niche that festival can offer to its consumers as well as strongly build brand that sustains the relationships with the visitors.

2.3.2. Path dependency theory

There are several ways to understand and analyze the factors that influence success or failure of any kind of business idea, however sometimes the plane variables or factors can leave out the context and events that have had influence on the outcome of this idea. Path dependency theory shows that decisions made in the past can influence the today's situation even though the circumstances that were influencing these decisions are not relevant anymore.

The concept of path dependency highlights the relevance of contextual specificities and dependence that current events and economic outcomes have on the past decisions (Rantisi, 2004). This concept requires an in-depth analyze of the historical events and ability to see the sequences and effects these events have caused. The theory of path dependency usually is used when it is necessary to explain the development and trends of industries and regions and the origins of these trends (Ruttan, 1997).

The concept of path dependency was first introduced by David (1985) and Arthur (1989) during their studies of technical innovations. While researching the dispersion of a range of innovations, authors discovered that historical basis of an economic activity can create a "locked in" situation. As the clearest example the authors used case study of development of QWERTY keyboard that initially was regarded as inefficient. However, the QWERTY-based keyboard courses that created a growing number of the users of this product and finally resulted in an early adoption of it as a standard typing technology (Rantisi, 2004). Rantisi (2004) continues that the central principle of the path dependency approach is the "small historical events can have macroeconomic consequences which may privilege certain paths to development and foreclose others" (Rantisi, 2004, pp. 100).

When applying path dependency analyses, usually three defining features are taken into account. Firstly, this analysis is created from a careful study of casual processes that can be very sensitive and influential to the beginning of the overall historical sequence (Mahoney, 2000). Secondly, it is necessary to keep in mind that early events can have accidental nature; therefore it is hard to predict the entire sequence of the particular situation. Finally author

stresses that we can't underestimate the force of inertia – once the series of events have started, they tend to follow a logical order and have a specific direction (Mahoney, 2000).

Path dependence is used as it usually provide with the point of the departure of events and gives the freedom to see the context and causalities around the events. As this thesis is focusing on the successful and sustainable development and growth of the music festivals, path dependence approach helps to analyze the lifecycle of the festival and indicate the factors that have allowed this growth to happen.

2.4. Internationalization of music festivals

When discussing international business in the academic field, most of the studies cover the business of manufactured goods (Ferdinand, Williams, 2013). As experience goods have many properties that distinguish them greatly from other product forms in the market, some of the findings are not relevant when applying them to internationalization of experience goods such as festivals; therefore there is a place for new studies done in the field. Ferdinand and Williams (2013) concludes that within the discipline of international business most of the studies cover three main paradigms:

- 1) The advantage a foreign firm may have over a domestic rival.
- 2) The configuration of activities in a host market.
- 3) The path a firm takes to international markets (Ferdinand and Williams 2013, pp.203)

This review will look more closely to the configuration of activities that a festival can have in a host market, while empirical part of the research will investigate the paths that festival takes to international market.

2.4.1. Patterns of festival internationalization and approach to the studies

Before discussing more carefully internationalization models that can be applied to the music festivals, it is helpful to understand the approaches that have been used to classify the patterns of music festival internationalization. Meanwhile, there should be a common understanding what can be seen as the export or internationalization of a music festival. Chang (2006) states that festival tourism can be defined as the export of a good since the marketing activities are conducted in foreign countries while production and delivery activities are carried out at the home country. Page & Connell (2009) have identified four major research themes that usually are investigated in the event and festival tourism.

1. Evolutionary Studies are investigating the development and evaluation of an international festival or group of these types of festivals Page & Connell (2009). These types of researches tend to be historical and identify the sequel events that have created the current stage of the festival.
2. Effects, Role and Significance Studies can be classified as the impact studies that are trying to explore the range of effects that festival tourism can bring. These effects can have different nature – positive and negative, financial and non-financial etc. (Page & Connell, 2009).

3. Tourism Destination Studies are studying the festivals as the marketing tool to develop the region or place and make it a more attractive tourism visitors' destination. These studies are increasing their popularity and significance through the development of concepts of eventful cities and festivalization (Richardson & Palmer, 2010).

4. Management and Operational Studies are examining the managerial and operational tasks and challenges while internationalizing a music festival. These studies usually include marketing role, the growth management and international business perspective (Page & Connel, 2009).

Meanwhile it can be observed that most of these studies focus on the music festival internationalization and entrance in the market mostly in the export mode and there are little studies done on other festival internationalization models (Ferdinand and Williams, 2013). This literature review is examining the elements of all four study types as it is aiming to create a comprehensive theory framework for the following empirical part.

2.4.2. Models of music festival internationalization

Internationalization of a product and service is a process which entitles entering new markets outside of the country of its origin. Interestingly enough today many companies can be enter the global market arena independently of its size, as the most important thing is a careful market selection and awareness of the structural nature of the activities in this market as well as needs that the company has (Ulrich et al., 2012).

The success of the entry in many cases is highly dependent on the choice of entry and operation mode that firm will choose in the particular foreign market. Generally there are three major categories of entry modes, namely high control entry modes, intermediate entry modes and low control entry modes (Hollensen et al., 2011).

The authors describe that high control entry modes are executed by high foreign direct investment, the subsidiaries are wholly owned and activities that are happening in the foreign markets are fully controlled by the company. Intermediate entry mode typically has strategic alliances and joint ventures and the control modes can differ somewhere between high and low. The firms that choose this entrance category usually agree with the partners to share the resources, profits, supplements and jobs for a longer period of time, but it doesn't mean that a new firm should be formed. The company that is entering the market can profit from the local knowledge of the partners. Finally, low control entrance mode is executed when the parent company uses its own independent sources in the foreign country (Hollensen et al., 2011).

There are several models that help to understand different methods that company can choose and they can widely depend on the company's size, resources, ambitions, foreign market situations etc. Ferdinand and Williams (2013) have distinguished 5 different methods or modes which could be applicable for the festival internationalization, namely exporting, licensing, foreign joint venture, foreign direct investment and franchising. The operations that are going to be performed in the market will depend on the company's of foreign entry mode (Ulrich et al., 2012). At the same time it is necessary to realize the importance of the choice of the entry mode and consequences for the firm, as once the company is established, the model is difficult to change (Brouthers & Hennart, 2007). However, when defining a music festival entrance to a new market, it is necessary to keep in mind that the assets that it has can differ greatly from other business organizations, therefore the changing of the model might have different nature as well.

The simplest and easiest is the exporting strategy and it is used mainly by small companies in their internationalization efforts as it offers greater possibility of flexibility and minimal resource commitment, at the same time risk exposure is limited (Wolff & Pett, 2000). Applying export to the internationalization process, the main stress is on the fact that production of the product/service is still happening in the country of origin while sales and marketing activities are carried out in the foreign countries. This can happen by the company itself or indirectly through agents in the foreign countries. This kind of internationalization model is still the most popular one for most of the companies, as it is flexible and doesn't require commitments.

Licensing method offers the possibility to the licensor grant the rights of intellectual property as a form of license while in return receiving a royalty payment. This form of internationalization is beneficial for the licensor as it gives the financial returns on already existing assets on often low costs, while the licensee has the opportunity to access and use already condensed intellectual property that saves some work (Chen & Hu, 2002).

Foreign Joint Venture is the model that involves partnership within the organization in order to do a research, sales etc. in foreign market (Woodside, 2006). Joint venture offers the benefits of evasion of small number bargaining, empowering competitive position and market power and mechanism that allows transferring of organizational knowledge (Kogout, 1988). In this model, partners agree on strategic alliance that can vary between high and low control modes and depends on the level in which partners agree to share the resources (Ulrich et al., 2012). Tang (2013) stresses that joint venture during the internationalization of the company

brings to three main conclusions. Firstly, large multinational companies are not always willing to control the equity holding in their subsidiaries. Secondly, usually the number of partners is related by the risk profile that targeted market has and the previous experience that company has in the past. Finally, even though the amount of the partners in the joint venture cooperation increases the possibility of survival it doesn't significantly impact the financial performance.

In the case of direct investment, "entities can create a wholly owned subsidiary in a foreign country to carry out functions in a foreign market" (Ferdinand and Williams, 2013, pp. 203). Foreign direct investment means that resources are invested by the company into another foreign business and that can happen by buying the firm or broadening already existing business in a foreign country (Faeth, 2009). In the case of horizontal foreign direct investment a company copies the same activities that are performed in the home country and uses the same value chain in the foreign country (Faeth, 2009). Platform foreign direct investment occurs when the production occurs in the host country, but the product is on exported to the third country (Ekholm et al., 2007). Finally, the vertical foreign direct investment is a mix of strategies and has a complex approaches in different value chains, by adding value vertically across countries (Yeaple, 2003).

When company uses the franchising policy while entering new foreign markets, it allows a local company to use the intellectual property in return receiving fee for this service (Heung, Zhang, & Jiang, 2008). In the business relations franchising means that company grants their license as a complete business package and agrees to train and support the franchisee to make sure that the business is being operated and maintained to exactly the same standards as the other partners in the franchised chain do and that the corporate name of the company has the same value in different locations (Altinay, 2006).

2.5. Branding

To understand the added value that organization's name has, the benefits that this value can possibly gain and tools that would allow maximizing these benefits, concept of a brand should be introduced. Not only there can be confusion when it is necessary to distinguish differences that branding and marketing have, it becomes even more complicated when it is necessary to define the particular properties arts and cultural branding discipline has. This part of the literature review will give an overview of main communication theories, explain the differences that branding and cultural branding has as well as list the tools that would help to communicate the best brand properties today.

2.5.1. Properties of the cultural communication tools

Marketing is a tool that doesn't require recognition while discussing an effective management of any organization, as it is widely used to comprehend the needs of its target audience, to shape the products according to these needs and sell them in the most efficient way. Colbert (2009) describes marketing function as a way of "putting oneself in the consumer's shoes" and managing the demand that exists in the market by delivering product in an acceptable price for the both sides interested, creating a distribution network that can deliver this product and communicating with the audience in a convincing and targeted manner. However, it is necessary to stress, that it can be hard to put boundaries of marketing as a discipline as it involves multiply functions in an organization – both as a strategic planning tool and creative and innovative tactics. American Marketing Association has stated that "Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large" (marketingpower.com, 30/01/2012).

Nowadays marketing functions are seen as a social and economical process that doesn't consider financial results only as an end result, but also as the indicator of products value, while marketplace is the platform to learn about the products actions and identify the ways to serve better to clients (Vargo, Lusch 2004). The management tool, which was supposed to facilitate the products delivery for its consumers, today unifies multiply knowledge about the customers, market and the way organization should work to raise its effectiveness.

Colbert stresses that the main difference that should be seen while talking about the arts marketing is that fundamentals of the marketing approach state that product has to meet the

needs of its consumers, while in the artistic product doesn't exist to fulfill someone's needs, it is *raison d'être* is independent from the market needs (Colbert, 2003). Therefore art marketer doesn't try to create a product that would fulfill the needs of the audience, in opposite, he looks for the costumers that would appreciate the arts products the organization has. Colbert stresses that the most efficient way of finding new costumers is to acquire as much knowledge as possible about the market and the benefits various segments of it is looking for. In addition, in today's highly competitive environment, arts manager task is to create a brand that could maintain the loyalty that is so needed (Colbert, 2003).

However, a lot of confusion can appear once talking about marketing and branding simultaneously as often there is not a clear distinction between both concepts. American Marketing Association Dictionary defines brand as "the name, term, design, symbol, or any other feature that identifies one seller's product distinct from those of other sellers". Nevertheless, branding involves many dimensions and shouldn't be seen only as attributes that name of the organization recall to the audience. O'Reilly (2005) describes branding as the process of meaning making in society. In the world of overwhelming amount of information and names of different companies, brand can be one of the most important assets that firm has. Brand allows differentiating the company as well as communicates the quality standards, signifies the main source of ownership and helps to the consumers make fast purchase decisions as it operates as "symbolic device for consumers' self-perception" (Alashban et al., 2002, pp 26). The authors argue that studies prove that while judging the quality of products, consumers rely more to the signals from the brand name than price or physical appearance (Alashaban et al., 2002).

To conclude about the differences between marketing and branding, it is necessary to stress that brand is an asset that underlies all the marketing efforts and sustain the communication with the trust and quality mark that allows the product stand out and present its characteristics and attributes.

2.5.2. *Communication tools*

While talking about any kind of communication with the target audience of a company, it is necessary to understand the reason and aim of this process. As this thesis is focusing on music festivals in specific and the role that brand plays during the process of internationalization, communication is seen as the brand strengthening tool that can be still closely connected with the marketing activities most relevant to music festivals.

Meanwhile, it is still necessary to draw the line between the communication tactics that are used in the cultural field. Bourdieu (1984) argues that the agents that operate in the cultural field typically have so called “feel for the game”. This habit is can be seen because each of them, “producer and consumer, has a strategy, conscious or unconscious, to accumulate cultural and symbolic capital as a source of power. Art and cultural consumption are used in this way to legitimate social differences.” (Bourdieu, 1984, pp. 36). O’Reilly (2005) continues that even though there is not sufficient information on branding art and cultural goods, these are the symbolic constructs and resources that are being big part of the contemporary culture that is around us every day. The author stresses that the commercial branding practitioners would have to learn a lot from the artistic brands.

Leenders (2010) explains that cultural organizations and more particularly music festival organizers have to come across issues that are similar to other type of organizations such as growing competition, challenges of new technologies, succession and globalization when key marketing investments are invested. Nevertheless, artistic organizations differ in a sense of the customer orientation and non-commercial priorities should be often prioritized. For example, subsidy finding, booking of artists or proper budgeting are essential for any festival (Leenders, 2010). Customer equity research done by Rust, Lemon, & Narayandas (2005), which focuses on loyalty and discounted value of all customers has shown that there are three main components that drive customers for the long term, namely the brand, the value of the product and the relationship. It is important to keep in mind that brand value can’t be separated from the product value and the marketing and branding tools will work only if the product justifies the customers’ expectations.

What is of great importance, there have been major changes between relationships that people have with the brands due to the possibilities that internet space offer. Christodoulides (2009) argues that the internet as well as other related e-technologies have largely changed the asymmetry of information that for a long time was beneficial for brand managers. Before the opportunities of interaction that internet offers nowadays, traditional branding in a great extend was “the brand manager, who was preoccupied with creating a specific image for the brand, primarily through corporate communications shouting how wonderful the brand is, then passing on the desired image to consumers” (Christodoulides, 2009, pp. 142). Author continues that traditional brand managing was seen as overpowering control of everything connected with the brand and perceived consumers as passive recipients of the brand value, while today command and control branding online simply wouldn’t be

possible and tolerated. Hoffman (2000) stresses that brand strategies have been going through major transformations due to the internet. Postmodern society is unified anymore by a common cultural or institutional core like a state, religion economy, but rather resembles an astonishingly complex labyrinth of “cross-cutting discourses” (Simmons, 2008). The author continues that the new marketing language is created from 4 C’s, namely change, complexity, chaos and contradiction. The new marketing world requires proactive interpretation and reaction to the consumers needs (Simmons, 2008).

Accordingly, in the time on internet based communication successful branding strategy should involve relationship building, interactivity and better tailored offers. Internet offers many strategies for the brand managers; however the facility to create and share users’ generated content has attracted much attention lately (Christodoulides, 2009). The author continues that it leads to the stronger and deeper relationship that consumers can have with brands as well as more effective brand communities. The most important change is the fact that internet facilitates the conversation around the brand and consumers can freely derive power from one to another in the social networks (Christodoulides, 2009). In a way, the brand manager is not a watchdog of the brand anymore, but rather a caring host.

Meanwhile, internet has given the opportunity for the brand to address the consumer both in an individual and communal way through the same media (Simmons, 2008). While discussing the individual and communal needs of the consumer of 21st century, quite contradictory assumptions come to the picture. Simmons (2008) summarize that many authors have declared the end of the era of individualism and a soulful need for social bonds, while others argue that postmodern society still suffers from the desire to stand out of the crowd, often expects highly individual approach and use consumption as a means to create, present and share their individual attitudes.

In addition internet has allowed getting to know your consumer as good as never before – starting from the demographic characteristics, till his habits, needs and tastes. Web analytics is a technique that is still growing and developing and has originated from the business world attempts to understand better the website usage (Simmons, 2008). Web analytics gives a clear insight on the consumers’ response, as the click of the mouse and the time consumers are ready to spend on the particular subject is the most objective judgment. Meanwhile, consumers are looking for experience-based marketing that would offer interactivity, connectivity and creativity (Cova, 1996).

There is still a lack of literature that could be used to identify and analyze the international branding strategies that can be used for the field of music festivals. Most of the approaches are focused on standardization and adaptation levels of the brand for the different markets (Ferdinand, Williams, 2013). As music festivals as experience and cultural goods have properties that require different kind of consideration level when the standardization is discussed, these approaches were not regarded relevant for this thesis. However, the authors (Ferdinand, Williams, 2013) offer four sequel strategic steps that brand should follow during the process of internationalization:

- (1) creating a transcultural brand name;
- (2) identifying a universal appeal;
- (3) developing global brand essence; and
- (4) conveying the brand essence through products (pp.204).

2.6. Summary

The literature review gives an insight to the main concepts that are going to be used further in the empirical part of this thesis. Firstly, the overview is given on the properties that music festival has and the trends in the cultural consumption that changed the needs of festival visitors. Next section discuss the previous researches that have tried to explain the success of music festivals and in addition present the path dependence approach that is going to be used in the empirical part of the thesis. Following section lists the internationalization models that music festivals could use while entering a foreign market. Finally, the last part of the literature overview talks about the branding and the branding tools that have to be used in the postmodern internet society.

III Research methodology

3.1. Introduction

Two previous chapters introduced the theoretical literature and previous empirical studies conducted. Literature review demonstrates that there is still noticeably poor and often not relevant theory on the subject of music festival internationalization and branding as well as very few researches made on these concepts, therefore the assumptions on subjects used in the research should be build by adapting the literature available in related fields. Meanwhile, it is necessary to understand that the internationalization and export of music festivals are phenomena that firstly, are influenced by general changes in the cultural consumption and the growing functions and roles that music festivals have; and secondly can be analyzed by many different aspects and dimensions that all can't be described in one thesis. This research should be seen as explanatory source in the field that identifies the most important aspects of the subject of music festival internationalization, observes the influence that brand has on this process and create a solid base for the future researches.

The research is conducted as a study case of the Spanish festival Sonar, the International Festival of Advanced Music and New Media Art of Barcelona, which in 20 years has grown from a local Barcelona festival with few thousands of visitors to an event that happens in several different continents. Sonar Barcelona 2013 had more than 121.000 visitors from 102 countries (<http://sonar.es/en/pg/what-is-s%C3%B3nar-d#.Ud1BkDtHLY8>).

Sonar takes place every June in Barcelona for three days and during this time offers a wide range of events that are divided in two different blocks: Sonar by Day focuses on new talents by offering concerts and showcases as well as professional zone and exhibition area. Second block, Sonar by Night, features large format shows with popular artists on the international music landscape. Sonar states that the festival is unique in its format and content, because it offers wide cultural range of events that combine “entertainment, artistry, the cutting edge and experimentation with new musical trends that set the international agenda” (Sonar web page, 10/06/2013). Apart of the day and night events, for many years Sonar Pro was a meeting point for professionals that work in different sectors of creative industries, on 2013 this section of the festival was renamed Sonar +D.

Since 2002 festival has regularly travelled outside Spain, having more than 30 events around the world. These events differ in their range and size, but they are always “adapting

the Sonar philosophy to unique venues and environments, and highlighting the most interesting home-grown talent and the scene in the city where it takes place” (Sonar web page, 10/06/2013). In the past years Sonar has taken place in Buenos Aires, New York, London, Frankfurt, Seoul, Lisboa, Lyon, Hamburg, Toronto, Montreal, Chicago, Boston, Denver, Oakland, Los Angeles, Tokyo and Osaka, among many other destinations around the world.

This chapter explains the methodological framework used to organize the research step by step.

3.2. Research design

The research question and sub-questions were formulated after reviewing the existing literature and they are as follow. To focus these topics, the research is guided by a central research question:

What is the process of the internationalization of music festival and how to sustain a strong brand during this process?

Empirical sub-questions:

1. Are there specific historical events that have allowed Sonar to expand outside Barcelona?
 - Has the city of Barcelona had an effect on the success of the festival? Are there any other circumstances that have brought the attention to the festival?
 - How SonarD+ has influenced the development of Sonar festival and Barcelona music scene? (networking opportunities; learning/ inspiration from Sonar; education for musicians)
2. What are the branding tools that have been used during the process of internationalization of Sonar?
 - What are specifics of the arts marketing communication?
 - What is the best practice to communicate the brand internationally?
3. What are the main attributes of music festival internationalization?
 - What are the best business models to enter the market?
 - What should be the adaptation level to the local environment?

These questions shaped the design of the research and in order to investigate these topics the qualitative case study method was chosen. Since the research questions already imply the necessity to understand and explore the phenomena, a method of a case study will help the best as it's mostly used when it is necessary to see phenomena as an entity and collect information from as many sources as possible. "The case that is the subject of the inquiry will be an instance of a class of phenomena that provides an analytical frame — an object — within which the study is conducted and which the case illuminates and explicates." (Thomas, 2011, pp. 516).

This research not only aims to investigate the process of music festival internationalization and the role that festival brand plays in it, but also to understand what are the circumstances and historical events that have allowed Barcelona to become an environment that has been favourable for creation of several international festivals. Yin (2003) suggests using exploratory type of study case when it is necessary to invest situation where the intervention that is being evaluated doesn't have clear and predictable set of outcomes. The author suggests that in the exploratory study case sometimes prepositions about the outcome of the research is not used because the literature available might not be sufficient.

This case study is designed in three different parts that allow gathering the most diverse information, using three different units of analyses: interviews, content analyses and ethnographic field notes.

3.3. Units of analyses

Units of analyses in this research are semi-structured interviews, content analyses and ethnographic field notes.

Qualitative interviews allow flexibility as well as in depth analyses of the research topic (Bryman, 2012), therefore this data analyses method was chosen to explore the phenomenon of music festival internationalization. Semi-structured type interviews were chosen, as they often can be used more as the interview guide and the questions doesn't have to follow the order or in the way they are outlined; the most important part in these type of interviews are that all the topics are covered during the conversation (Bryman, 2012). As already mentioned, prior literature review had gaps in the subject researched, therefore the interviews were designed in the way that allows changing the questions in a case of unexpected, helpful information. The way interviews were conducted greatly depended on the availability of the interviewed and in some points had to be rescheduled due to the busyness of them. All together there were 4 interviews conducted, however due to the time and place restrains, 2 of them happened via Skype and 2 of them happened in the real life setting, in Barcelona, during the event of Sonar 2013. The questions of the interviews depended on the expertise each of the respondents had.

The interviews were conducted in two parts, by dividing information sources in:

- (a) management of the music festival Sonar,
- (b) experts that allow identifying additional facts and events that might have an influence on the development of music festival scene in Barcelona.

The theories that are analyzed in the literature review mainly are discussed in the context of industries that are not directly related with the music festivals; therefore it was essential to ascertain that the research is done in the manner that doesn't allow misinterpretation of the concepts and allow to gather information that explains how the idea of internationalization can be applied to the music festivals in particular. The managers of Sonar festival were chosen because of two reasons. Firstly, as the primary source they can provide the most relevant information about the festival and the management tools that have allowed the growth and internationalization of Sonar. Secondly, through the experience of creating well known international music festival they have the expertise that allows adding the knowledge they have about the music festival internationalization in general.

The aim of this part of research is to understand the development of Sonar during the past 20 years of its existence; identify the reasons, plans and decisions that had fostered growth of the festival as well as description of the professional strategy of the festival internationalization. Sonar managers were analyzed by semi-structured, personal interviews, choosing the policy makers of Sonar, namely Ventura Barba (COO) and Georgia Taglietti (Head of Communication, International Media & PR Department at Sonar Festival). These semi-structured interviews offered a flexibility for an in depth analyses (Bryman, 2008) and possibility to gather and investigate facts that occur during the interview. As the research question already includes proposition that the strong brand of Sonar has played an important role in the successful internationalization of the festival, the structure of the interviews allowed flexibility in case the data gathered wouldn't affirm this proposition.

At the same time, as mentioned before, this thesis has to deal with insufficient information about the factors that influence the internationalization of cultural goods and music festivals in particular. In order to sustain the data gathered from the festival producers and understand the factors that have influenced the development of Barcelona as a favourable environment for export of cultural goods, experts of the field were interviewed. To support the data collected about the Sonar festival, it was necessary to have an information source that would give an independent opinion about the theory applied for the research part as well as the development of Sonar festival. The experts were chosen by analyzing their knowledge and achievements in the field, as well as their academic path. Considering the fact that this thesis is exploring the subject and creating a framework for the future papers, their opinions were used as the assumptions that can be proved with the quantitative methods in the future researches.

Different types of expertise were demonstrated. Firstly, both of the experts demonstrate in depth knowledge about the cultural export, brand management and event production related with the festival scene in Barcelona and in the international environment. All of them have academic degrees that are related to the international cultural export and they are active in the academic field. Secondly, they have had professional or academic experience with Sonar festival, that allowed them to apply their expertise to the Sonar case.

Similar to the method used in the research of the supply of the festivals, experts were analyzed by semi-structured, personal interviews. Firstly, the interviews were designed to cover all of the topics described in the literature review and give the insight how they can be applied to the case study of Sonar.

Experts (CV's of experts on Appendix 3):

Jordi Puy

David Loscos

Content analysis was accomplished by using publications, promotion materials and researches on Sonar written before in English. This data was collected in the virtual space as well as with the help of experts and Sonar managers. This content analysis was a helpful source to prepare for the interviews, create the base information about the development of the festival as well as analyze the information that was obtained during the interviews. In addition to the interviews concluded also documents, promotional materials and archival materials about the festival were analyzed in order to create a sequel framework of the development of the festival and identify the branding tools used. Bryman (2008) suggests that analysing of the documentation helps to support and explain qualitative interviews.

The main points that are researched in the document analysis are:

- History and development of Sonar, growth of the organization
- History and development of SonarD+
- History of the international editions of Sonar outside of Barcelona
- The differences between the communication/marketing of Sonar in Barcelona and other locations
- The difference between the program of Sonar Barcelona and international Sonar events have

As a part of the research, I visited Sonar 2013 in Barcelona and created a list of field notes that was used in the process of creating the research design and analyzing the data gathered. Bryman (2012) calls this approach the micro-ethnography that involves focusing on particular aspects and topics that need to be researched. Ethnography means to be immersed in the social setting and time and allow creating an understanding of the culture of the group and phenomena that is researched (Bryman, 2012). I attended all the events that Sonar and Sonar +D 2013 offered, observed the city of Barcelona during the festival as well as had casual conversations/interviews with the visitors of the festival. Due to initial plan to conduct survey among the festival guests, I had a chance to talk with the visitors, hear their opinion about the festival, reasons to come to Barcelona and loyalty to Sonar brand. The main topics that were observed was the setting of Sonar festival in Barcelona; the range of

activities and atmosphere that festival offer; program and role of Sonar +D; visitors' opinions about the festival and brand of Sonar.

3.4. Credibility and validity of the research

Golafshani (2003) stress that terms reliability and validity are more appropriate to use in the quantitative researches, while the qualitative ones are best described in terms of “conceptualized as trustworthiness, rigor and quality” (2003, pp. 604).

The reliability and validity for the qualitative researches play a major role, as there is a risk of subjectivity in these types of methods. Bryman (2012) suggests alternative criteria for assessing reliability and validity of qualitative study, namely trustworthiness and authenticity. Trustworthiness should be measured by several factors, namely credibility of the account that represents the social reality; transferability by offering the details on the accounts researched; dependability by keeping all the records in an accessible manner and confirmability which ensures that personal values or theoretical inclinations have not influenced the results of the research. Authenticity of the research concern the wider political impact of the research, namely fair representation of different viewpoints; ontological authenticity that allow members to come to better understanding about their social environment; educative authenticity that help members better understand the perspective of other members; catalytic authenticity tests if research has acted as an impetus and has changed the circumstances and finally tactical authenticity questions if the research has given opportunity for members to engage in the action (Bryman, 2012).

While creating working on the research questions, choosing the data units and analyzing the data these criteria were taking into account to make sure that the conclusions of this thesis are reliable and valid source of information.

3.5. Data analysis

Yin (2003) suggests several techniques to analyze data gathered in a case study, in this research pattern matching and linking data to proposition particularly were used. All the data gathered was compared with the existing literature on the subject to identify the differences that the field of music festivals and specifics of export of cultural goods bring. Linking data to prepositions allow creating a framework with conclusions and suggestions that can be used to offer insights of the branding in the cultural field identify possible professional patterns and create a wider understanding of the field specifics.

Bryman (2012) proposes to use thematic analysis that allows searching for the themes and creating a framework that constructs the index of the central themes and subthemes of the research. These themes than are being represented in a matrix tab and can be analyzed and compared. This approach allows seeing the topics discussed in the context, therefore this method was chosen instead of Grounded theory analysis that would acquire coding of the data gathered, that often is criticized for not being able to see the data within its natural environment (Bryman, 2012). Thematic analysis in this thesis is accomplished through the process of six steps that helped to create meaningful and established patterns that are trustworthy and easy to compare. These steps were getting familiar with the data gathered, creation of initial codes, searching for the themes within the codes, review of the themes, defining and naming of the themes and creating the final report (Braun &Clark, 2006).

Every unit of analyzes offered information that had a different role in the comparison of the prepositions, therefore the results are divided in two parts, namely the description the chronicle history of Sonar festival and analyses of the theme framework. The interviews with the experts, monitoring of the materials and field notes from Sonar 2013 provide the background data that allowed creating chronicle history and a multi angled background narrative that allows understanding the concepts analyzed afterwards in the right context. The management of the festival represents Sonar's values, mission and strategy as well as additional information about the development of the festival and is used as the main source of information to create the theme framework. Finally, the theme framework allows to overview the questions that are discussed, but discussion part analyzed the questions in-depth by providing different sources and author's expertise.

IV Results

4.1. Introduction

This part presents the results that are obtained in the empirical part of the thesis. The first section of results offer the information from the monitoring the materials on Sonar festival in order to create a background base that allows interpreting the following findings. The second part of the chapter addresses the results that have been obtained during the interviews, material monitoring and ethnographic field notes.

There are 3 different themes created, namely Success of music festivals, Internationalization of music festivals and Role of the brand during the internationalization process.

4.2. Sonar facts

Sonar, The International Festival of Advanced Music and New Media Art of Barcelona, happened for the first time in Barcelona in June 1994 and began as an idea of three friends who loved electronic music. At that moment the electronic music scene in Barcelona was slowly developing, but could be seen more as the underground culture (Puy, 2013). Early fans of this genre of music were gathering in a music club Nitsa which marked the beginning of Barcelona's era as one of the electronic music capital in Europe (<http://nitsadocumental.com/>). By the first edition of Sonar in 1994 non-conventional music didn't really exist in Spain as well the information about what happened outside of Spain within this genre (Lopez, 2012).

The mission of the festival hasn't change since, as one of the founders Ricard Robles states it: "The intention of Sonar in 1994 is still valid. It has the goal of being a meeting point for the public, the artists and the electronic music professionals. The artists that attend have the opportunity to be seen by the professionals of record distribution and tour contracting and make deals for other events. Likewise, people who are not daily consumers of electronic music can come to encounter things that they wouldn't find anywhere else." (Lopez, 2012). Sonar experienced a rapid growth of the festival, from 5 949 visitors in 1994, to 12 237 visitors on year 1995, 53 000 on year 2000 and over 121 000 visitors in the latest edition of Sonar 2013 (Appendix 1).

From the very beginning festival was divided in two parts – Sonar by Day and Sonar by Night. Sonar by Day focuses on new talents by offering concerts and showcases as well as professional zone and exhibition area. Meanwhile Sonar by Night features large format shows with popular artists on the international music landscape. Festival itself define themselves as "the pulse of the current electronic music landscape" and offers interactions and hybridizations of different products of digital and new media, art and music. Apart of Sonar by Day and Sonar by Night events, for many years Sonar Pro was a side event to Barcelona festival and was designed for professionals of electronic music, "the point of encounter for professionals from the music industry and the applied technologies of audiovisual creation and new media"(Lopez, 2012). Since 2013 Sonar Pro became Sonar +D and has shifted from "focusing on music professionals to focusing on the relation between creativity and technology as a whole" (V.Barba, 2013). Sonar +D is a mix of Sonar Pro and SonarMatica, which was exhibition space dedicated to New Media art. The first edition of

Sonar +D brought 2950 accredited professionals from 57 countries which is 17% increase of participants comparing to the last edition of Sonar Pro.

During the time of Sonar's existence the festival scene in Barcelona has developed, offering both internationally acclaimed festivals, such as Primavera Sound (alternative rock and dance festival) and smaller, niche events. Barcelona has become one of the top music event destinations in Europe, as together with very active cultural life it offers enjoyable weather, nice sightsee, pleasant vibe and easy reachable geographical location with convenient transport system. Due to the economic recession in the country and fall of the purchasing power of local residents, Barcelona also in a governmental level is willing to attract more culture and festival tourists. Sonar 2013 gathered around 121 000 visitors and more than fifty percent of them where international guests.

Sonar has travelled outside of Barcelona starting from 2002, when the first event in Tokyo, Japan was held. The first edition of Sonar was initiated from the partners in Tokyo that were interested to create an event similar than Barcelona, but within the time it became a festival with its own funding and "ambition to occupy a market share in the country." (Lopez, 2012). Since 2002 there have been more than 44 Sonar branded events. These events can differ in their size and length; however they are always created with Sonar values and mission in mind. Sonar events have happened in several locations in Europe, such as France, Italy and Germany; several cities in USA; as well as Mexico and South Africa. There are several cities to which Sonar is returning, 2014 there is going to be the 7th edition of Sonar in Tokyo, and also Sonar will travel for the second time to Reykjavik and Sao Paolo. The repeated events are not necessarily happening annually though.

Sonar events outside of Barcelona should be as festival platforms, from the managerial side they can differ greatly in the way of organization and collaboration with the partners in the host cities, however Sonar is always paying close attention to the line-up, content and corporate image of each event. These events are unified by the idea of incorporation of "Barcelona's festival philosophy of spaces and unique environments while showcasing the most interesting international talent from the music scene of each country where Sonar is held" (www.sonar.es).

4.2.1. Cultural consumption trends at Sonar

As reviewed in the theory part, the new cultural consumption trends present the needs of the audience and signals the directions that any kind of cultural entertainment organization

should be aware of in order to understand their audience. As this study case is analyzing the factors that have allowed Sonar become a widely successful festival not only in Barcelona, but worldwide, these trends are going to be tested within the framework of the research.

Individual vs. collective consumption

From the very beginning of the existence of the festival, Sonar has set as one of their main value the pioneering spirit and that was one of the reasons that allowed them to create a strong social media community already at the early stage of the development of social media culture. At the moment Sonar has more than 180 000 followers on Facebook, almost 90 000 followers on Twitter, more than 9 000 subscriptions on their Youtube channel, more than 5 000 followers on Instagram (12/07/2013). Even though social media offers offline communication via consumers of the festival, the shared content option is one of the collective consumption attributes and satisfies consumers need to interact outside the physical festival territory as well. Meanwhile, Sonar offers a lot of facilities, such as bar, chill-out zone etc., that is convenient for shared experience and communication between festival guests.

Consumers interest in awaking the senses

Simulation of the senses of the cultural consumer is the trend that requires the festival to think about surprising experience that would allow the acknowledgment of different senses. This trend can be closely linked with one of the main values of Sonar – innovation and discovery. During the Sonar by Day event, the visitors are welcomed not only to enjoy the musical program, but also attend the exhibition that offers wide range of products and services in the field of new media and art. Considering the possibilities that this industry is offering, the visitors have a chance to try out the variety of surprising innovations, e.g. 3D movie watching on their I-phones (field notes, Sonar 2013).

Acknowledgment of visitors needs to be actively involved

The trend of being actively involved in the process of cultural consumption can be seen in the wide offer during the Sonar by Day activities, such as the new media and art exhibition that present interactive products, conferences and discussions and Hacker day – the event within Sonar +D that that is designed to allow a group of hackers (accompanied by artists) to build the next generation of music applications in 24 hours. Meanwhile, these activities are

used as the branding tool for the festival as they sustain the mission of meeting point and innovations.

Eduitainment

This is another cultural consumption trend that Sonar offers already from the beginning of the festival through their values of pioneering and innovations in the field. The festival in some points serves as the medium where the new features in the field can find the people who are curious and willing to learn more about them. Being a visitor of the festival myself, I had a great pleasure and interest to attend the conferences and get inspired in between the musical performances.

Mixing of genres and paradox consumption

The mix of the genres within the festival again can be seen as the extension of the borders of music festival while giving the space for new media art. Sonar has created its own universe when it comes to the offer of different festival activities. The mix of genres and the surprising discoveries that festival is willing bring is well communicated in Sonar's corporate design and thematical campaigns e.g. for the 20 edition of Sonar festival in Barcelona, the corporate campaign faces were young cheerleader girls with moustache and beard on their faces.

Want it all and want it now

While some festivals have to adapt their form to the consumers that want to see a diverse and intense offer if they have chosen to attend an event, Sonar initially created a format of festival that allows the visitor to receive a full package at the same time. Sonar by day program allows getting educated and interacting with others, while night event offers the pleasure of dance.

The integration of the new technologies in consumption

One of the main Sonar's focuses is on new technologies and media, therefore there is no surprise that it has been offering a lot of additional features to its visitors, such as applications that can be used during the festival and possibilities to connect with the festival in the early stage of social media.

4.3. Conceptual theme frameworks

The conceptual theme framework allows having an overview on the concepts that have firstly been discussed in the literature overview and afterwards researched within the methodological framework. Each theme framework is going to be discussed in a separate subchapter in details. The theme framework tables show the sources of the analyses as well as give the overview of the main findings which are discussed in the next paragraphs.

Framework 1. *Factors of the success of a music festival*

Source	Path dependency	Product	Atmosphere
Expert 1.	Olympics; Boiling in the air; Good location (crossroads); Support from the government; Developing environment; Strong team	Intuitive at the beginning; First ones to bring the attention to electronic music in Barcelona; Knowing who you are; Strong team	Enthusiasts; Well organized; Special atmosphere of Barcelona (Mediterranean, many cultures, weather);
Expert 2.	Barcelona – good weather and location; Rich cultural offer outside of festival; Olympic games; Club Nitsa – growing from a small underground community	Different products in the day and night; Sonar +D as a niche product.	Bit for everyone's taste; Atmosphere of Barcelona; Knowing who you are; High standards.
Sonar 1.	Barcelona as a city helps; Uniqueness; Sonar Pro – brand ambassadors	Talented people in the team; Hard work; Experience of 20 years; Unique product in Europe and world; We know very well who we are	Barcelona; Unique/avant-garde
Sonar 2.	Always been closely connected with the city; One of the first festivals that started to use social media.	Well defined; Part of electronic music community; Pioneers.	People know what to expect from Sonar; Strong control on the content around the world; It shouldn't get too adapted.

Framework 2. *Internationalization of a music festival*

Source	Reasons to go international	Corporation modes	Adaption level/Experience systems
Expert 1.	<p>Somebody offers (knows the brand, sees the opportunity);</p> <p>Know-how;</p> <p>Differentiate the risks;</p> <p>International media coverage;</p> <p>Strong product and brand;</p> <p>Opportunity to have different sources of income;</p> <p>Passion and willingness to bring experience to as many people as possible;</p> <p>Good human resources</p>	<p>Partners;</p> <p>Corporation with local authorities;</p> <p>Following the protocol, creation of a decision tree for different situations.</p>	<p>Partners;</p> <p>Knowing who you are;</p> <p>Decision tree that depends on the situation and case</p>
Expert 2.	<p>Part of the growth;</p> <p>Influenced by the suffer of local industry.</p>	<p>Choosing the partners that you can trust and that are loyal to your principles;</p> <p>Sonar expertise helps to the local partners – while approaching artists and to create general trusts;</p> <p>Knowing what you want to achieve with every event;</p> <p>Corporate with local authorities and prove the benefits.</p>	<p>Controlling you brand ,values and concepts;</p> <p>Not selling out .</p>
Sonar 1.	<p>International public in Barcelona;</p> <p>Universal appeal to the product</p> <p>Possibility to travel to the audience;</p> <p>First opportunistic, than identification of the markets;</p>	<p>Importance of local partners;</p> <p>Permanent events if possible;</p> <p>Depends on the market situation;</p> <p>Can change and develop during the time;</p>	<p>Very well defined product and acknowledgment what Sonar event should be;</p> <p>Mix with the local flavour;</p> <p>Discovery and promotion of the local emerging</p>

	Some of the international events as a promotion	There is a protocol that should be followed; Everything is controlled from Barcelona; Research of the market; Introduction with the product to see how it is accepted	artists.
Sonar 2.	The vision of the festival has always been international; The electronic music community doesn't have geographical borders.	Local artists and local promoters; Control is kept in Barcelona	Not too much of adaptation, there always have to be the balance between learning about Sonar and adapting; Content is the most important and always is much discussed

Framework 3. *Sustainable brand*

Source	Product	Communication	Internationalization
Expert 1.	The most important is good quality; Human resources; Feeling the "boiling in the air"	First local, than internationalization; Sonar brand goes together with Barcelona; International media	The same pleasure from the brand around the world; Knowing the value proposition
Expert 2.	Its personality and reputation; Obsessed with their brand; Strong team.	Looking after the international communication; control	Not going for the easy money, but planned concepts
Sonar 1.	Unique in Europe and around the world	Unique, well planned campaigns that has created their own Sonar Universe; Visitors actually go to experience Sonar, not individual artists	Strong control; Brand that attracts international attention; Knowing who you are; Promotional events outside of Barcelona
Sonar 2.	Brand doesn't help to festival, but festival helps to the brand;	Always represents values; Brand name projects the sound and Sonar core	Always within the city, connected to urbanity; Social media networks made internationalization easy;

	<p>Sonar brand is strong in the right context; Sonar brand is very closely connected with the event it represents, nothing else; Sonar are pioneers that started in the time of underground culture and keeps this attitude</p>	<p>essence; Clear brand position at the very beginning; Brand values: electronic music culture; pioneering; discovery factor, interaction with urbanity; Well known target audience; Social media – quick, direct, allows to communicate with communities; Always relevant content in the social media; Being authority and curator for the visitors; Interaction with the audience; Story that is created around Sonar; Being part of electronic music community; Always more focused on product and its value than branding per se; Work with media partners; 90% of international journalists do local coverage; Use the particular social media tool only when you are ready to provide the content.</p>	<p>No specific brand adaptations were made, it always been able to communicate with internationals; Local promotion under strong control; Brand always stays Sonar, no changes are adapted; Corporate images always are created in-house in Barcelona; Sonar’s audience has always been less quantity and more quality, very tught.</p>
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4.3.1. Factors of success of a music festival

Path dependency

As described in the literature review, path dependency approach is used when it is necessary to identify and explain the sequel historical events and circumstances that have influenced the development and trends of particular study case. Sonar festival can be seen as a successful music festival, as it is attracting loyal and growing festival audience and being financially profitable (Appendix 1). This part of the results is explaining the path of the festival and circumstances that have been favourable for the festival growth.

Most of the respondents stressed that Sonar has played a very important role in the development of culture and community of electronic music in Barcelona, Europe and even worldwide. By the time of the first editions of Sonar, the electronic music scene in Barcelona had explicit nature of underground culture. The nightclub Nitsa was seen as the first venue that gathered together music fans that didn't follow mainstream trends, but were curious and passionate about electronic music culture. This club was seen as a place that allowed sensing the interest and "boiling in the air" about the electronic music, while Sonar took it to the next, bigger level.

Three friends who founded Sonar, namely Sergio Caballero, Enric Palau and Ricard Robles, created a very unique form and approach to a music festival, which attracted the attention – division of the content in two parts, well defined values and passion about the content. Just few years before the first edition of the festival, in 1992, Barcelona hosted Summer Olympics that turned world attention to the city and for many discovered Barcelona as a beautiful, diverse and metropolitan city. Considering the great weather, convenient location that creates crossroads for many countries; and good travel transport infrastructure, Barcelona became even more desirable tourism destination. Apart of Sonar, Barcelona offers "rich variety of cultural life" and creates a very enjoyable overall festival experience.

The growth of the festival was sustained with a professional and hardworking team and product, which has a universal appeal. The mission of the Sonar was always to be the meeting point for artists, audience and professionals in the field, therefore Sonar Pro (now Sonar +D) created the platform for networking and also international "brand ambassadors" that brought the Sonar idea outside of Barcelona. Meanwhile, due to the growth of the festival, the professional organization, appealing brand and economic benefits that it brings to

the city, the authorities of Barcelona “regardless on the colour – weather they have been left or right, have all been supportive to Sonar” (D.Loscos).

To conclude, the path of Sonar has been influenced by the right time to develop growing arts and music movement; unique and well designed product; the environment of Barcelona and growing interest about the city after Olympics and the international guests who have spread the word.

Product and niche

All of the respondents of this research stressed the importance that the content and quality of the festival have played in the success of Sonar both in Barcelona and internationally. As described in the previous part, Sonar was created by friends who were passionate about the idea and product and brought together team with the same attitude. As the festival has grown largely, it still has very clear and settled platform of what is the product they want to deliver to the consumers and the main values that festival has. These values are not questioned during the expanding of the festival.

Sonar demonstrated intuitive skills while creating and designing the festival – unique both in the form and content. Firstly, Sonar by Day and Sonar by Night allow segmenting the audiences if it is necessary. Sonar by Day satisfy the interests of both professionals and guests who come to the festival to discover ideas in the new media art and electronic music and has professional interest, while Sonar by Night can be more interesting to the public that is just willing to enjoy the music and atmosphere of the festival. Meanwhile it is necessary to stress that Sonar by Day and Night don't exclude each other and are seen as the festival experience as a whole providing guests with a diverse day and night offers.

Secondly, through the value of innovation, discovery and pioneering in the field, Sonar has been able to set the trends, discover new artists and offer interesting and surprising program in every edition. In addition, it is necessary to remember that Sonar was one of the pioneers in the field of electronics music culture and new media art, which helped to create and sustain the expert role in this field and that adds value to the product as well. This expert role is sustained also through the communication strategy of the festival that is going to be described in the next parts of this analysis.

Big part of the festival quality is gained by experience of 20 years and strong team. Both the experts and Sonar managers stress that festival team consists of hardworking,

talented and dedicated employees, while development of the festival has given invaluable skills and knowledge about the industry.

Through the years of Sonar development, both the music festival industry and the electronic music community have changed greatly. However, Sonar has been able to keep its niche. The changes that Sonar Pro has faced this year serve as a good example how the festival can define their unique offer and change through the time. Many festivals have created side events tailored for the professional audience (also second biggest festival in Barcelona, Primavera Sound), however Sonar +D sets its specific mission, declaring that it “goes beyond what we were doing with Pro, what was focusing on music professionals. Now we are focusing on the relation between creativity and technology as a whole” (Barba, 2013).

To conclude, the strengths of the Sonar as a product are the well designed and unique product both in the form and content, experience and skilled and talented team as well as ability to keep their niche.

Atmosphere of the festival

The previous researches done on the success of music festivals have identified that consumers are often referring to the atmosphere of the festival as one of its most important attribute and key reasons to stay loyal. Even though some authors have tried to divide this concept in variables, it is understandable, that atmosphere of the festival can often have highly subjective and individual perspective. Still, this research will try to identify main components of the good vibe of Sonar festival.

All of the respondents agree that Barcelona environment helps to the overall Sonar experience. Sonar takes place in the city environment and states as one of its value the connection with the urbanity. The day events of Sonar for 19 years happened in the two cultural centres of the city: the CCB and the Museum of Contemporary art of Barcelona and that in a way represented the cultural soul and heart of Barcelona. Starting from 2013, due to necessity for a bigger venue, Sonar by Day moved to Fira Montjuïc that is located in the Plaça d'Espanya, one of the most central locations in Barcelona. While attending the festival events, it is impossible for the guests to miss Barcelona's sightsee and atmosphere. Not surprisingly, international guests of the festival often stay some extra days during their visit to the festival just to enjoy the city and the nearby beaches. When travelling outside of Barcelona, Sonar is paying attention to the host city environment and the connection with the urbanity that the festival can have.

Undoubtedly the mission of Sonar and artistic programming are the main attribute of the festival atmosphere, as it offers fresh, avant-garde and often surprising program, while the day time activities are planned in a way that visitors can interact easily. In addition, as mentioned above, the festival day and night programs and settings allow pleasing different needs of the audience and actually offer two very different atmospheres within the same festival.

In addition both the organizers of the festival and experts are stressing the importance of high standards that create the overall atmosphere. Festival is attended by thousands of visitors; therefore it is necessary to make sure that all the facilities are convenient and well considered.

To conclude, the important attributes of atmosphere Sonar guests enjoy is the environment of Barcelona, unique offer festival has and well considered facilities.

4.3.2. Internationalization of a music festival

Reasons to go international

The decision for a music festival to travel outside its home country can be influenced by several factors and circumstances, therefore it is important to spot the opportunities that internationalization can bring, as well as distinguish the indicators that signal festival maturity to go international. All of the respondents emphasized that the most important precondition for a successful internationalization of the festival is a well-defined, qualitative and strong product in the local market and already existing international recognition. “Be sure of what you are in your local market place, know that you are well appreciated from your audience and then you begin to have a certain position within it, you are being acknowledged for certain attributes” (Loscos, 2013). Also, it is always important to evaluate the resources that festival has, namely human resources and financial capital.

The internationalization offers many opportunities for a music festival. Firstly, that can be seen as the part of festival growth and development. Accordingly, it diversifies risk factors and is a good income source. It is important to keep in mind that Spain suffered a lot due to the recent economical recession and even though more than a half of Sonar Barcelona visitors come from outside of Spain, decrease of the purchasing power of local target group is not a good signal for the business planning.

To continue, a successful festival organization gives a specific know-how and knowledge about the industry in general and this know-how can be useful tool in other geographical locations and appealing to the partners in other countries. The internationalization of the festival often is not an initiative only from the festival side, but also can start as an offer for collaboration from the host country.

Meanwhile, there can be some clear indicators that the festival is ready to travel outside of its home country. Firstly, the number of international visitors allows understanding the interest and universal appeal of the product, as well as indicating the possible target countries. Secondly, the amount of international media and publications on the festival is a reliable sign of public abroad interested in the festival. During Sonar Barcelona 2013, the webpage of the festival was accessed from all the countries around the world, except of three (Loscos, 2013) and this definitely prove the range of Sonar brand and visibility.

Meantime it is importantly to distinguish the purposes of events held outside of the home country. In the case of Sonar, some of the events have served as a promotional tool for the Barcelona festival, e.g. Sonar London was targeting the UK market which is a very important target group for Sonar Barcelona. The North American tour on 2012 was created to test the market and interest in the region, while some of the international events, like Sonar Tokyo can be seen as established extension of Sonar Barcelona. Ventura Barba agrees that first events that Sonar was organizing outside of Barcelona was more opportunistic, while at the moment there is a careful research of the market environment and opportunities conducted before any new decisions made.

Last, but not the least, is the market power that the festival can gain trough the international events. Having several big events through one year raise the bargaining power in the market, as “obviously it is easier to book the artist if you are offering 6 main acts, as if you are just contracting for one” (Puy, 2013). Therefore the internationalization of the festival doesn’t necessary mean only the willingness to acquire a new market, but can be encouraged by the necessity to strengthen the market position and promote the home event.

Corporation models

As literature review of this thesis showed, there are several entrance and existence models in foreign markets. All of the respondents approved that local partner when operating in a new country is a mandatory precondition.” There is no way to do it as with local partners.

Unless someone in your team is from another city and then you can take advantage of his or her knowledge” (Puy, 2013).

The cooperation with the local partners has two main benefits. First of all, they have invaluable local knowledge, contacts and trust. Considering all the range of the negotiations that should be taken into account while entering a new market, such as local authorities, promoters, services etc., it would be extremely hard and costly to deal with these issues as a foreign company. Secondly, cooperation with local partners also includes diversification and share of the financial risks. Considering the fact that Sonar has been in 22 different locations, it is obvious that not all the events can always meet the financial goals set, by cooperating with the local partners, festival doesn't have to take all the responsibility in case of financial loss.

The corporation model with the local partners greatly depends on the trust and previous experience with these partners. “It is relation that should evolve, we are beginning the relations with a sort of franchising, but it is the business where the local partners sometimes do some preparation and we can end up with a joint venture and having a joint company in that country” (Barba, 2013). Meanwhile, Sonar closely controls the content of the events as well as the corporate communication of the brand - all the corporate materials are created in-house. Also, the respondents stress that mutual trust and insight about the festival is a very important aspect of successful cooperation.

Another important part of the entering new market and starting new partnerships is a protocol created within the company that can be used as a sort of decision tree. Sonar also uses the in-house made protocol that has defined how to approach market and look for partners. Experts of the field emphasize that lack of these kind of protocols often can be seen as the problem when it comes to the export of cultural goods.

Depending on the cooperation model, both sides are gaining some benefits and taking some risks. Meanwhile it is important to understand that the biggest asset that Sonar offers to the local partners is ability to use their name and the trust that Sonar brand between artists, other partners and audience.

Finally, Sonar has chosen to focus on the international events that could permanently take place in the same location, as entering a new market always mean new transaction costs and successful partnership should be seen as an asset of the festival as well.

Adaption level/Experience system

One of the outstanding qualities that Sonar has is the clear definition and realization what are the values and personality of the festival, therefore the question of the adaptation to the local environment seems to be especially important.

Ventura Barba states that “We have a very well defined product in terms that we know what a Sonar event should be. But it needs to be mixed with the local flavour; this is not Coca-cola that has the same flavour everywhere. So when we go to another country we tend to merge and adapt to a local sounds, the local culture and so on. This is very important.” Also, part of the philosophy about going abroad is the willingness to discover local emerging artists and often they are invited to the Sonar festival in Barcelona. Georgia Taglietti continues that the most important thing is the local line-up and this part is usually taking the longest discussion, as it creates the soul of the festival. Sonar events in the foreign locations is planned as the right balance between presenting Sonar and its values and adaptation to the local culture, artists and trends. At the same time both festival organizers emphasize once again, that Sonar is very well defined as the product therefore the boundaries that shouldn’t be crossed while adapting the festival usually are quite clear.

Sonar Tokyo presents a good example of the level of adaptation: “While offering the very best international and Spanish talent Sonar has also managed to establish itself as the most important showcase for Japanese music in Europe and to date has presented over 85 Japanese artists. SonarSound Tokyo has given discerning Japanese music fans a chance to enjoy the Sonar experience since 2002 and after partnering with Beatink in 2011 has established a regular annual event.” <http://www.sonarsound.jp/en/>

Experts add that one of the reasons why Sonar has managed to keep the quality mark of the festival even after being held in very different cultural environments is the fact that they have never been willing to sell themselves out for easy money and do a very careful judgment about every foreign edition.

4.3.3. Sonar brand

The importance of a strong brand can’t be stressed enough when it comes to the internationalization of any kind of product or service. This part of the research is created to understand the role that strong brand plays during the internationalization of a music festival and analyze the strengths that Sonar as a brand has and communication tools that have been.

Product

Sonar brand was developed together with the festival from a scratch and has never changed the added value it is symbolizing. Georgia Taglietti emphasizes that even the brand name – Sonar – has always been very clear positioned and embody “the sounds that we want to push on”. Meanwhile, Sonar has never tried to create an artificial brand and always focused on the product that than would be clearly reflected with the brand values and communication. As Taglietti says, Sonar brand creation has never been hard in a way of formulation the brand values or keeping the principles that that would represent their essence of existence.

Sonar brand serves as a good example of differences between branding and marketing functions in the arts management – the content of the product is not customised to the consumers needs, it is created based on the artistic values that organizers and artists have and than targeted to the audience that is interested in this content. Sonar started to exist because of the values that their creators shared and by the time of the raise of the festival these values were used only within rather small underground community, festival’s *raison d’être* was independent from the market needs (Colbert, 2003). Sonar managers stress that it is not the brand that has helped Sonar to become well known international festival, but it is the quality and content of the festival that allowed the brand to expend and grow. Therefore Sonar is seen as a strong brand in the right context that shares the same values with the festival, without the context of electronic music. “It is a brand that is related to events only and electronic culture only and we are very specific with this.” (Taglietti, 2013).

Experts of the field recognizes that the consistency and clear vision of Sonar brand have developed due to the strong and skilled team and “obsession” with their brand, by that referring to the well considered corporate image and consistent control of its usage. As Sonar managers emphasize several times during the interviews, the festival is very serious with the use of the corporate name of Sonar – not only to preserve the quality and values that they have, but also make sure that there is consistency in the communication.

Communication

Apart of the well set values, Sonar has manages to create a communication platform that stands out other festival approach. As Ventura Barba says, Sonar with their communication approach creates “their own universe”. While promoting the festival, central element of the campaign is always its corporate image. “In 2008, for example, the image of

Sonar was predominantly videographic and spread over the Internet. Seven films of one minute duration were made in the style of home videos. The corporate image of Sonar, with which the festival is advertised each year, in that edition opted for seven hybrids of animals and men “genetically created” (Lopez, 2012). Sonar has always tried to create the story around the brand and every edition of the festival.

Meanwhile, Sonar has always paid great attention to the opportunities that social media offer. Georgia Taglietti: “social media is the cheapest and the quickest way to get to the public in a very direct way. And that is why we pushed it since the beginning because it was very natural.” At the same time she continues that it is necessary to remember that social media can be used in the proper way only when it is filled with relevant and interesting content for the audience. Then it is necessary to “find the best language while talking to them” (Taglietti, 2013).

As Ventura Barba reveals, the biggest recognition for the festival brand is when the visitor chooses to come to the festival because of its name and quality promise, not individual artists he wants to see. Sonar is taking seriously the role of expert and curator in the field and states this as the style of communication as well. “The people want us to tell them who is going to play, not that people would choose what the festival should be like, because that’s our job” Georgia Taglietti says while talking about other’s festival approach to use social media to survey guests wish list for the festival program.

The other important factor in the communication is the interactivity with the consumer. At first it is necessary to test, what is working the best and what is the right “language” while talking to the people, still this interaction happens in a “soft”, not too aggressive way.

Internationalization

Whenever the brand travels outside of its home country, there is always the risk of misinterpretation due to the differences in the cultures and ability to understand the added values brand has. Sonar stresses that they have always been part of the electronic music community, which rather defines themselves by the shared interests, than geographical borders. Therefore physical borders of the countries and different languages weren’t seen as an obstacle. Also, for many years Sonar Barcelona has attracted international media, therefore the brand communication has never been directed only to the Spanish audience.

As already mentioned before, Sonar strongly sticks to their identity, therefore going international didn't bring any major changes and were not sustained by creating different, more transcultural brand communication. To continue, Sonar managers emphasize again the importance of control of the brand usage. Obviously there are some local promotions in the host countries as well, still Sonar creates all the corporate materials and follows the activities.

By the time Sonar was becoming an international brand, it already had well established social media channels and that was the main media to communicate with the new consumers of the festival. "Social networks actually linked to the communities that are local and it just amplified the equal of the communication in local communities, which is very important" (Taglietti, 2013). As mentioned in the literature review, internet and social media allows the possibility to communicate with the audience both in the individual and communal way, the entrance in the new country work the same way, allowing to target people located in different geographical locations with the same tools.

Finally, experts of the field agree that Sonar festival is aiming to bring the same pleasure of music, art and innovations in every location it is taking place and that is the reason why the brand and its communication can get universal; just as Sonar festival, it is constant in its values and messages.

4.4. Summary

In this part the case study of Sonar festival is introduced and analyzed with the help of concepts reviewed in the literature overview.

Firstly the most important facts about the festival are stated to make sure that the following analysis is seen in the right context. The second part of the Sonar facts is applied to the cultural consumption trends that are identifying the needs of postmodern cultural consumer. By comparing Sonar's offer to these trends, it is seen that Sonar has had a visionary approach while creating the form and content of the festival, as it has been covered most of the trends at the early stage of festival existence. This comparison also allows to conclude that one of the reason of growth of the festival both locally and internationally has been this ability to see understand the needs of tomorrow's consumer.

On the second part of the results the thematic frameworks are used to analyze the concepts that initiate and influence process of music festival internationalization. First framework is created to understand what has allowed Sonar to become a popular and successful festival. Path dependency approach allows seeing that festival has grown from a small underground community during the time when Barcelona received growing international interest because of Summer Olympics it hosted. Product and niche concept demonstrated that festival is created and run by passionate, skilled and hardworking team that has a very clear vision of Sonar values and product that should be delivered. Also, Sonar invented a unique format of a festival, namely day and night events, which is interesting and allows having two different experiences during one festival. Atmosphere component in success of the festival in the case of Sonar is influenced both from the high quality of the product and the special and enjoyable vibe Barcelona offers.

The internationalization theme framework at first was looking into the reasons that motivate music festivals become international. This part disclosed that international press and visitors are good indicators of festival's potential outside the home country. Meanwhile, festivals choose to travel to different locations because it diversify the financial risks, especially if the economic environment in home country is not stable; as well as offer their know-how and experience and often it can be willingness to share the festival experience with as many people as possible. Corporation models of festival internationalization depend on the country and previous experience with the partners, it has a tendency to develop within the time and growth of mutual trust, at the same time Sonar is staying in control of the

content and corporate identity of the festival to secure the quality standards and values they have. In addition, company needs an in-house protocol with some most important steps of the procedure of entering a new country. Finally, the adaptation level of the festival is the balance between the identity of Sonar and local talents and environment. The internationalization of the festival also means the discovery of local talents and blending with the local urban environment.

The branding framework provided with the information about the product qualities and communication tools that help during the internationalization of Sonar. Framework showed that product quality and consistency in its values have the biggest influence on a strong brand. Communication part proved the opportunities that social media offer, at the same time stressing the importance of the content of the campaigns. In addition, Sonar case showed that brand doesn't need a special transcultural changes as from the very beginning it had a universal meaning. To continue, the internationalization section approved that well created brand is easy to communicate through the same social media channels and don't necessary requires major changes in the communication strategy.

To conclude, the case study of Sonar gives an insight of the process of internationalization of a music festival and allows having few general conclusions. Firstly, in the process of internationalization, the most important asset that festival has is its brand. If the brand is not strong and appreciated in the home country, most probably international events won't be successful neither. Secondly, a strong festival brand is created through well defined values and product quality, the brand communication tools should be used only when the first two preconditions are accomplished. Thirdly, the internationalization of music festivals should be a partnership between host country and festival as it provides the local knowledge and contacts that are important while entering new market.

V Conclusions

5.1. General conclusions

This thesis was analyzing the recent phenomena of music festival internationalization and the factors that have influence on this process. The concept of internationalization was explored through the analyze of the aspects that create the success of a music festival, tactics that should be used while entering a new market as well as the role and functions that festival brand plays during the process of internationalization.

To analyze these factors, the well established festival Sonar from Barcelona was researched, as it has been successfully travelling outside of Barcelona for 12 years and has had the foreign editions around the world. The research was accomplished through the interviews with the executive director and marketing director of the festival, as well as experts of the cultural industry of Barcelona and internationalization of the cultural goods. In addition the material analysis and field notes were used.

The results of the research proved that the success of the process of the internationalization depends on several factors, such as successful operation of the festival in its home country, cooperation with the local partners when entering the market and strong and sustainable brand identity and communication.

There were few main conclusions that were made after the empirical case study of the Sonar festival. Firstly, in the process of internationalization, the most important asset that festival has is its brand. If the brand is not strong and appreciated in the home country, most probably international events won't be successful either. Secondly, a strong festival brand is created through well defined values and product quality, the brand communication tools should be used only when the first two preconditions are accomplished. Thirdly, the internationalization of music festivals should be a partnership between host country and festival as it provides the local knowledge and contacts that are important while entering new market.

5.2. Limitations of the research

There are very few academic papers written on the subject of music festival internationalization, therefore the limitation of this research in some points was the theoretical base of the thesis. Most of the concepts that were viewed refer to another industries, not music festivals and had to be adapted to the subject. To continue, this research intended to create a framework for the future studies, however a single case study can't provide the data that could be generalized.

The empirical research was limited to the availability of the sources; as the festival is based in Barcelona, it was not possible to interview all of the respondents in the live settings. Also, to create a complete case study on the subject which would show all the aspects of music festival internationalization, I would have had to observe some of the Sonar events outside of Barcelona and interview the partners in the foreign countries.

To conclude, this research just skims a surface of the subject that is going to grow in its importance. There are many other aspects of the internationalization that could be taken into account, such as the benefits that international festivals can bring to the host countries, tools to research the possible host markets and the consumers' willingness to travel together with the festival.

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Appendix 1

Case-study: Sonar, the International Festival of Advanced Music and New Media Art of Barcelona. Case-Study elaborated by Jorge Bernárdez López for his use as teaching material in the course *Music Management* of the *Master's Degree in Arts Management* of the Universitat Internacional de Catalunya (UIC).

Appendix 2

CV's of the respondents (cited from LinkedIn.com, retrieved on 07/2013)

Experts

David Loscos

The co-founder and CEO of Tenzing Media, a business advisory and consulting firm in the creative industries.

David's professional background has always had music at its core. He started at BMG Music Spain at the end of 1997 where he worked as international and local Product manager. In 2000 he joined Eresmas Interactiva - Wanadoo as World Music Channel Manager. From 2001 until 2003 he worked at MUXXIC Records within the PRISA Media Group, first as Label Manager and then as Director of the Roots and World Music Division. In 2003 he founded and managed Fireyellow, his own music company.

His experience in the educational field has focused on the several sides of the music business. Since 2003, he is the Director of the Music Industry Management Course at the University Pompeu Fabra Institute of Continuing Education in Barcelona. In 2006 he joined ESMUC (Escola Superior de Música de Catalunya) as Professor of Music Publishing and Record Production. One year later, he co-founded Seminarios de la Música, a company specialised on providing intense and continuing training to music industry professionals.

David has a degree in Business Management from the University of Barcelona and an MBA in Music Industries from the Institute of Popular Music at the University of Liverpool.

Specialties: Global Music Industry, Marketing, Internationalization, Latin Markets

Jordi Puy

Jordi Puy is an international business development consultant working with clients in two main sectors: legal marketing and culture.

He has over 15 years of professional experience, having worked in some of the world's leading legal directories, Chambers and Partners and Legal 500, and for government bodies and leading private companies.

He is currently developing his consultancy work as director of two projects: his own legal marketing consultancy, Puy Consutling, and the international business development consultancy specialised in the culture sector, Sound Diplomacy. From these two positions, he helps businesses from different countries to reach their full international potential.

Sonar management

Ventura Barba

Ventura Barba is the Co-founder & Chairman at Tenzing Media, a business development consultancy firm specialized in the field of Creative Industries. Our aim is to contribute to the adaptation, development and growth of enterprises, projects and professionals in the intellectual field. Its roster of clients ranges almost every activity and every agent within the Creative Industries' value chain.

He is also the COO at Advanced Music, the organizer of Sonar (The International Festival of Advanced Music and Multimedia Art) that takes place every year in Barcelona, Sao Paulo, Tokyo and Cape Town.

Ventura is also Layers (www.layers.com) advisory board member.

Ventura worked at Yahoo! since January 2000 till 2009. Until 2002 he was the General Counsel for Yahoo! Spain and from June 2003 till June 2007 he was the Director of the Legal and Business Affairs Department of Yahoo! Music International. On June 2007 he was promoted to the role of General Manager for Yahoo! Music Europe and Canada.

Previously, Ventura worked for BMG Music Spain & Portugal, as Director of the Legal and Business Affairs Department both for the record and publishing departments. Before that, he worked as a solicitor in Enrich Law Firm where he was head of the New Technologies and Entertainment department. He also worked at the Spanish Authors Collecting Society (SGAE) and in the Movie Industry at the Los Angeles (CA) based company ARENAS GROUP.

Ventura has a degree in Law from the University of Barcelona and an MBA in Cultural Enterprises Management from the University of Madrid. Ventura is co-director of the Music Industry Management Course at the Universitat Pompeu Fabra in Barcelona (<http://www.idec.upf.edu/dgim>), and member of the academic board of ISDI (www.isdi.es). He is also professor at Berklee College of Music (Valencia Campus).

Georgia Taglietti

International Relations and Communication Head, EA to the Directors, Advanced Music / Sónar Festival (September 1995 – Present). Managing the International Relations, PR, culture marketing (offline and online) strategy, social media planning, publicist, International Press manager and Head of the Department, music acts booking manager, production, logistics for Sonar festival. Georgia is also a guest teacher in Istituto Europeo di Design, Barcelona, where her specialization is Digital Creative Business. Georgia's specialities are Public Relations; Executive Consultant; Digital Marketing; International Relationships; Publicist; Music and Art Promotion; International Media Management; Artists Management; Promoter; Booking Management; Marketing; Recordings

Appendix 3

David Loscos

Interview transcription David Loscos (DV) made by Sabine Brice (SB)

DV: This is the 20th edition of Sonar and for the first time festival is relocated. Last year and the years before they were doing it in El Raval, which is city centre of Barcelona. Now they moved to the place they were this year not to only add new atmosphere, but as well more space. In fact, everybody is very happy about the new location. All the press I was doing interviews with, people who was attending, professionals that were there and so on, they just tell you that it has been a success to choose this new location. Now it was 120 000, this space allows to grow, so there is much more space than it was before. I don't know when it is going to stop, it seems that Sonar is in the healthiest situation of its existence. It's like, they are expanding, they are going to Mexico, they have these 5 events. Besides Barcelona they have Reykjavik, Tokyo, Mexico, Cape Town I think they are doing Sonar this year as well. It is not the same format everywhere.

SB: Yes, it is not the same. This is something I am focusing on as well. Basically, how the festival is exported, is it the same format and you just put it in the location and make it as it is in Barcelona or you adapt it to the local environment, artists and demand of the festivals.

DV: This is something that Ventura will answer you better. Because we have done all these things, what I know is that how they been doing this, they are trying to adapt. It is not even the same length, sometimes it is not even 3 days, it is 1-2 days, depending on the city. In fact, they are also concerned to also bring some local talent. The line-up you have in Barcelona is obviously not going to be the line-up you have in Reykjavik, definitely not. The venues are different; it is not the same kind of venue. Its like, they always work together with a local promoter who's been very sawn.. in terms of how is electronic and dance scene working there in their country. More or less they have a partner there, somebody who they can rely on, who has an experience. It is not that themselves they just go and become themselves as a firm in Mexico, a company in Cape Town. No no, they are not doing this. They adapt the sort of deal that they do with, I would say, local promoters, they begin to establish depending on case different kind of agreements. Sometimes they do a joint venture, sometimes its a licensing of a brand, depends of the case. But they are very much concerned on keeping the same identity of the brand.

SB: Ok. Please let me ask you now some questions I have prepared. Could you tell me a bit more about your field of expertise and what you are doing at the moment?

DL: What I do short... What I do are 2 things. I am a consultant for the music industry and this has to do with either brands, organizations or even I would say artists themselves, but I don't work with artists anymore, its just organizations or brands, projects I would say. So, in terms of helping them in most of the times internationalize. This is what we do, right. So what I do is for instance, one of the last things we have been doing was back in April from Chile. The government of Chile approached us and asked us if we could help them in terms of designing internationalization or strategic export plan for them for the next years so the music they do in Chile becomes a source of music world wide, as Korea is doing recently or US is doing for ages, right? What can we do so the world knows that we have music for them as well. We try to approach other countries as well in terms of helping them with that. Also for some firms, for instance here in Barcelona there is something called *InEdit*, *InEdit* is something the biggest in terms of audience, music documentary festival. It is like a film festival for documentaries on music, right. It has been going on in Barcelona for many years now. So now we are offering them also to internationalize, create sort of protocol so whenever somebody approaches them they can more or less see what they have to do. So music and internationalization as a consultant and also music related to all these creative industries and how this music brings value to other industries, not only creative, but also tourism and all these things. My main focus is, I would say, how internationalize projects and brands and organizations.

Not Anglo-Saxons, anything, but Anglo-Saxons. I think they are doing quite well so far, I just want to do the game more balanced. There are different actors playing in the music industry and it is not only US or UK, there should be also something else. And on the other thing, on the teaching side I teach here (IDEC-Universitat Pompeu Fabra), I teach at Berkly which is at Valencia, the European branch is there. I teach mainly marketing, international marketing and everything that has to do with the music industry as a whole. I am music industry biased, although I do other things as well.

SB: You have been based in Barcelona quite a while, right? How do you see Barcelona music scene or more specifically the festival scene? You have Sonar for 20 years now, you have Primavera Sound, and there are a lot of other things happening. Do you think there are some specific features Barcelona has if you see it as a city with music events?

DL: I'll tell you what I think. There is a spread concern in Barcelona, from the government side as well, and they want to do Barcelona as a capital for the creative industries, which is the music, but other things as well. As I see it, I think that is ok just to fill the papers, but the thing they should be focusing on, and in fact they know it, but they just want to be broader, is to turn Barcelona as the music capital of Europe. Barcelona has many things that other cities don't, and in fact it is boiling there, it is not only Primavera Sound or Sonar that is happening. We have other music events that are spread around all over the year. Like the jazz festival, we have other electronic festivals which are smaller and which are more boutique, we have other events that have nothing to do with electronics. We have this international film festival that has to do with the music and it is the biggest one in the world, 25 000 people attend in a year just to watch documentaries on music and it happens in November. We have music technology developing here, we have music university and they teach about music industry. So there are many things and in fact when you put them together you find that Barcelona in terms of music industry could really be a capital, at least in Southern Europe, I would say. That is I think something that is going to be more emphasised in the future. The situation is brilliant; we are close to France, we are city right in the middle of Mediterranean, same time we have this engagement ring with Spanish and Latin culture as well, so we are in between. This situation not many countries have, I don't think there is any other city that can provide this kind of three access role, right. Besides this, musical traditions that we already have, it is already there and it is already been there for years. That's a fact that actually is acknowledged that this is one of the musical cities.

SB: How do you think, was Sonar the reason why city music scene started to really grow, by the experience people would get in the festival and its success or the other way around – the environment of the city fostered Sonar to become the festival it is now?

DL: I think it is the other way around. I think that there was something going on there and in fact Sonar was very intuitive in terms of – its boiling, lets do something, there is a chance. I think it couldn't be possible if there wouldn't be sort of, I don't know, some boiling thing going on, it wouldn't be possible for them just set up Sonar, because at the very beginning it was mainly local market and local audience. Then it became international, but it was really local at first, you have to know that. There were other festivals, or not festivals but events, at the same time that were trying to bring exposure to the same kind of innovative or electronic way of making experimentation, making music. But Sonar has been obviously the most successful. But I think there was something in Barcelona, it's just like this sort of crossroads. There are other cities that are crossroads in other places in the world, but what I am trying to tell, Northern Europe likes to come to Barcelona, Mediterranean like Barcelona as well and it's like a meeting point. I think it is actually Olympics that made Barcelona turn into something really different. It is the post Olympic thing that has to be taken into account as well.

SB: If you could compare Barcelona with some another music capital in Europe, like for example London, what would you call as differences of the scene? Because London is the place to be as well.

DL: Obviously London is the place. UK for me is in another situation, because the industry is based or sold in London. I must say that there are different scenes coming every certain year out of different cities. You have

Manchester, You have Bristol, you have Liverpool. So it was more spread, this idea that there are things going on. And London has something else; it has been a crossroad for many many, many years. This labels like Jamaican dub and the same time you have people for India diasporas and outcast and they create another labels. And all this stuff that has come out of as well from London. So, you only have to watch what Danny Boile did in the opening ceremony in the Olympic games last year. And it was amazing, it was amazing. They are so many years ahead, I would say. They wanted to present their selves to the world as a capital of music and they did it. It was Tinny Temple, it was Beatles obviously, it was many things that in fact was just UK as a musical brand. And London is musical brand more than UK. London is the capital of music and they can say it. So in that sense I think Barcelona could be that in the future, more I would say Medeterrian style. Because it is not the same, we have something here that they don't have, which is this idea of experience itself, music as a social event. In UK its more, I think, music as a creative, as an industry, but I don't have a feeling that it gets to this level of sociality, experience – you know what I mean. People go to concerts, but it is different. At least some times of the year you can have this feeling of.. more, like if you go to Olympic games, it is like the city and something is going on there and the diversity on nationalities and cultures and the backgrounds. I think that Barcelona can squeeze it a little bit more and use it as a differential attribute.

SB: That leads me to the question about Sonar brand. I have seen a presentation where Ventura Barba (CEEO of Sonar) sais that he sees Sonar as a brand of Barcelona, they are kind of ambassadors of the city and when they travel outside of Barcelona, they are first of all music festival.. How much Sonar brand is connected with Barcelona and Spain when it travels outside of Barcelona?

DL: I think Barcelona and Sonar are attached, they go together, I think.

SB: And especially because you said that is how you would like to see Barcelona brand developing, as a music city brand. So Sonar could actually be very closely connected with this music event city expectation?

DL: I think so, I think so. In fact there have been a certain unity, all the city majors, all the governments, regardless on the colour – weather they have been left or right, they have all been supportive to Sonar. It goes with the city; it is beyond the colour of the city. It like one of those brands that people in Barcelona are proud of, it is successful and acknowledged event, it is well organised. And this gives this feeling I was talking about, this cross-cultural meeting point of different sensitivities and experiences that Barcelona wants to enhance.

SB: You were telling that your expertise is mostly connected with the internationalization, so maybe you can actually explain to me in few words how do you actually understand the concept of exporting cultural goods and internationalization in this cultural perspective? It can be very unclear sometimes, so how do you understand the concept of internationalization of a music festival?

DL: I think the first thing is the reasons that lead you to this internationalization. And the other thing is how you make the internationalization to happen. And regarding how it very much depends on who you are and how you are doing things. The amount of people, for example. It is not the same to internationalize quite new born festival than a very well established with a certain system. The protocol that you follow depends very much on what kind the festival you have in your hands and what sort of value proposition you are offering. I would even consider the fact that maybe you just even franchise the brand. In terms of keeping certain control and giving certain instructions to whoever wants to receive the festival and then you could just step out of it. But festivals most of the time wants to keep control on the artistic side of it as well and they are sensitive on what is being programmed. I would say the internationalization of music festival and that would go for Sonar as well, the first thing you have to do is always the same, you have to know exactly what you are, because one of the things that sometimes has been badly done is just to step into the internationalization with knowing what you want to internationalize. Do you have a brand or not? Because if you don't have a brand, it is a bit a waste of time, there is no chance for you in the international market. For instance, if you are not even allocated in Chile or Mexico, if you are not there and your brand is not acknowledged, you are wasting your time. So first, be sure of what you are in your local market place, know that you are well appreciated from your audience and then you begin to have a certain position within it, you are being acknowledged for certain attributes. What is your identity and

after some years I would say you can start to internationalize. I don't know what is the amount of years, but those festivals that come from that come and say "I want to be worldwide known", it is always the same – it starts in one point and then spread. You take a look in Montreal, it is the same – it is sort of Sonar, but different. And they are trying to do this sort of internationalization, but with little events, because you have to let know the world that you exist. So there is also visibility effort for the music festivals to let people know that you exist. How do you do that? First of all they bring in international media, so they know that they can spread news about that festival in their local media. The internationalization process always starts because somebody approaches you and says – I want to make your festival in my country. And for somebody to tell you – I want to make your festival in my country, that someone needs to either have experience as you experienced this weekend Sonar, or has read or has seen or somebody has told him about the thing. And that is a matter of the classical communication effort from any marketing perspective in terms of international marketing. So, it is very rare that a festival approaches certain markets just on its own. Like – "I want to go to Latvia"! It should be like – why do you want to go to Latvia? Is anybody told you anything? "No no, I want to go to Latvia!". These things don't happen like this. Imagine, somebody comes from Latvia, approaches us and says – hey, I think there is a chance for you. Because what you are, we know what your brand is, we know what your value proposition is and because we know our market, we believe you have a chance here. And important thing for me is always and one of the thing that lacks some internationalization efforts is this protocol. It is not that difficult in a way – somebody approaches you, you know them – you don't know them, you are interested – you are not interested; it is like a decision tree. In one case maybe it leads you to the joint venture in that territory; in some other case it leads you to a franchise. It depends on the situation in each case, but obviously it is always the same. The thing is that at the end what you doing is trying to position yourself as a brand, as the global brand for that audience and that niche market you are trying to target. That is what you want to do. They were saying the other day that during this festival I think that people from all around the world has accessed the website of Sonar, except of 3 countries – North Korea, and two other ones. It means that people from all around the world or IPs from all around the world have accessed the website, except of 3 countries. So in fact it means that they already have chances all over the world, in a way.

SB: But would you say that for example this internationalization of music festivals, would you see it as a recent trend in the music industry? Because you can see not only in Europe with Sonar and Primavera Sound that goes to Portugal. You can also see it in North America with Lollapalooza festival that is also happening in South America. Well, there are many examples, quite few Canadian festivals are travelling around the world. So would you see that as a trend? Like, in a way you have such a good access to your community and such a good platform, that basically the next step of the growth of the festivals is internationalization? Like an opportunity?

DL: Yes, yes, it is! I think that you need to have that will as well. Because there are some festivals which just don't have that will, they say – we are very well where we are and we don't want to internationalize. I think the benefits of this is that they diversify the risk – maybe you are strong here, but you don't know exactly how it will go somewhere else. It is trendy here and maybe some of them are trendy somewhere else, so in that sense it is good – you expend your sources of income. But also in terms of opportunities, I think that if you believe in what you do, and I think that people who are working in the music industry do so, what you want is to bring this experience to as many people as possible in a way, right? And what is the good thing and the key thing is that in a way you can transplant the experience you have in Barcelona when you attend Sonar, people when they go to, I don't know – Sonar Reykjavik, although venue is different, although everything is different, they can more or less experience the same pleasure of innovation, for electronic, for that same kind of event. There are not that many that kind of festivals, so that is a good thing. You believe in what you do, you want to export it, you want to diversify risk, but at the same time you want to bring this added value.

SB: As you mentioned before, it is very important the brand of the festival when you think about the internationalization. What else would you name as the factors of success if you think about internationalization of music festivals? Not only in Sonar case but also in general?

DL: I'll be short. First it is the brand obviously. That what you have is a good product and good quality service. But second – know-how. You have to know how within the company. You need the resources, you need them in terms of human resources, financial resources in terms of people who are keen , who are not scared by the internationalization. There has to be an inner will within the festival to internationalize. There has to be that determination and there has to be know how within in. If you know these things and you have the brand, you have the people and you have financial resources – and financial resources can be brought from different sources – from other brands, from even governments, from your own resources. And human resources who are really ready for that – for instance, not many festivals have people who speak, I don't know – 3 or 4 languages. They speak English, they speak the local language, but you need people who are able to develop worldwide. And that is something that you don't learn in one day, it takes some time.

Jordi Puy

Interview transcription Jordi Puy (JP) made by Sabine Brice (SB)

SB: At first, could you please tell me a little bit more about yourself, your field of expertise. I have already read the information on Sounddiplomacy website, but I can see that you are doing quite a lot of things!

JP: Yes, we do quite a few things, but I will try to summarize it in a compact way. Basically Sounddiplomacy is an export consultancy for the creative industries, we like to say that we are the think and do tank. Think – because we do a research in a strategy in academia, and do because we actually produce as well to help in the export and internationalization of the creative industries. I am the co-director of the company and my colleague is Shain Shapiro. We both come from the government organizations, he used to work for SIMA – for the Canadian Independent Music Association doing the export strategy for the Canadian music. I used to run the Catalan art office in London and I was advising and encouraging Catalan businesses in creative industries un UK and Ireland. So we both come from this background. I have a degree in law and Shain is now finishing is PhD which is on public funding for the music industry in Canada. He knows a lot from the academic perspective about public funding. I don't know if you know, but Canada is one of the examples that is always used in the world to describe the public funding, how they developed the whole set of tools to encourage and give base ground to developing music industry. At Sounddiplomacy we are export consultancy, we are working in both think and do. From this background, we search clients both in a public sector and private sector. We now advice as independent consultants SIMA and different regions of Canada, their music export offices. We also advice music export office in Colombia, Pro-Expo. We work in some instances with the Catalan music export office as well, like in conferences. Shain and I are guest lecturers sometimes in universities, like some international arts management guest lecturing in Colombia and Shain is a lecturer in the Middlesex University, doing copyrights courses. So from the public and private perspective on of our main daily activity it is to be at conferences and our main job is to try to help our clients to go international and to reach different regions and countries and markets that are not reached yet.

SB: Is there any particular reason you have chosen London and Barcelona as your base places?

JP: London is because Shain and I – we met there. I lived in London for 7 years. And it is the main place for the music industry in Europe and most of the European business goes through London in one way or another. And Barcelona just because I am from Barcelona. I wanted to come back here and to be honest it is a really appealing place to do big festivals, international ones like Primavera or Sonar. More or less almost everyone likes it in here, so it is not a bad place to be. Good communications in terms of airport, and also good communications with France.

SB: Could you describe a little bit more the cultural environment in Barcelona and especially the music festival scene? Are there special features or something outstanding?

JP: I think that outstanding part of it is not responsibility of festivals themselves, it is just the good weather and the location. It is a very fortunate and lucky place in terms of weather. Both Primavera and Sonar have over 50 percent of their ticket sales outside Spain. British, German, French. And a fact that it is in a city with a nice weather and also worldwide cultural offer, that its not only the festival, but when you are not in the festival there are hundreds and thousands of things to do and that also helps. Sometimes it is not necessary a must to have all of this, such festivals as The Great Escape in Brighton – it is not London, but it is amazing as well. Or Burning Man – beautiful cities, but necessary the parties or London. But at the same time that makes them attractive as well, because they are more manageable and it is easier to go from venue to venue. The fact that not being a big city can also be a really big point to have a fantastic international event.

SB: Do you think that Sonar has created some kind of festival environment in Barcelona that describes Barcelona as a festival brand city in a way?

JP: Sonar has contributed, it is one of the big international festivals in the city, so it has clearly helped to create this festival brand. What was first, I don't know. Was Barcelona helping Primavera and Sonar and all of the festivals to become what they are or did they help Barcelona, I think it is impossible to tell and I think it is the synergy created. Sonar or Primavera wouldn't exist as they do now without Barcelona, but without the people running those festivals and their international vision of the events they would not have created this festival brand. I don't know it is important to know what was first or not. If you analyze both festivals, both of them come from a pre-existing scene of electronic music or indie music. First in Barcelona the scenes were born in a sense that first it was a small club that developed an audience for that and then at some point the people that were running those clubs realized that there was a huge potential to make it international. First some DJ's or some bands travelled, but mostly they started to bring in international bands or DJ's to these clubs and these nights. And that's where the festivals were created. Those two are the surviving ones, but there were a few more that didn't survive and sort of disappeared in the race. There is now the film about the Nitsa. Nitsa was the club that for the first time showcased electronic music in Barcelona, great tiny club. The beginnings were in mid-90 probably and for all the people in Barcelona, including myself, it was the first time when we heard electronic music and where the first DJ's of the scene were. They developed their career, they actually started their career there. Now there is a movie about the club, I have seen a trailer, I am not sure if it is out already or when it is going to be out. But I think that was the process – starting from small, then grow. And the directions for the both festivals – Sonar and Primavera, they understood they had a potential to become international and they did it step by step.

SB: But Primavera Sound is a younger festival than Sonar, right?

JP: Yes, it is younger. It is probably around 10 years, I guess.

SB: But the same time, Sonar is not only a festival, it is a showcase platform as well and Sonar D+ and Sonar + is a platform for networking, making new contacts and creating new ideas etc. Do you believe that in a way Sonar has created added value and potential for the city for new things to come up? This is the place where people meet and they are willing to meet, so this could also be the place where new ideas are implemented in the city as well?

JP: Yes, no doubt that it has contributed. As professional conferences, I know that sector, this particular one is about the music industry and advanced music and I am sure it has helped the city to be an even more attractive point for the industry. I mean obviously the industry of electronic music and the advanced music wouldn't have come to Barcelona if there was no Sonar. I don't know if there would be something else, but that is the central point where people go. And not only the electronic music, these days I was meeting promoters that have nothing to do with the electronic music, but because this is a music industry event, they were around.

SB: As your company is consulting mostly about the export of cultural products, how would you describe the concept of cultural export when it comes to the music festivals? How would you put it in your own words? How can you export a music festival and internationalize it?

JP: You mean like Sonar or Lollapalooza is doing when they have the same model with the same name in different parts of the world?

SB: More just the concept – how would you say what is the cultural export? So there is a festival. It is moving abroad – so how would you see, is it a brand that is being put in the local environment or do you see it more as the adaptation of the festival to the location?

JP: I think that that would be a great question for the organizers of Sonar. I worked within the couple of editions of Sonar and I know that they work with the local partners. So what they are doing, they are exporting and they are partnering with the local partners they trust to create Sonar that is loyal to the principles of Sonar, but with the local knowledge, adapting to the local environment. It is not the same organizing the festival in Japan, they

took the road of the local partners, which I think, from what I have seen, is the right option. But music cinema festivals, like In-edit, it is from Barcelona and it is in 6 countries and they usually do the local partnership as well. You see it in festivals like Loolapalooza, Chile for example, it is a partnership. Obviously festivals like Sonar, they have the relationships with the artists, so they can book the artists and as well it is easier to book the artist if you are offering these main 6 acts as if you are just contracting for one. Obviously your bargaining power increases and it makes sense. And not only the bargaining in terms of economics, also in terms of trust and reliability. If an artist like Richie Hawkins – massive international artist – he knows Sonar, he trusts Sonar. If Sonar gets involved in something in another place in the world, there are going to be more chances that those type of artists say okey, we are coming or lets give it a go. They have the relationship and the expertise and the trust, so that is an important asset that Sonar brings in the other international partners when they do Sonar Tokyo, Sonar Brasil. And the same apply to the other festivals that use a similar model.

SB: Would you say that the export of the music festivals at the moment is a trend we are seeing? As you said yourself there are quite few examples like Lolopalooza, Primavera Sound and Sonar, ATP?

JP: I think it is a trends, but it is part of the process I guess. Part of the growth of the festivals. And also, it is not Lolopaloozas case, but is definitely Primavera and Sonar case where the local music industry here has suffered probably more than most of the industries in the rest of Europe and the world. You know, in Spain it is been really tough.

SB: You mean the live music industry?

JP: Live music industry and recorded music industry. Now in the live music industry we are facing an increase from 8 % of the VAT to 21%, the right wing, almost extreme right wing politicians in Madrid in what should be the culture department, but I don't know what it is now, they increased it to 21% during a really tough moment already. It was tough enough, but they put this VAT increase. There has been a fall in performing arts and music ticket sales for 30% or something like this since this VAT increase, we don't know why, but basically going back to the point, it is really tough in here, however people saw it coming and they say – ok, lets do something outside Spain.

SB: So it is kind of different point of you, not that festival is just growing and seeing opportunities outside, but it actually in a way responds to the environment here?

JP: I think so. Also, for example, you know that Sonar does Sonar events in London, it is not Sonar festival in London, but they do really cool gigs at the round house or something like that, and that is promotion, because the ticket buyers are the foreign ticket buyers, because of the same situation. Unemployment here is stupidly high, so the amount of people who used to be able to afford the tickets is not the same anymore. Young people specially. Unemployment here is around 50% here for under 26 years old. Half of the people under the age of 26 doesn't have work. Its is a tragedy, absolute tragedy. And the response from Europe and government is cutting more benefits and cutting on education and that's their answer for that. But anyway, obviously festivals know that ticket buyers are less and less local or more international. They go out as well and give a very good image of what they are, because that's how they bring people in. Because if you go to a Sonar event in London, think - wow, that's amazing, imagine that in Barcelona! So it makes it easier to sell.

SB: What do you think is the role of the brand in this process of export of a festival?

JP: I think it is everything, you know. Because it is the personality, it is the reputation, it is why people want to see them. But the brand is a very complex thing that is a result of 20 years of work of a team of people. And that something that everyone you talk to would say and I think they will agree that Sonar is absolutely obsessed with their brand. They look after the brand, brand is what they are, and the communication team, they have this incredible person, its Georgia Tialleti. She is communication manager, but she looks after how the brand is communicated internationally and locally and they do great great job with that.

SB: So you say that the fact that Sonar has been able to go abroad so successfully is thanks to the strong brand they have?

JP: Yes, I think that's correct, but they have this strong brand because they have done things in a certain way during more than 10 years, 20 years now. The brand is the result of Sonar being always the patriots of Advanced music, not selling out in certain things and not going for the easy money in some points, going more for a planned concept, working always with local international partners. I am sure they get more offers in a lot of places around the world, they could just take the cash and run, but they develop partnerships.

SB: But the same time something is changing lately, because I heard that quite few people were saying that you can see the trend in the past few years, but especially this year, like the change of location and amount of people that are coming, so some people say it is still Sonar, we like it, but it is becoming quite commercial and it is changing from this really special and unique experimental music event to huge dance music event, which is of course attracting a bit different audience and changes the atmosphere.

JP: I can see your point. I can see people that say that, but it is also different Sonar by Day and Sonar by Night. They are giving a bit to everyone's taste, but it is not just one thing. But in the new location, if you enter the Hackers day or Sonar exhibition hall with all the new technology developments. Also the programming, it was different. Like the 10 o'clock slot at Sonar by Day and the showcases you could see at Sonar Dome or in other smaller stages within the Sonar by day. That is another thing as well, DJ's that used to be really experimental, they have grown with the festival. I just used the example of Richie Hawkins, he was probably super experimental 10 years ago, while now he has become mainstream, but he is Sonar guy, he is part of it. So, I don't know, probably when you grow and become so popular, that is always a part of you that is going to be more commercial. Because even the things that were not commercial, they can become commercial.

SB: And if we are talking about just exporting the cultural good, how would you define, what is a successful export, what are the factors that describe it for a festival?

JP: I think that success is measured with time and seeing if they have achieved what they were looking for. So, if what they were looking for was to establish a Sonar festival in other countries that keep the ethos and with the local partners, then that is going to be the measuring. And I know or I think I know that they succeed in some instances and they didn't in some other instances. In certain countries their partnerships work really really well, and in other countries not that well.

SB: I guess that is the reason why they are going back to some cities.

JP: Exactly. They just did the US tour last year, they did 6 or 7 series in US as a taste round to see whether it could work, I don't know if they are going to do it this year or not, I don't know how successful that was, but that was a sort of testing waters to see for example in US how this could develop. I guess that you need more time, but in Japan it has been several years ongoing project, Iceland as well. So I think that these are the successful ones and maybe other ones in other cities. Obviously the other criteria is to look at the balance, have you made any money, but I don't know if this would be the defining, it is definitely not the defining one, because you might be able to get money one year, but then to lose a lot because you did the wrong thing. And despite you earned the money 1 year, it wasn't the right thing and it might make you lose, so I think you should look in a long run.

SB: And as you said, some of the events are actually the promotion of the festival.

JP: Yes, absolutely, I don't think they do much money in London if they do any. I don't know the numbers so I don't want to say anything, but 1 000 – 3000 capacity, it is not possible to make too much money there, so it is clearly a promotion.

SB: You said you worked with Sonar, but you were working more with Sonar professional part?

JP: Yes, it was called Sonar Pro, this is the first year it is Sonar +D.

SB: And what is the difference between two of them?

JP: They wanted to differentiate more their professional conference and I think, if I understood well the way they explained it, they wanted to be achieved more into technology and music more than other music industry events, they want to find their niche. I think they believe that their niche is advanced music with technological development and some new technologies and how they apply to music industry and I think that is why they sort of shifted and say – ok, lets differentiate ourselves a bit more with branding as well. We are not a whenever pro that many others, we are something different.

SB: What were you doing with Sonar Pro?

JP: I was helping with a bit of international relations and also coordinating media export event in past years. Or helping with the relationships with international clients, VIP parties as an external consultant.

SB: Do you think there are any specific factors that would help to internationalize a cultural good or in this case a music festival, both from the management side festival side and from the city that wants to attract?

JP: Well, I think that for an the event or product perspective, it has to be very good. It needs to have something to offer that will be interesting internationally. And usually they start with local development, definitely in events. Products maybe not, but with events, you have to be a great event where you are based and grow from this principle – because you are great event people will like it – and then you can get exported. The role that the city plays in this export, well, I am sure that it helps a lot to Sonar, well it has helped a lot to say that they are based in Barcelona.

SB: But the city to which you want to export? Like you said, you work with the Catalan cultural products, exporting them in a way to London. So what is the environment that makes city as London?

JP: I think that London is a really bad city to try to export an event, because there is so much competition. London doesn't really have to give you too many things or to make it easier for you, but they have already hundreds of thousands of great events. But, I think that location, but not in terms of weather, I mean the Nordic countries are amazing places for music festivals, they have great music festivals there. I could see someone wanting to go to, I don't know, Stockholm or a small city in Sweden or in Norway or in Finland to create or export an event like Sonar has done. But what is unique that can be offered? What is the personality? Does it have a clear personality that can be appealing for one reason or another? Infrastructure, obviously. Depending on the size, you need one type of infrastructure or another type of infrastructure. If the city council is keen to have you on board or not – that is something absolutely essential.

SB: That is the point where you start – to understand how open the city is?

JP: Absolutely, yes. And there is no way to do it as with local partners. Unless someone in your team is from another city and than you can take advantage of his or her knowledge, otherwise you need local partners. And they will allow you or not to do the certain things. One thing is to rent a club or you know a small venue, but for the pop festival you need local authorities to cooperate. If you prove that you will bring wealth in an organised way to the city, usually the will be interested to listen to you. Again, it depends on what this role would mean to them, if it means nothing that probably you will get close to nothing, no attention. But it can be a good generation of economic grow and than you totally will get attention from the local authorities

Ventura Barba

Interview transcription Ventura Barba (VB) made by Sabine Brice (SB)

SB: So at first please tell me bit more about yourself. You have been involved with Sonar for quite a long time, could you tell me bit more what exactly you have done within the festival? As I know from David Loscos, at first you were working together more as consultants of the festival?

VB: So a bit background of mine. So I am a lawyer myself, I am music and ITIP lawyer and I have been working in the music and digital space for almost 20 years now. I began in the collective society, the Spanish Collecting society and then I moved into the movie industry, then I went to BMG and then from BMG I moved to Yahoo and I became the BMD of the Yahoo Music globally. And then, when I quit that job, because I was travelling too much, the guys from Sonar, that was 2008, asked me to help them. I already knew them, because I am originally from Barcelona, I was involved in the beginning of Sonar. So I began working with them rather than a consultant first, than it was more like seconding and now it is more as a proper job and I am now the executive director of the festival.

SB: So I can see that you have the knowledge about the whole growth of the festival. So let's talk more about the latest edition of Sonar. That was a big success, as I read, again, you had more than 120 000 visitors this year. Could you tell me in your own words what is the key of success of Sonar? How come those other festivals are suffering, but Sonar is growing and flourishing?

VB: I would say it is a combination between talent, I think we have a very talented people in the office, plus a lot of work. On Monday after Sonar half of the office was already working. We have office of seventeen people permanently every day working to make Sonar festival a success. So it is all about working. And doing this for 20 years always helps, you know what you are talking about.

SB: And apart of that would you say that partly the success is the fact that festival is in Barcelona, which is a very attractive city for guests as well?

VB: Sure, obviously it helps, but I think it is more about the product and that we have created a very unique festival that is different from any other festival I would say at least in Europe or even in the world, which is a combination of avangarde music, last technologies and creativity and that is very unique. And also a very well known brand, so this is a very solid product with a very recognizable brand. These two factors makes the matrix of success I would say. Obviously, Barcelona really helps, but we have been doing festivals in other cities and the formula works as well. But obviously Barcelona is a very well location.

SB: You just mentioned that the brand of the festival is very strong and it is one of the key of success. Could you name what are the differences between branding a music festival and any other products, when you think about Sonar, what are the most important things that might differ from different products? What are the most important things when we talk specifically about the branding of a music festival?

VB: We have put a lot of effort to have our own identity from a scratch, from the beginning, very different from the other festivals. Because it was what we wanted to put in place. Also our images, if you have seen our campaigns, differ from what you would expect from a music festival. It is not very obvious, we are not putting the names of the artists – all the faces of the artists – so we are creating our own universe. And I think the key of a festival is when people say I am going to Sonar rather than I am going to see that and that artist, you know. When you achieve that someone goes to your festival because of your brand, because of your business or music

judgment, that is when you have achieved a successful festival. Otherwise it is like a list of the names of the artists who obviously are the key ingredients, but people need to have another reason than the artist to come to the festival.

SB: Maybe we can switch bit more on the internationalization of Sonar. At the moment there is not so much information specifically on the internationalization of music festivals, so how would you describe this process in your own words? What does internationalization of music festival mean?

VB: So the first thing of internationalization is within Barcelona itself. We discovered at the very beginning that we had a product that appeal to people across the boundaries of Spain. We have a product that people no matter where they live, they like that product, they take planes and they come to Barcelona to have that experience. That is the first of internationalization. Then the second one is ok, if people are taking plane and coming to Barcelona, I mean, not everybody can do that, so lets create events outside of Barcelona. We have been doing this since 2002, we have created more than 44 events and we have been in 29 cities.

SB: And how did you choose the cities and the first destinations especially?

VB: The first one.. In some point it was random and opportunistic, but since 6 or 5 years we have changed that and we are more strategic and we look carefully the markets, trying to identify which markets are better for us in terms of business, in terms of music discovery and so on.

SB: You have quite different events outside of Barcelona. Some of them are annual and happen over and over again, like Japan and Iceland, some of them seem to be more like a promotional events, like London, some of them are tours, like North America. I believe that you can classify them differently for Sonar as well. What do they mean for Sonar?

VB: We are trying now to have permanent events in the cities that we choose, either it is annually or not, but there is a learning to go to a country, so we rather try to have permanent cities. Sometimes, for whatever reasons, you can't. But the aim is having permanent events. But we are all the things that are also marketing oriented, which are the ones that we used to do in London, for example. Because U.K., obviously, is a very important market for us.

SB: And then for example the tour you had in North America, it is more like a discovery of a new market?

VB: Yes, to get to know our brand outside Europe and outside in other territories. So it was a way to present our brand and way to discover ourselves an important market such as USA.

SB: It should be quite different to have Sonar in South America and have Sonar in Reykjavik. Would you say that the festival is always the same and what is the level of adaption you are ready to do?

VB: We have a very well defined product in terms of we know what a Sonar event should be. But it needs to be mixed with the local flavour, I mean, this is not Coca-cola that has the same flavour everywhere. So when we go to another country we tend to merge and adapt to a local sounds, the local culture and so on. This is very important.

SB: And you have local artists as well?

VB: Yes.

SB: Do you have in a way this mission of developing the local scene of electronic music and technologies as well?

VB: I don't know it is developing, but at least it is helping them to be promoted and helping them to have more international repercussion. When we are going to any country we discover new emerging artists and most of the

times we present them in other territories. This year we have been in Iceland, in Reykjavik and there we discovered many Icelandic artists and we have presented them afterwards in Barcelona.

SB: When you enter a new country, do you always have local partners? Would you ever enter a country without having local partners?

VB: We try to have local partners, I would say that is mandatory. You can not underestimate the importance of local knowledge.

SB: How would you describe this partnership? Is it more like Joint venture or franchising of the brand or some other models?

VB: It depends on the market and it depends on the relations with the partners. It is relation that should evolve, we are beginning the relations with a sort of franchising, but it is the business where the local partners sometimes do some preparation and we can end up with a joint venture and having a joint company in that country, so it is a relation that evolves.

SB: But the same time you are always taking care of line-up and the quality of the festival, it is not like you are just allowing somebody to use your name?

VB: No no, even at the first steps we are looking very carefully at the line-up, the look of the festival, everything is controlled or monitored by us, from Barcelona.

SB: have you already created some kind of protocol or manual?

VB: Yes. It is not a rocket science, but we have our way to do things in terms of how we approach the market, how we find partners and so on. So it is more or less in a protocol.

SB: It is interesting that this travelling of the festival can be seen in even many continents, like in America it is Lollapalooza, in Barcelona it is Sonar and Primavera Sound and there are many other examples. Would you see that as a trend that festivals are becoming in a way a branch mark?

VB: I don't know, if it is a trend, you should say it. For us it is something we have been doing since more than 10 years now, so it is how we see the business.

SB: But the same time Sonar Barcelona is your main, core event?

VB: Yes, it is kind of the mother of everything.

SB: I also wanted to ask about the changes that Sonar Pro has become the Sonar +D, what is the difference between those two events?

VB: Sonar +D is the combination between Sonar Pro and something we used to do years ago which was called SonarMatica. So it is more professional and more the technology thing. So it goes beyond what we were doing with Pro, what was focusing on music professionals. So now we are focusing on the relation between creativity and technology as a whole.

SB: Would you say that Sonar Pro has fostered the travelling of Sonar outside of Barcelona, because of the people that are coming and networks that are created within the Sonar Pro event?

VB: Yes, I think at least it is a great platform to get your brand known in other countries through the right ambassadors.

Georgia Taglietti

Interview transcription Georgia Taglietti (GT) made by Sabine Brice (SB)

SB: I wanted to start with asking you about your own experience at Sonar festival, I know that you have been there for quite a while and also I have heard from many people that Sonar can say big thank you to you for the strong brand they have. When did you join the team of Sonar, it was like 15 years ago, right?

GT: I joined the team on the second year of Sonar, 1995, as a volunteer and since then I have been working for them, which means something like 18 years.

SB: What are the major changes that have happened in the festival communication and marketing, but then it seems that you created the brand more or less from the scratch, right?

GT: Well, the brand was already a good one as you can imagine, because it is called in such a name which is already projecting what we wanted to do. Sonar is a very good brand name and it helps kind of expanding, the sounds that we kind of want to push on. So you know, the brand positioning at the beginning has been very clear, it worked very well for what our content is and hold all the principles and all the categories that we represent within the music and the culture.

SB: What are the main values that Sonar brand has?

GT: I would say that the values depend on the focus we have here. I mean the values of the festival are of course to be a meeting point for a certain type of culture and music, which is electronic culture. There is a pioneering value that we always had. We started presenting and promoting a genre of music and a type of art and culture that was not in the overground. So we started from a real underground process. And parallel to us the same genre like electronic music, electronic new art and multimedia art became progressively more known and more spread. Not only in Europe, but also worldwide. So it is the fact that our value has always been a pioneer, discovering art, discovery factor it is a value and a factor that is very important for the festival. And then I think also a value is to preserve a format that we have always liked and that we always thought was important, the interaction with the urbanity and the city. It is very important also and it is a value that not all the festivals are able to keep. So you know, probably those are the factors and the values that we play with.

SB: Do you think Sonar brand and values changes when Sonar goes outside of Barcelona? Like for example you mentioned the value of interaction with the city, is it the same if you go to Tokyo or Reykjavik?

GT: Yes, of course. You know, we never go outside the city limits, we always have to work within the city itself and this is one of the conditions under which we travel. We always work in urban environments, never outside the urban environments.

SB: A little bit more in general – how important is a strong brand for a music festival and does it play a big role in the success of a festival?

GT: It is the other way around, the brand becomes aware while the festival uses the content. I mean it is not that the brand is helping the music festival, it is the music festival that helps the brand grow. Sonar is not a brand, it is a music festival. And it became a very well known music and new art festival and that's why the brand is always including its value.

SB: Do you have a specific target audience set for the Sonar festival? Do you know exactly with whom you are talking to?

GT: Yes, pretty much. That's one of the things that have improved due to the social networks, because we can analyze and have a much closer look to our target audience and to the people that buy tickets. So the interesting thing about this is that we know that our main audience is male, we know that it is in between 25-35 years old, we know that it changes between the people that attend day time and night time and we know that these are studies that are quite elevate, those are people that are going to university, doing their masters. It is a pretty interesting portrait of the audience that we have. It is very similar in between social networks and Google analytics and our website, so definitely this is the portrait of the Sonar audience.

SB: You already touched the subject of social media. I have heard that it has played quite an important role in Sonar communication. Maybe you could tell me a little bit more what are the main tools you are using? I have heard from the other people that I interviewed that you build the social platform for Sonar. As long as this information is not too sensitive, maybe you could share your strategy for Sonar social media communication?

GT: This information is not sensitive at all, I mean I actually teach this also in some masters in school. I think the most important thing about social media is to understand that that's the cheapest and the quickest to get to the public in a very direct way. And that is why we pushed it since the beginning because it was very natural. Cause somebody like me, cause I am in charge of PR& press and communication, the best way to go is just to raise the social media, just to find out which are the best languages you can speak to them. So you know, by starting in a very early stage with all the social media platform that we want to get used in each year because, you know, we started with Facebook, than we use Twitter and progressively we adopt all the platform that we can develop. We are not jumping to each platform just because it is that, but because we think, we study with our community manager which is the stage that is important in any moment. And this year it is been Instagram, because we thought we were mature enough to get enough photos to feed these Instagram feeds. We don't want to be in Social network just because of being there, but if you can have the content that is relevant and keep the interaction with people, that would do. But if we don't have that just because our product doesnt have and doesnt fit certain platforms, than we don't. It is a very strategic way of thinking about social media and I think that we don't believe in too much doing a very strong commercial marketing strategy in social media, what we do basically is find out what the people want, to role some contest for them to win tickets which is a very good thing for them and they like it. But mostly what we like is to kind of write the story about the each Sonar and share it via social media. And that what the people like and they do understand very well what the Sonar is. We do interact a lot with our audience in socials and in a very soft way. We never ask things. Just they ask and we answer. We not like the typical people, like – which are the artists you would like to have in Sonar? Because to these things for example I don't believe at all, we are the curators, they are the audience. The people want us to tell them who is going to play and I like them to have opinion on that, not that people would choose what the festival should be like, because thats our job.

SB: Also in my thesis I touched the subject of brand communities, as far as I see Sonar has a very strong brand community as well and it seems like a global brand community and that might be the reason that allows you to travel around the world. Would you agree that Sonar brand community is strong and do you work with these groups?

GT: Well, you know, I don't agree it is a brand community. We are very much a part of a festival community and in the electronic music network we are probably one of the biggest in Europe. So we feed a lot of information and networking with those communities. As Sonar per se as a brand, it is a very good brand, but only if you put it within this context. I mean in America, in North America it is not as big as other festivals for example. Within our markets Sonar is a brand that always goes together with account that we kind of represent. We don't represent nothing more than we can't. And what I think it is good that people stick to it, you know we don't do anything but festivals. And this is a very good thing. Is is a bran that is related to events only and electronic culture only and we are very specific with this. And we travel around the world by representing these values.

SB: So Sonar is focusing way more to the product and to the environment than just working on a strong brand and exposure of the brand?

GT: Definitely. We don't believe that Sonar as a brand per se works. What we introduce, you know – Sonar without artists is no Sonar. What is Sonar for us, the good thing is to keep... You know, visually we are strong, but we have to feed the audience with the content all the time. I don't think any brand at the moment represent anything abstractly, they need to represent something in terms of content.

SB: If you would compare Sonar with the same type of festivals, could you say what are the differences, how it stands out? Like you mentioned before the fact that it represents very good artists and product, but is there something else you see as outstanding thing for Sonar?

GT: Well, basically because it is 20 years of people feeling the same about Sonar. It is thinking about dancing and learning, which is the mix we really like. We really want people to come to the day time and learn new stuff and we want people to come to the night time and dance. So this mix thing is not reproduced in many festivals at all. So this is the unique thing also.

SB: You have been travelling around the world for 12 years now. I believe there were some changes in the communication in one point because you realised you are communicating with a very big community around the world. Did you actually created some new strategies when you started to travel and did the brand became more international?

GT: Well, to tell you the truth, no. The only thing that made it easier was social networks. Social networks actually linked to the communities that are local and it just amplified the equal of the communication in local communities, which is very important. But the strategy of Sonar, at least in my side of Sonar, has always been international one. So I never spoke to the locals here, I always look outside. I am also the head of international press. So the interesting point is that we always had maybe less quantity, but more quality audience everywhere in the world thank to the fact that electronic music communities are pretty extend and pretty tight and the only thing that changed from previous is the quantity of the people that got connected to that network and the artists that participated in that network. So basically what I think is that to spread the word bigger and better what actually happened is Internet and social networks and, you know, actually made ourselves much more aware on how is the importance on what we do outside Spain. So, you know, promoters do their jobs also and do promote their events locally in a very good way. We kind of control a lot the promotion that they do, because we don't want Sonar to adapt to local markets too much. We want also the local market to learn what Sonar is in a different way, so it should be a good balance.

SB: That is something I wanted to ask as well. I believe in some points it can be quite hard, because you work with the local partners. You have your brand, but then you divide the tasks. What do you think is the level, how far you can go in adapting the brand? Because in some point you might be tricky and you could feel, it is not Sonar anymore, but the same time it is a different continent and you have to understand the balance, how far it can go. Have you had these discussions?

GT: We always have these discussions, but it is very important because these discussions are deeper in terms of artists than in terms of soul. I mean the most important thing is the line-up locally. And the line-up has to represent what the cultural of that country is. We have done this in Island, we have done this in Brazil, we have done this in Tokyo. We have done this almost everywhere to include the local artists and we work with local promoters, we have long discussions about who shall be included in the line-up and who should be representing Sonar in the local area. So that's the most important work. In terms of brand and the brand application and brand positioning it stays almost always as Sonar and we use or own images. We are pretty strict on that and we believe that's the way you preserve a very clear corporate identity.

SB: So the images are still created in Barcelona?

GT: Yes, everything that is done is in-house.

SB: So the local partners more or less are communicating Sonar, but you are the ones who are keeping the hand on the soul of the festival?

GT: Yes, we also supply them with all the images.

SB: Also I wanted to go a little bit back to the marketing side. You mentioned that social media is a very important tool you are using. Could you tell me what are the other media you choose to use when communicating Sonar, what is your approach? Do you use press, radio and TV as well?

GT: Well basically we use our main media partners, lots of them are online. And the most important thing is that we push a lot online media, more than traditional ones. We don't do TV and we do some radio. But in terms of working together with media partners.

SB: I was in Sonar as well this year and I saw that you have a lot of press from all around the world. Could you tell me how many publications you had after the festival?

GT: Yes, we have more or less 1 000 journalists and something around 600 media and almost all of them, lets say 90% of them do coverage during the three days. So it is a big thing.

Appendix 4

Other sources:

iCrates | Sonar Festival Inside-out: An interview with Georgia Taglietti, retrieved on 26/06/2013.

<http://www.icrates.org/sonar-festival-inside-out-an-interview-with-georgia-taglietti/>

Official Sonar festival homepage

www.sonar.es

Sonar Tokyo Webpage

<http://www.sonarsound.jp>

Interview and PDF presentation by Ventura Barba

<http://vimeo.com/31137592>

<http://vibeonline.dk/sites/default/files/Ventura%20Barba.pdf>

Information about the first electronic music club in Barcelona “Nitsa”

<http://www.nitsadocumental.com/>

Festival Overview in Europe

<http://www.festivalsearcher.com>

Giorgi, L., Sassatelli, M., Santoro, M., Delanty, G., Chalcraft, J., & Solaroli, M. (2011). European Art Festivals: Strengthening Cultural Diversity. *Research-Socio-Economic Sciences and Humanities, European Commission, European Union.*

Appendix 5

Field notes

The field notes of this thesis were taken during the Sonar Barcelona 2013, that took place in June 13-15. As I held the Professional accreditation of the festival, I was able to access all the events that festival offers, such as Sonar by Day and Sonar by Night and Sonar +D. Meanwhile the Professional accreditation allowed to receive an additional information from the festival organizers via newsletters and access the data base with information about other accreditation holders, as well as offered special services, such as VIP entrance and rooms, transport etc. This accreditation allowed me to evaluate the part of the festival that is created for the professionals in the field and observe the networking and communication within the festival guests. To conduct the interviews for my thesis, I had short conversations with the experts already within the Sonar festival, but considering the time limitation, the full interviews were held after the festival.

At the early stage of the research it was planned that survey of the festival visitors will be part of the research methods, however after the attendance of the festival it became clear that the number of surveys obtained is not big enough to generalize the data. However, while distributing the surveys in the festival, I had a chance to talk with many of the guests and ask questions about their motivation to attend the festival (most of the guests I approached were international), the evaluation of the festival – its program, facilities; as well as the perception of Sonar brand in general and their thoughts about the fact that festival is growing and travelling abroad. These conversations were not recorded and used in the research, but helped me to understand the relationship Sonar brand has with its visitors. Meanwhile I had a chance to talk with the professionals in the music industry and these conversations lead to interesting discussions about the topic of internationalization of music festivals and the festival industry in general.

The attendance of Sonar Barcelona 2013 allowed me to evaluate the organization of the festival, get the insights of the festival visitors, understand the division of festival program and observe the connection between festival and the environment of the city of Barcelona.

