

Breaking boundaries: European poetry festivals and their audiences

Empirical study on reaching and attracting audiences to poetry festivals



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ABSTRACT

Literary and poetry festivals, known as late-comers in the festival industry, have encountered rapid developments in the last few years. They have grown from original poet readings to events full of varied activities. With the development of poetry festivals, audience and poets have been given an opportunity to have a different literary experience, to meet, discuss and actively participate in the literary scene. This thesis focuses on European poetry festivals and their marketing strategies, on how they attract and reach both local and international audiences. Employing a qualitative approach this thesis identifies trends in program and promotion of poetry festivals, concentrating on two controllable variables of marketing mix. Since festivals in general have been seen as prime phenomenon of experience economy, the study also discusses poetry festivals within the context of this theory which suggests that festival organizers should implement the four realms of experience economy while staging experiences, so that attendees will remember the experience and return to it. By conducting semi-structured interviews with managers, artistic directors and marketers of five European poetry festivals in-depth information about real-life practices in programming and promotion of poetry festivals has been gathered. This primary qualitative analysis was extended to include the statistical technique of correspondence analysis, which enabled the visual representation of data and the identification of key patterns and trends. This innovative methodological approach provided researcher with a deeper understanding of the research topic, illuminating relationships between categories that could not have been seen with the qualitative analysis alone. The main findings of this thesis show that poetry festivals give a priority to their program and put less focus on promotion. They all share a common objective of reaching wider audiences, which is implemented both in their program, by involving several complementary activities to traditional poetry readings, and in their promotion, which is targeted to a wider audience. There are two trends concerning the program of poetry festivals, one focuses on providing the program to the traditional literary audience, and the second, where the program is more focused on attracting new audiences, whose main interest is not poetry but complementary activities, such as other art forms. There are also two trends in promotion of poetry festivals. The first one is focused on the traditional promotional mix, while the second is focused more on the co-creation process and implementation of experiential marketing. In this trend, promotion is not something above the festival, but it is integrated in the festival.

KEYWORDS: European poetry festivals, experience economy, arts marketing strategies, festival programming, festival promotion

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1. Introduction

In 2014, twelve renowned European literary and poetry festivals have established an online platform Versopolis¹ to promote emerging poets and bring literature and poetry closer to its audience. The platform, which is supported by the European Union's program Creative Europe, is a new online tool not just to expose the poets, but also to bring an extra attention to the specific international literary and poetry festivals, which are taking place in the cities in different European regions. These festivals have created a local and international story by bringing together authors and readers from different geographical areas.

Within the festival domain, literary and poetry festivals are known as a conspicuous late-comers, since the literature has resisted "festivalisation" for the longest period compared to other art forms. They have firstly started to emerge in European capitals in the late 1980's, but soon they have started to move to smaller cities across Europe (Directorate-General for Research & Innovation, Socio-economic Sciences and Humanities, 2011). The objective of literary festivals is to open new spaces for the exchange of ideas and bring authors, audience and literary institutions together to create a meaningful conversation within the festival context. However, the successful implementation of this idea is not easy, considering that participants are usually unknown to each other and are more indirectly than directly connected through the written word. Therefore literature, compared to music, film or visual arts, is more difficult to stage as a performance for a general public (Giorgi, 2011). This can be even more challenging, when literary and poetry festivals are trying to be international, not just with their literary guests, but also with their audience, meaning that they want to attract also foreigners and increase the touristic activity. Some of the festivals, using Versopolis, which as an online form also functions as a window to the global world, have adopted certain strategies on how to involve both local and international audiences in the festive experience of literature.

The audience of literary and poetry festivals is one of the key elements, which has to concern the festivals' organizers. With the emergence of literary festivals, the relationship between reader and a book has faced another dimension, where the solitary appreciation has been enriched with the real-life experience. These kind of events are providing a collective and social dimension to the audience's experience of reading (Johanson & Freeman, 2012).

¹ <http://www.versopolis.com/>

By connecting writers, poets and their audience in the open space of the festival, the organization team has to give a special attention to the communication process. This communication is facilitated by marketing tools and techniques. Since market in the new economy is becoming more customer-centered, the role of festivals is becoming more important in creating total experiences of the artistic work by making it more accessible, enjoyable and convenient (Bernstein, 2007).

Furthermore, in order to attract the existing and new audience, festival organizers are using specific marketing tools, which on one hand are still following the artistic mission, but are also focusing on customers' needs. The focus of this master's thesis is on the relationship between poetry festival's program and promotion, two variables of marketing mix that contribute to the audience attendance. Special attention is put on the marketing tools that festival management uses to reach broader and more diverse audience.

1.1 Motivation and relevance

There are several reasons for choosing the topic of poetry festivals and their audience. Couple of years ago, I have started organizing smaller cultural events, especially focused on literature and poetry. During the organization of such events, I have discovered that it takes a lot of effort to attract new audience interested in the "life manifestation" of literature. This task can become even more complicated, when you want to reach the audience outside your local environment, since literature is defined with its language, which is not universal, such as music or visual arts, and is harder to transmit.

Therefore, clear and unique marketing communications strategies are needed to connect with the audience. Even though traditional marketing tools are still important, new technology has brought new opportunities for festival creators to reach their current and potential visitors. This can be seen in establishment of new online platforms, such as Versopolis², which are the potential carriers of international recognition. This initiatives are also financially supported by EU, meaning that their influence for the development of literature and festivals is recognized also by policy makers.

² There is also another similar platform called Literary Europe Live, as well supported by the EU's program Creative Europe. This platform connects 16 literary festivals from Europe "to foster and encourage programming that reflects the richness and diversity of the European literary landscape" (Retrieved from: <http://www.lit-across-frontiers.org/activities-and-projects/project/literary-europe-live-leul/>).

There are a lot of studies in cultural economics and cultural management dedicated to the research of film and music festivals, but the field of literary and poetry festivals is still underdeveloped. Therefore, this thesis contributes to the academia with a focus on poetry festivals, which to the best of author's knowledge have not been studied before. The thesis also provides the exploration of in-depth information concerning five poetry festivals from five different European countries, so it considers different parts of Europe, not just focusing on one case in one country. In this sense, the comparative approach across different cases – festivals is adopted.

Most of the research has also been conducted on demand side, by studying visitors' satisfaction and experience. However, the design of program and promotion, which are two main variables that influence visitors' attendance, are in the hands of organizers, producers and marketers of festivals whose roles and opinions have been neglected in the previous studies. Hence, this thesis is dealing with the topics and professionals that are part of cultural management and is therefore focused on the supply side. By understanding their decision-making processes, strategies and everyday professional activities we can get insights of the whole production process of poetry festivals. The findings can bring important practical implications for practitioners as well as an agenda for further research in the field of cultural management.

In terms of academia, this thesis is also relevant because of its innovative methodological approach, which extends the qualitative analysis with implementing correspondence analysis, a quantitative, statistical technique. Since the analysis of qualitative data with correspondence analysis is a relatively new trend in empirical studies, this thesis gives a new perspective on how to capture the overall patterns of qualitative data and how qualitative analysis can be complemented by a statistical technique. This new application of correspondence analysis method to the analysis of qualitative data may have wide applications for future empirical studies.

Three out of five festivals researched in this thesis are at least partly publicly financed. Findings on their connection with their audiences can be useful for future cultural policy development to support more focused strategies for audience development in the field of literature and festivals. By understanding the insights, practices and challenges these festivals are facing, recommendations on how to attract audience can be drawn, which would be useful not just on

cultural policy level, but also in the real life practice. Since European Union³ is supporting promotion of literary festivals and emerging writers and poets, findings of this research can be a useful feedback for developing policies at EU level.

The findings of this thesis also serve as recommendations for poetry festivals and their management teams, since they address the marketing strategies how to attract new audiences and also keep the exiting audience. The information provided in this thesis may help the festival organizers to enrich their knowledge on marketing strategies, to improve their products (in this case programs) and promotion. Better knowledge on successful practices of poetry festivals that are understanding audience's needs and expectations also helps to bridge the gap between the demand and supply side of poetry festivals.

1.2 Research questions and methods

Since the main objective of this thesis is to research and compare the marketing strategies for reaching local and international audience of existing European poetry festivals, the central research question that the thesis answers is the following one: ***How are international poetry festivals reaching and attracting both local and foreign audiences across Europe?***

For the focused structure of the research and better guidelines for the research two sub-questions, which complement the central research question, have been developed:

1. What marketing strategies do international poetry festivals use to attract both local and international audience?
2. How do they develop their promotion to reach new audiences?
3. How is the festival's program organized in order to attract audience?

In order to answer the main research question and its sub-questions, a qualitative approach has been implemented in this thesis. The qualitative study has been conducted between March and May 2016 in the form of semi-structured interviews with managers, directors and marketers of five selected poetry festivals that are part of Versopolis platform. The qualitative approach has provided in-depth information about poetry festivals, their marketing approach and their audiences, which could benefit further cultural management studies. In order to get to the overall conclusions and to identify key patterns in programming and promotion of poetry

³ As seen in the case of Versopolis and the Literary Europe Live (<http://www.lit-across-frontiers.org/literary-europe-live/>).

festivals, correspondence analysis was performed on the qualitative data, which is an innovative way to visually represent the collected data.

1.3 Structure of the thesis

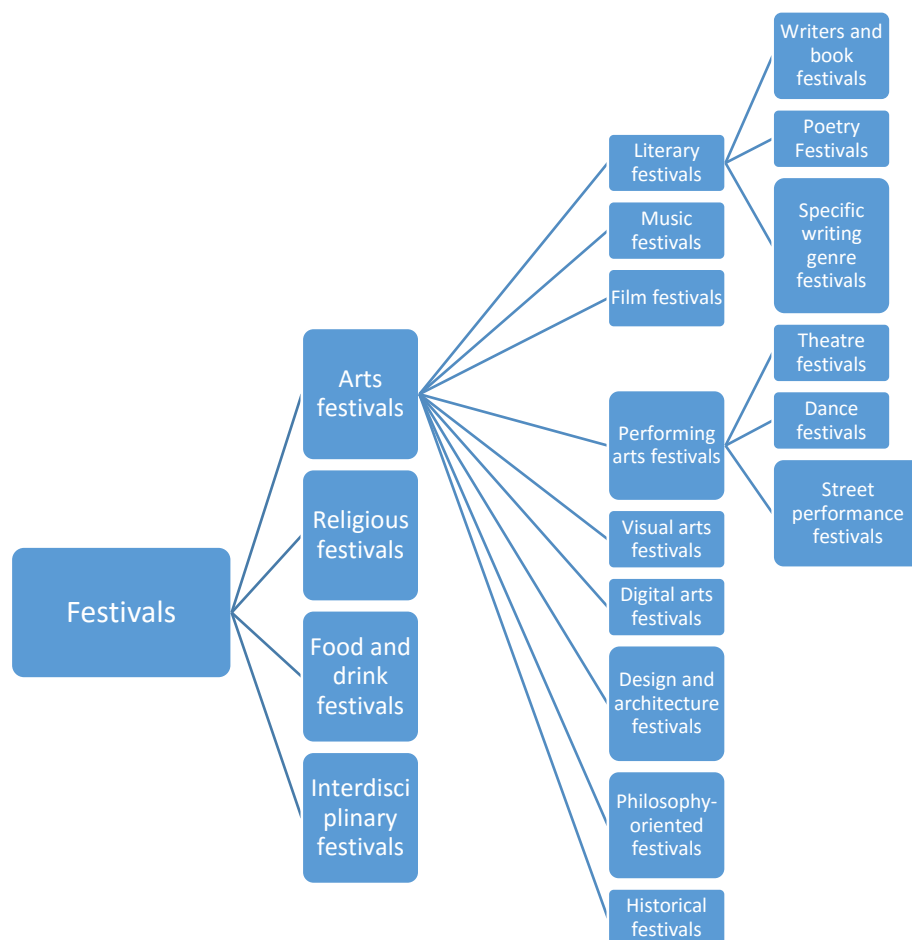
This thesis is divided in three chapters. The introduction is followed by the theoretical framework, presented in chapter 2, and divided into three parts. Firstly, the historical overview of literary festivals and the specifics of literary festivals and their audiences are discussed. Secondly, literary festivals are debated as part of experience economy. The last section of the theoretical framework puts focus on marketing, its function in arts and culture, and on two variables of marketing mix that are essential for the objective of this thesis. The third chapter is dedicated to the methods used in the empirical research. The fourth chapter discusses the results of the data analysis and provides key trends and characteristics of program and promotion in the field of poetry festivals. The thesis ends with the conclusion and discussion, which also addresses the limitations of this study and provides the avenues for future research.

2. Theoretical framework

This chapter refers to the critical review of the existing theory related to the main research question. Following the themes raised by the research question *on how are international poetry festivals reaching and attracting local and foreign audiences across Europe*, the three main sections of the theoretical framework have emerged. First, the historic overview of literary festivals is presented. Literary festivals are one of the many different types of festivals, as presented in *Figure 2.1*. There are different types of festivals exist and they are usually reflecting a specific art form or genre. However, we can also find religious, food and drinks and interdisciplinary festivals. In the field of arts festivals, literary festivals are one of the many other festivals and are further classified according to the style of writing or a topic they involve. Therefore, within literary festivals we differ between writers and book festivals, poetry festivals and literary festivals connected to a specific genre, for example crime or horror fiction festivals.

This classification serves as a starting point of the theoretical framework, since due to the lack of academic works on poetry festivals, the poetry festivals are represented within the family of literary festivals. Format of contemporary literary festivals, their audience and their connection with the tourism is discussed in the first part. Since in the field of literary festivals' studies a lot of authors (Ommundsen, 2000; Johanson & Freeman, 2012; Weber, 2015) have mentioned the importance of literary experience and since overall festivals are seen as prime example of the experience economy (Manthiou et al., 2014), the second paragraph of this chapter is dedicated to the exploration of this concept and its connectivity with the festivals. The third part discusses the role of marketing in attracting and reaching audiences to poetry festivals and in this sense prepares a framework for the research.

Figure 2.1 Classification of festivals



Source: own elaboration based on Wikipedia⁴, European Festival Association (EFA)⁵, Europe for Festivals, Festivals for Europe (EFFE)⁶

2.1 Historic overview of literary festivals

Within the festival field, the literary festivals are known as late-comers. Literary festivals started to emerge in the United Kingdom, in fact the first to open its doors was Cheltenham Literature Festival in 1949. Yet, it took another 30 years that other literary festivals started emerging. The widely known Hay-on-Wye Festival was launched in 1988, five years after the one of the largest literary festivals in the world – Edinburgh International Book Festival (Giorgi, 2011; Stewart, 2010). Considering its British origins, it is not surprising that the literary

⁴ Source Wikipedia: <https://en.wikipedia.org/wiki/Festival>

⁵ Source EFA: <http://www.efa-aef.eu/en/members/find-your-festival/>

⁶ Source EFFE: <http://www.effe.eu/>

festivals started to rise in numbers particularly in the Anglo-American territories, such as Canada, USA, Australia and New Zealand (Stewart, 2010). By the start of 21st century, other continents started adopting practices in organizing festivals dedicated to literature.

Even though some of the authors find the popularity of literary festivals in last decades a bit contradictive due to the fact that they are based on the specifically solitary art form (Johanson & Freeman, 2012), literature was discussed and presented by a spoken word already in the 17th century within the framework of literary salons. Literary salons that were connected with French literature and philosophy of that time, have spread also to Italy and to the United Kingdom in the form of coffeehouses. As Giorgi (2011) pointed out in her research, contemporary literary festivals are not a direct inheritors of literary salons, but there are still some similar characteristics to be drawn. In the context of today's literary festivals, the role of a festival host, such as festival director, and role of media in promotion, are still very present as that was also the case with the literary salons. While literary salons were concentrated in "bourgeoisie" centers, the modern literary festivals have taken their path also towards second-tier cities and even to country-side to open new spaces for the exchange of ideas. One of the most interesting example of this peripheral literary festivals today is Hay-on-Wye Festival, which is held in a small town with 1,500 inhabitants and hosts around 60,000 visitors every year (Stewart, 2010). The literary festivals have also kept the entertainment dimension that was already an important ingredient of literary salons by encouraging intellectual discourse and performance of the written word (Giorgi, 2011).

Literary salons of the 17th and 18th century have served as an important public sphere for combining arts and politics and developing a current political debate. However, in the end of 19th and beginning of the 20th century, when the communication technologies have emerged, literary salons lost their function as a place where ideas are exchanged and opinions are shaped, which resulted in the decline of reading groups and live discussions in coffee houses (Giorgi, 2011). Regardless of this shift, the political notion of the literature has not disappeared over the years. Besides the festive or celebratory nature of literary festivals and their presentation of authors and their literary works, some of them are still creating a place for political discourse and criticism over a current social and political environment (Giorgi, 2011).

2.1.1 New format and additional activities of contemporary literary festivals

Moving forward, the organization and format of literary festivals has changed during the years, while the core idea to bring people together to create a conversation related to the literature is still being realized. In the beginning, many literary festivals designed their program around the poetry readings. However, to reach more diversified audience, festivals started providing the variety of literature genres. As Giorgi (2011) has found out, the programs soon started to diversify by including also commercial fiction and non-fiction literature, children's literature and also scientific and political debate. Programs did not just developed in terms of literature genres, but also in the selection of their guests. Literary festivals, following the tradition of other types of festivals, have started including celebrity, well-known authors in their program, trying to attract the fans of these celebrities to attend the festivals (Stewart, 2009).⁷

Format of the literary festivals nowadays is still based on the presentation of authors and their work by including the discussion with the audience. Thus, the change can be seen in terms of not just presenting the author and its work as in the past, but more focusing on the creative process and its understanding (Giorgi, 2011). In this regard, literary festivals also serve as a kind of agora in the modern society, a meeting place, where professionals and audience come together and discuss the topics of their interest.

The literary festivals have also started to think more about attracting different audiences, when formatting the festival's program. Over the years, literary festivals have started expanding the program by including other literature genres, social and political debates and also the activities targeted at different audience segments, for example children, students, families (Giorgi, 2011). Consequently, the traditional program of "discussions, interviews, readings and book launches", has been complemented with many ancillary events that reach wider audiences, from book lovers to even pass by tourists (Johanson & Freeman, 2012, p. 308). Since this thesis is focusing on how to attract audiences to attend the poetry and literary festivals, further exploration of the specifications of literary festivals' audience is needed.

⁷ Since the festivals tend to attract audiences, they also sometimes count on the superstar effect, a phenomenon explored by Rosen (1981). As argued by the author, the market concentrates on few superstars, since the "box office success" is guaranteed when a celebrity is present (Rosen, 1981). Hence, the superstar effect also influences the selection of the guests at literary festivals.

2.1.2 Literary festivals and their audience

Only few studies are available on the topic of literary festivals and their audience, and there are no studies specifically focused just on the poetry festivals. In our best knowledge, the prime example of the academic research on literary festivals and their audience was conducted by Ommundsen in 2009. This research has shown that members of the audience at the literary festivals are deeply engaged with literature, like to take part in discussions and even sometimes refer themselves as writers. By performing a quantitative study with using large-scale survey, the author has not studied audiences' experiences in deep, but has provided the generalization of collected data (Weber, 2015).

Another research of literary festivals and their audience, conducted by Johanson and Freeman (2012), has brought the spotlight on the experience that audience enjoys at the literary festivals. By performing in-depth interviews with attendees of the Storm Writers' Festival, they have found out that visitors are attending literary festival to actively participate in the literary community. The emphasis is not on reading, but rather on social and cultural dimension of the festival, which provides audience with opportunities to be part of the writing process, share the knowledge, network and be part of community dialogue. This need for active participation and even co-creation has been a consequence of electronic communication, which has enabled the closer connection with writers and their audience. Thus, as argued by Meehan, the literary festivals address the readers' needs for connecting with the writers and are providing a communication point, where the writer is physically present and can interact with its audience (2005, as cited in Johanson & Freeman, 2012, p. 307). In this context, the literary experience at the literary festivals is de-industrialized, by evoking "the medieval experience of being read aloud to" and offering time for the reflection (Johanson & Freeman, 2012, p. 312). However, even though the interaction between writers and readers is fundamental, the literary experience of the audience can be influenced by other, additional activities, that will also bring the enjoyment to the audience (Weber, 2015).

By acknowledging the importance of in-depth information in researching audience's experiences, Weber (2015) has compared the theory findings with individuals' personal opinions regarding literary festivals, which were collected from online weblogs. His research has provided a framework, in which literary festival's audience can be better interpreted. Literary festivals' audiences fundamentally constitute from members of a readership of books and authors that are part of the festival's program. For their literary experience, the previous knowledge about literature, values and expectations to the specific context, in which the literary

festival is held, are important. Therefore, the “aesthetic, cognitive, affective and social dimensions” of the events are truly significant for the literary festival’s audience (Weber, 2015, p. 92).

In the author’s best knowledge, there is a lack of studies on literary festivals and their audiences, especially when considering the variety of literary festivals, which differ in themes or topics, reputation and visitor numbers. Even though there are some studies, presented in this paragraph, that have already researched the in-depth, qualitative data regarding the literary experiences, there is still a need for a further, even more in-depth exploration of this specific topic.

As suggested by the studies related to the audience of literary festivals, the further research in the audience development is encouraged, especially in the forms of qualitative data, such as in-depth, interview and observation based studies, on a smaller number of literary festivals and also on less-known festivals, in order to better understand the specifics of the literary audience and the strategies on how to address these specifics (Weber, 2015).

On the other hand, the quantitative analysis is needed as well to have a full picture of the literary festivals and their audience. Because the aim is to better understand how international poetry festivals are reaching and attracting local and foreign audiences across Europe, the qualitative approach will be more appropriate in order to answer the main research question. Moreover, because of the gap in literature concerning specifically poetry festivals, this will be the first exploration of this sub-segment of literary festivals. Therefore, this thesis serves as a new framework targeted at poetry festivals and their audiences. Since the research question is focusing on how to attract and reach local and international audiences, the understanding of literary and poetry festivals in tourism sectors is also necessary and will be discussed in next paragraph.

2.1.3 Literary festivals and tourism

Even though art festivals are more likely to have larger local audience, the majority of them create the program that aims to attract also tourists (Rolfe, 1992). Also Getz (1997, as cited in Derrett, 2004, pp. 326-37) described festivals as “unique leisure and cultural experiences, powerful travel motivators and facilitators of community pride and development”. While attracting tourists, festivals are also encouraging the economic development of the host cities and support the local identity (Derrett, 2004).

The establishment of Web 2.0 has opened even more opportunity for festivals to connect with the audience outside the local barriers. This is supported by Montanari, Scapolan and Codeluppi's theory (2013), which discusses that festivals in general are becoming more attractive for tourists because of the new technology that enables them to be recognized internationally. Therefore, the festivals are becoming an opportunity for leisure and tourism activities by complementing the other activities that are already generated by tourism. This opportunity makes festival organizers focus more on how to satisfy visitors and create memorable experience, so that these visitors will return and create positive word-of-mouth advertising, which can attract new visitors and consequently increase the tourism revenue to the local community (Cole & Chancellor, 2009).

On one hand, festivals are seen as a tool for attracting visitors, but on the other hand they can also serve as image-makers as suggested by Allen et al. (2002). As a complementary tourist attraction to the already existing tourism structure at a specific destination, festivals and events are important, since they bring the freshness and the newness that will appeal to new guests, or in the case of festivals, new audience. However, in order to have an effective positioning, the festivals should still involve the "expression of the unique characteristics of their communities" (Allen et al., 2002, p. 35).

By bringing in the tourists and involving local advantages of the place, festivals are often seen also as contributors to the local economic development. As pointed out by Quinn (2005, as cited in McClinchey, 2008), because of their appealing nature of generating income and supporting social and economic environment of the host place, festivals are becoming important part of city life. The broadly accepted economic perspective on culture, which sees the culture as an earning opportunity, has also brought a rapid growth of the festivals and their popularity among different stakeholders. Therefore, in economic impact studies festivals are seen as engines that encourage the consumption, have positive economic benefits and increase the employment (Klaic, 2014).

However, O'Sullivan and Jackson (2002) noted that despite the obvious income coming from the festival and benefitting the local stakeholders, the impact on sustainable local economic development is much more complex. While researching three different festivals in South Wales, all related to arts, culture and entertainment, but differing in size, spatial geography, organization / management and purpose, the authors have indicated that festivals bring also other benefits than just pure income generation, which help the local economic development. In this perspective, festivals may contribute to the quality of life of local residents, encourage

local start-ups and support local businesses. However, there are still many unexploited opportunities how festival tourism can contribute to local economic development, which need more research in the future (O'Sullivan & Jackson, 2002).

Urban festivals, including literary festivals, are also becoming a tool for city branding. With their uniqueness, captured in time and space, they are bringing people to the host city (Stewart, 2009). Their uniqueness is also because even though they usually evolve around global topics, they are quite locally rooted, meaning that they are using local knowledge and local relationships. As argued by Lorentzen (2008), the competitive advantage in the globalization lies in local things, such as local labor skills and local knowledge. In this sense, the local community plays a significant role in the festival and its attractiveness for the tourism. On the one hand, festival is the opportunity for local community to develop and be part of leisure happening in their home town or city, and on the other hand this presence of locals and their values is what makes festival attractive for the visitors (Derrett, 2004).

This interplay between global and local aspects of the festivals, especially international festivals that are held in a local environment, is definitely a characteristic that has been brought by the new millennium. While festivals are influenced by the globalization and are even copying global models of good practices, there are also kind of a saviors of the local identity. The best festivals are the ones that are able to emphasize the specifics of the local place, but connect them to the external world. The key to that are the collaborations with local and non-local contributors to the festivals (Klaic, 2014).

Even though a lot has been said about festivals as touristic attractions, festivals are much more than that. As argued by Quinn (2006), art festivals have a social significance that goes far beyond the tourism. Art festivals, despite their tourism priorities, are important for local community, because they create demand for arts and involve the local creativity and infrastructure by encouraging local stakeholders to be part of the festival's realization (Quinn, 2006).

Since festivals devoted to other art forms than literature, such as dance, music, films theatre, are easier to stage as a performance, the literary festivals had to include more by-products to attract general public, both local and international. The need for additional supplements, which encourage co-creation and involvement of the public was already recognized by Ommundsen (2000). The author also highlighted the significance of the cities in which literary festivals are held, saying that literary festivals are non-transferrable by being, since their atmosphere works

only in the cities they were designed for (Ommundsen, 2000). These findings also show, that on one hand the literary festivals are rooted in their local community, but, on the other hand, they are becoming an immovable signature for the host city and therefore also a city's touristic attraction.

2.2 Staging an experience: the experience economy

Already in the field of literary festivals' studies several authors have mentioned the importance of the literary experience. Therefore, it is not surprising, as also supported by Manthiou et al. (2014), that festivals in general can be seen as a prime phenomenon of experience economy, a theory introduced by Pine and Gilmore (1999). Authors have argued the importance of an experience in satisfying consumers' needs and in larger engagement of the consumers, which can lead to a better connection between producers and consumers. In this new economy, which is a final step of economic progression, following the traditional commodities, goods and services economies, the emphasis is on staging the experiences (Pine & Gilmore, 1999)⁸. These experiences should be memorable⁹ so that consumers will remember them and return to them in the future. Satisfactory experiences, according to Pine and Gilmore (1991) should enlarge the customers' memory about the experience in which they participate in. Therefore, also the festival marketers should create different activities that will increase the memorability of the experiences attendees have had at the festival (Manthiou et al., 2014).

In this view, the producers and marketers should follow the experience mindset to attract the consumers and differentiate from the competition. In the creation of new experiences, the participatory role of consumers is important. In the end, all experiences are co-created, "as they happen inside the individual person in reaction to what is staged outside this person" (Pine & Gilmore, 2011, p. 20).

Despite the tendency towards the co-creativity of experiences, Pine and Gilmore's experience economy is still producing a product-oriented notion, since the organization is the one that is staging and orchestrating the overall experiences (Prahalad & Ramaswamy, 2004). This context

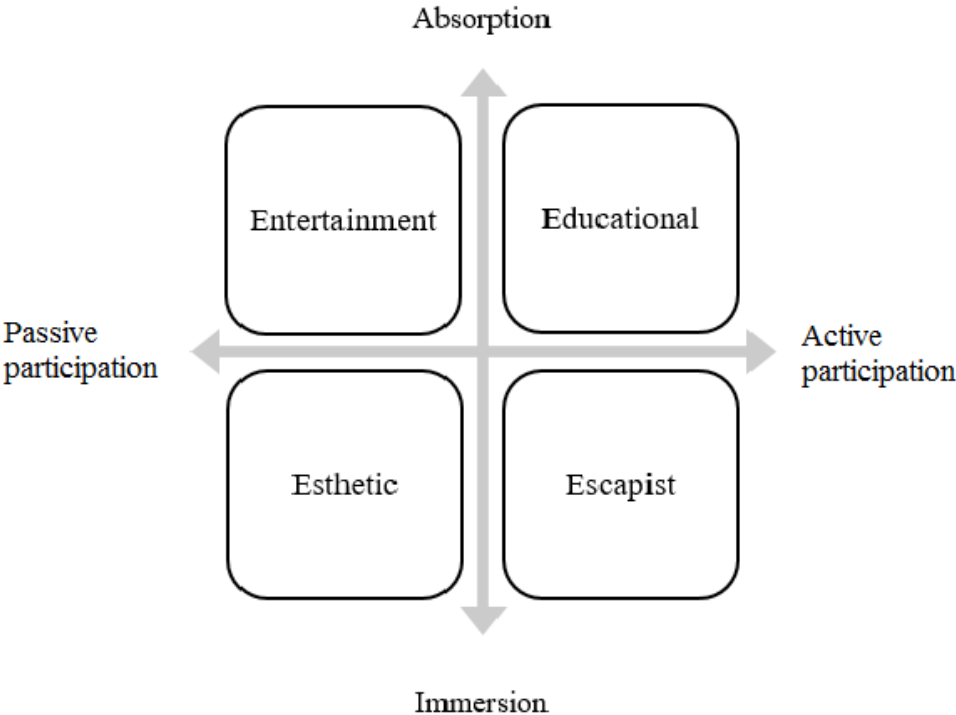
⁸ Pine and Gilmore see the experiences as a new way of value creation in the economic system. This progression from goods and services to experiences has been gradually implemented in the business sector (Boswijk et al., 2012).

⁹ Pine and Gilmore (1999, as cited in Lorentzen, 2009, p. 831) argue that experiences emerge when there is the interaction between consumer and staged event, which engages consumer's state of mind and make him remember the event. In this sense, the memorabilia is an essential part of experiences. The experience economy is so influential that the success of the product nowadays is built upon the "experience that the product creates for the customer" (Lorentzen, 2009, p. 830).

of experience economy is applicable to the research of this thesis that is focused on the supply side, which is producing the experiences.

Even though all experiences engage customers, the richest and the most memorable experiences should involve all four realms of experience economy: entertainment, education, escapism and esthetics. As *Figure 2.2* shows, these four realms constitute a quadrant of customer engagement, in which the horizontal axis signifies the level of customer participation and the vertical axis the kind of connection or environmental relationship. The left part of quadrant reflects the passive participation and the right part the active participation. The upper part of the quadrant is characterized by absorption, meaning that customers have a specific distance towards the experience, and the other part is moving more towards immersion, when customers become a part of the experience itself (Pine & Gilmore, 1999).

Figure 2.2: The experience realms



Source: Pine & Gilmore, 1999, p. 30

Entertainment realm provides the consumer with the opportunity to passively enjoy and absorb the happenings, such as listening to a concert or watching a theatre performance. Also the education dimension allows the consumer to absorb, but it acquires an active participation, since it engages the mind and/or the body. From the educational realm, the consumer can gain

additional knowledge or skills. Active involvement is significant also for the escapism, which allows consumers to escape from their everyday routine, to become engaged in what is happening and actively participate. The fourth realm is dedicated to the environment and overall atmosphere, which is the result of esthetics. This dimension requires the passive participation, but with a greater depth and immersion than entertainment dimension (Mehmetoglu & Engen, 2011). In other words, the “entertainment experience is about feeling, the educational experience learning, the esthetic experience presence, and the escapist experience doing” (Mossberg, as cited in Mehmetoglu & Engen, 2011, p. 243).

Even though the Pine and Gilmore’s concept of experience economy was highly business-oriented, it has also been extensively exploited in other fields, such as marketing, tourism and city development. All of the mentioned fields are interconnected, especially with the case of festivals, which serve as a touristic attraction and a marketing tool for city’s image building. Johansson & Kociatkiewicz’s research (2011) has designated the important role of urban festivals in creating experience spaces and marketing the distinctive cities. While focusing on participant observation, media coverage and documentation regarding two festivals¹⁰, authors have supported the significant power of experience economy. Festivals, constructed as staged authentic experiences, transform the city and make it more competitive in contemporary economy that is over-supplied with leisure activities (Johansson & Kociatkiewicz, 2011).

The experience economy has been widely adopted in organizing leisure activities. This is not surprising due to the fact that Pine and Gilmore themselves developed their theory on the analysis of the growth of US leisure and tourism attractions, which have outperformed “other sectors in terms of price, employment and nominal gross domestic product (GDP)” (Morgan, Elbe & Curiel, 2009, p. 201). The appreciation of experience economy and its use in management and marketing strategies in the tourism sector was presented in the study by Morgan, Elbe & Curiel (2009). During the interviews, touristic destination managers have expressed the importance of offering experiences and not just quality of facilities. “People now wanted more than the basics of accommodation and the natural or historic setting. They were looking for participation, for well-being and emotional satisfaction, for a different quality of life” (Morgan, Elbe & Curiel, 2009, p. 212).

Another experience economy research conducted in a tourism context was by Mehmetoglu and Engen (2011), who studied the influence of experiential dimensions on visitors’ overall

¹⁰ One festival in Stockholm (Stockholm Culture Festival in 2006) and one in Warsaw (Nowy Kercelak in 2008).

satisfaction. They have collected survey data among visitors of a festival and a museum in southern Norway to examine the connection between four realms of experience economy and tourism, by assuming that both festival and museum include all four realms. The study has confirmed that in order “to meet the market needs and demands, it is important to create and ‘stage’ experiences so that they capture the essence of the four dimensions (feeling, learning, being, and doing)” (Mehmetoglu & Engen, 2011, p. 250). However, it is also important to be aware of the context that is associated with the experience.

By reviewing the Pine and Gilmore’s theory and its use in empirical studies, few observations need to be taken into consideration. Even though, the attention in the experience economy is moved from product-oriented business to consumer’s experience and the added economic value, the emphasis on performance and overuse of the Disneyland example may lead to the idea that experience economy is still rather product-centered than customer-centered (Morgan, Elbe & Curiel, 2009).

That means that the product or the experience in this sense is still central, but there is a higher focus on customers’ needs. Since, according to the theory, the goal is to make the experience richer and therefore more memorable and distinctive from the competition, the managers and marketers should be experience-oriented. In this context, one possible threat of being more focused on the experience than on the consumer might arise. Therefore, as recommended by Mehmetoglu and Engen (2011), it is fundamental to include the visitors’ component in the field of experience economy research. On the other side, when staging experiences, it is important to know the context of the experience itself. The experience economy and its potentials are not a magic tool to attract consumers, but should be considered as a basis of management and marketing strategies and then the upgrade is depended on the managers’ capabilities of putting these realms in the specific context (Mehmetoglu & Engen, 2011). The experience economy theory is particularly relevant for the purpose of this thesis, since festivals, as temporary events, are all about staging experiences and creating a memorable moment for visitors.

2.2.1 Experience realms and festivals

The four realms of experience economy can also be important motivations for people to visit different types of festivals, as has been discovered in the late study by Manthiou et al. (2014). Many scholars have applied the framework of experience economy to the service economy for investigating consumers’ experiences, but there has been little connection to the festival’s

economy, even though that experiential nature of festivals is very appropriate for this kind of research. Probably the reason behind this is the complexity of the phenomenon of experience in festival's context, which has to be systematically and carefully analyzed, as discussed by Getz (2007). This gap in researching the experience economy in relation to the festivals has been pointed out by Manthiou et al. (2014) who established their research on the four dimensions of the experience economy and their influence on the creation of a memorable experiences among festivals' visitors and on the increase of loyalty. The survey among the attendees of VEISHEA festival¹¹, has indicated that since the consumer's demand for education is increasing, people will attend the festival, if they believe the festival is going to contribute to their knowledge. Festivals are not just offering extra knowledge, but they also involve the entertaining side and they present a perfect escape for visitors from their everyday environment. For the complete experience also the esthetics are important regarding the physical space of the festival and overall atmosphere. Long-term success of the festivals depends an audience satisfaction and these four dimensions are the factors that influence this satisfaction (Manthiou et al., 2014).

Even though Manthiou et al. (2014) have conducted their research on audience satisfaction, these findings can serve as important guidelines when designing the festival's program and promotion strategies. Festival organizers should design the festival according to the four realms of experience economy and in doing so also include the elements of surprise and novelty. The four realms can also be incorporated in marketing tools, for example they can be applied in the promotional material and into the festival's image or positioning.

Despite the popular use of experience economy's ingredients in contemporary festivals, there is a lack of empirical research studying if festivals' organizers are implementing the theories' findings in their practical work and if they are responding to the audience behavior when designing and promoting the festival. Therefore, this thesis will also address the question how are international poetry festivals reaching and attracting local and foreign audiences across Europe with their program design and promotion strategies. Since the program and promotion are provided by the supply side and since the objective of this thesis is to compare the experiences and practices of festivals' organizers, the next section is going to explore the arts marketing theory. Because of the time constraints, this thesis is focusing only on the supply

¹¹ The VEISHEA festival is one of the biggest festivals in the state of Iowa. The survey among the attendees was conducted in 2011, a week after the festival, so that attendees could still recall their experiences. The data were collected from 338 attendees (Manthiou et al., 2014).

side, and not involving demand side, which is equally important in the case of festivals and will need more research in the future. The supply side is the one that is staging experiences and communicating those experiences to the public. In doing so, they are using different marketing strategies to reach and attract audiences, which will be discussed in the next paragraph.

2.3 Marketing as a way to attract audience

To analyze the marketing of literary festivals as a part of arts marketing, it is firstly important to understand the key concepts of marketing in general. As Colbert, Nantel and Bilodeau (1994) pointed out, marketing is defined as a “process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational goals” (Colbert, Nantel & Bilodeau, 1994, p. 8). The key feature in marketing is the focus on exchange, since the main goal is to create, build and maintain the exchange between organization and its customers (Kotler & Scheff, 1997). The establishment of this exchange is influenced by four controllable marketing variables, also known as marketing mix. In modern marketing, which has emerged in the 1960’s, the four components are the fundamentals of every marketing strategy. These components, which usually create a synergy between each other, are known as price, product, place and promotion. The marketing mix and its development is going to be discussed in the section 2.3.4.

However, before creating an exchange with the organization’s customers and implementing the four components in marketing strategy, the key question that needs to be answered is who are the company’s customers. The action of identifying distinct segments of customers is known as segmentation. Because company cannot reach all the segments, it usually selects the target groups that it wants to address. As a marketer, firstly you have to identify different segments or groups of consumers and then select the target group that you want to approach when marketing your product (Colbert, Nantel & Bilodeau, 1994). One of the main marketing concepts is also positioning, which means to design the organization’s image and position it in the existing market. These concepts are important when preparing a marketing strategy, which is implemented with the use of different marketing tools (Bernstein, 2007).

Even though these described marketing concepts are typical for the business world, they also serve as a basis in marketing the arts and culture, yet there are some specifics which distinguish the arts marketing from general marketing (Colbert, Nantel & Bilodeau, 1994).

2.3.1 Specifics of marketing in arts and culture

There are a lot of definitions of arts marketing developed. From seeing it just as a tool to get financial income to seeing it as a creative skill to achieve the organization's objectives. Wadeson (as cited in Hill, O'Sullivan and O'Sullivan, 2003, foreword) sees the arts marketing as a creative process which is not only focusing on the selling of the product, but also on communicating an experience. For creating an efficient communication for different audiences the imaginative solutions have to take part in the marketing process.

Since marketing is part of arts management, which objective is to bring art to the public, it is important to follow also some arts management perspectives while trying to attract different audiences. In this sense, arts marketing contributes to arts management by communicating and bridging two different spheres – internal and external. Considering that artists and arts organizations during their period of creativity are mainly isolated from the outside world and are creating their cultural products within their specific artistic language, the end product requires sort of the interpretation for the public, which is not familiar with this artistic language (Bendixen, 2000). There is a “language gap” between artists and public, which is also the case in poetry. Therefore, the most powerful tool of arts managers and arts marketers is communication, which also helps to build the reputation and identity of a specific arts organization (Bendixen, 2000).

The contemporary arts marketing is following a “customer-centred” organizational mindset, meaning that organizations have to study its customer's needs, attitudes, preferences and requirements and react on this information to improve their offer (Kotler & Scheff, 1997). Therefore arts and culture marketing can also be defined as an exchange with selected customers “by offering service-centred support for the co-creation of artistic experiences and by building and maintaining relationships with these customers for the purpose of creating customer value and achieving the artistic objectives simultaneously” (Boorsma, 2006, p. 87). Boorsma’s (2006) definition of arts marketing is interesting for this thesis, since she addresses the contemporary perception of the art, which is nowadays seen especially as a social interaction. This is important for the context of literary festivals, as they serve not just as a presentation of the literature and its authors, but also as an important space for social dialogue and exchange of knowledge, ideas and skills.

In this perspective, the art consumers should be considered as co-producers of the total art process. The co-creative aspect can bridge the gap between the customer-value, on one hand, and the artistic mission, on the other hand. By combining marketing theories with philosophical

and psychological aesthetics, Boorsma (2006) have found out that production and consumption are essentially connected and they form kind of a relationship. Therefore, the traditional marketing objective should be complemented with the support of the customer's co-creative role in the artistic process.

The Boorsma's view is also supported by Bernstein (2007), who shares the approach that artistic experience cannot exist without the audience. Marketing plays a crucial role in this process, since it brings artistic creators and their audience closer together and facilitates the communication between them (Bernstein, 2007).

2.3.1.1 Traditional arts marketing

Traditional arts marketing has been particularly supply-sided, meaning primarily focusing on cultural product, respecting the superiority of artistic expression in developing this product and then finding audiences for it. This perspective is opposite to business approach, which creates a product according to the consumer needs (Colbert, Nantel & Bilodeau, 1994). These arts marketing roots have been established in 1970s and 1980s, when arts marketing was seen as a set of techniques, easily transferred from the commercial sector that could help arts organizations to reach a wider audience and increase ticket sales (Lee, 2005). Traditionally, arts marketers have no say in designing the cultural product. Even though the 1990s have brought noteworthy development in arts marketing, the tension between artistic mission and satisfaction of customers' needs still remained part of the theory and the practice (Lee, 2005). Therefore, many authors have tried to find new approaches in new century to keep the arts marketing as a marketing, so as the exchange of values between audience and organization, but also respect the artistic value and producer autonomy.

2.3.2 New trends in arts marketing

One of the main approach that has emerged in last decades and is connected with the topic of this thesis, is the view of art as an experience, in which arts consumers have a role in creation and reception of this experience. As Boorsma and Chiaravallotti (2010) have pointed out, the consequence of this approach has been seen in artistic missions of arts organizations, in which the arts consumer has a central position. The consumer-experience oriented approach may also be a cornerstone to change the practice and academics of arts marketing and to put the priority on creating valuable and memorable experiences for the arts consumers (Petkus, 2004).

2.3.2.1 Implementing the experiential marketing in arts – a shift to experience-oriented arts marketing

As suggested by Manthiou et al. (2014), the festivals can be seen as a prime phenomenon of experience economy, which has also influenced the development of experiential marketing. As one of the main experts on experiential marketing Schmitt (1999), has written, experiential marketing is focused on customers' experiences, which entertain, stimulate and challenge them both emotionally and creatively. Given the fact that cultural product is almost always experiential in their nature and that arts organizations have started to acknowledge the importance of marketing, the use of experiential marketing can be seen as a logical step in further development of arts marketing. Even though that many arts marketers are successfully using the experiential marketing in marketing the arts and culture, as Petkus (2004) has proposed, the application of experiential marketing still has a lot more room for the improvement in arts marketing. By following Pine and Gilmore's (1999) theory of experience economy, the experiential marketing should create memorable experiences for visitors in order to satisfy their needs. However, in arts sector where the market offering is usually already experiential, there is a need to actively marketing this offering in experiential way (Petkus, 2004). Pine and Gilmore (1999) have suggested six steps of a marketing strategy that is focused on staging experiences that have also been used by Petkus (2004): "developing a theme, forming expressions, eliminating distractions, providing *memorabilia*, ensuring that all the senses are engaged and soliciting feedback for continuous improvement" (p. 52).

In his study, Petkus (2004) has identified different applications of these steps in arts marketing. Therefore, developing a cohesive theme may help to create more memorable experiences. The formation of expressions depends on time, space, technology, authenticity, sophistication and scale. Time in arts is related to the traditional or contemporary works, space as a geographical area or a venue of cultural organization, level of sophistication refers to the highbrow and lowbrow dichotomy of arts, which is also related to the scale of the cultural organization, for example popular art is more appropriate for larger audiences. Arts marketers should also be aware of possible distractions that can affect the artistic experience. Even though all these aspects are influence the *memorabilia* of experience, the tangible objects, like souvenirs and program booklets, can increase the memorability of an experience. However, art marketers should look for more innovative and personalized ways of providing these tangible products, for example by providing items that are created by the artists / guests of a cultural event. In doing all this, art marketers should also think about how to involve different senses and create a distinct sensory element, for example providing food and drink, visual decoration, music or

even fragrance to contribute to the overall artistic experience. Last but not least, it is important to gather feedback information in order to improve the future arts experience in terms of planning (Petkus, 2004). As we can see through the examination of this study, “the most obvious implications of the Pine and Gilmore experiential marketing framework are for the design and promotion of the market offering” (Petkus, 2004, p. 54).

Experiential marketing approach has been developing in recent years in the practical field of arts marketing and has also starting to receive more academic attention. Study of Leighton (2007) has shown that cultural organizations dealing with cultural heritage, that have embraced experiential marketing approach, have succeeded in maintaining or even increasing their visitor numbers. However, these results were derived from the content analysis of promotional leaflets and websites of four heritage attractions in the UK and not from actual visitor numbers, which a lot of organizations did not want to reveal. Despite this major limitation, the study is still important in understanding the experiential approach and its opportunities. Providing activities that engage visitors may in this sense be a strategy for survival of cultural organizations (Leighton, 2007).

2.3.2.2 Digital revolution in arts marketing

The implementation of experiential marketing was not the only challenge for arts marketing, which also had to face the technological development and establishment of Web 2.0 platforms. Development of Web 2.0 has brought a wide range and variety of media, appropriate for marketing. The consumers have become more technological experienced, which made marketers more unconventional in creating strategies, by relying on more “interactive, mobile and personalized tactics” (Kimmel, 2005, p. 3). Therefore, the traditional marketing models had to be adopted to the digital age and effective use of technology. The traditional one-way communication has been replaced with the interactive two-way communication, which has empowered the relationship between producers and consumers. This change has required new skills and knowledge for marketers to realize their strategies (Kimmel, 2005). The technological change can be challenging also for something very traditional content wise, such as poetry and literature, and therefore it is interesting to research how has these new trends been adopted among the producers and marketers of literary festivals.

Internet has enabled the direct communication to target groups, by direct e-mails to subscribers and by creating useful databases of the targets and potential targets. It has also enabled a cheaper version of promotion, since organizations nowadays can create a compelling content on their website to attract audience or interactive social media page. Effective website and internet

marketing may help for developing new audiences and improving the interaction with current customers, both on local and international level, since internet enables to create global connections (Bernstein, 2007).

Since festivals usually work as temporary organizations that are especially active at the specific period of time, the internet has enable them to create a long-term identity and being interactive with their audience also in the off-festival time. Montanari, Scapolan and Codeluppi (2013) have confirmed the importance of Web 2.0 in maintaining festival's identity by analyzing the literature on temporary organizations, organizational identity, and social identification and the use of Web 2.0 communication strategies to shape the stable relationship with festivals' audiences¹². They have argued that Web 2.0 platforms, such as social media, are a tool for the preservation of festival's identity during long-term of inactivity and also opportunity to interact with festival's audience and attract them to visit the festival. However, they have come to the conclusions that even though the use of Web 2.0 platforms has brought new opportunities for festivals to interact with their audience, these tools are not enough to sustain relationship with the festival's audience (Montanari, Scapolan & Codeluppi, 2013). Therefore, as the authors concluded, the social media serve just as a supplement to many other marketing tools, since they can reinforce the message that marketers want to disseminate.

However, the declining credibility of traditional promotional tools and the continuing lack of resources in arts organizations, have stimulated the use of Web 2.0 and social media in arts marketing. These web-based tools are contributing to the success of overall marketing strategy. These argument was supported by Hausmann (2012), who has with the in-depth literature analysis and the study of three arts institutions in Germany pointed out the importance of Web 2.0 in contemporary arts marketing.

Another study, focusing on the impact of social media as a marketing tool, was done by Hudson and Hudson (2013). They have argued that the technology and the rise of social media have changed the marketing communications fundamentally. Due to the analysis of three big international music festivals¹³ these authors have argued the extremely important role of social media in festival's marketing. The in-depth interviews with festivals' managers and content

¹² To illustrate the academic findings Montanari, Scapolan and Codeluppi (2013) have conducted a triangulation study on the Italian festival Fotografia Europea. For their research they have used data, collected from 255 questionnaires per year of the research, in-depth interviews, archive analysis and direct observation between 2008 and 2012.

¹³ The Bonnaroo music and arts festival in Manchester, Tennessee, the Lollapalooza music festival in Chicago and Latitude festival in Suffolk, UK.

analysis of festivals' websites, blogs and social media platforms, have shown that festivals are putting much more effort in the online marketing, which enables them a more direct connection and interaction with the audience (Hudson & Hudson, 2013).

After studying different theories related to arts marketing, the question of combining different marketing approaches, from traditional to new ones, still has not been answered in many studies. Due to the gap in the literature, it will be interesting to see the insights of festival's organizers and marketers on how they are implementing marketing strategies and how do they combine traditional marketing tools with new digital opportunities or challenges.

2.3.3 Marketing tools in arts and culture

In the modern cultural sphere that is determined with the over-supply of cultural products, meaning that supply is exceeding the demand, cultural organizations need to use different marketing tools which will keep the existing audience and attract new audience (Colbert, 2009). To this purpose, there are a lot of guidelines and studies on how to attract new audience and develop the organization's audience (Among others, Allen et al., 2002; Bernstein, 2007; Cole & Chancellor, 2009; Richards & Palmer, 2010). Audience development is a "process of expanding participation by turning non-attending publics into audiences" (Richards & Palmer, 2010, p. 294). In this context, audience development consists of every proactive tool that increases the frequency of existing audiences and attracts new audiences to existing events (Richards & Palmer, 2010). Lee (2005) has argued that arts marketing practice is connected with the traditional idea of audience development that aims to increase the public access to the arts.

Further development of marketing tools is being provided in next section 2.3.4, where the specific marketing tools related to the objective of this master thesis are discussed.

2.3.4 Marketing mix and its application in the case of poetry festivals

Also in the field of arts and culture marketing, marketing mix is the fundamental tool with which cultural marketers operate. As mentioned already, the modern marketing mix that was defined in 1960's by McCarthy, consists of four controllable variables – product, price, place and promotion. By controllable variables it is meant that marketer can "manipulate them in order to achieve the marketing objectives" (Allen et al., 2002, p. 164). Product is the heart of any company and every product has a price, which can be expressed in monetary value or also

in the effort that customers spend while buying a product. Place refers to the distribution of the product and the commercial venue. All these three components are important for promotion, which has to be aware of product's characteristics, its price and the place where it is offered. Promotion, as a communication tool, bridges the gap between the company and its marketplace and therefore serves as the instrument "transmitting the official corporate message and image" (Colbert, Nantel & Bilodeau, p. 174).

McCarthy's four P's have become a basic of marketing mix, which has been adopted and discussed in both academia and practice. With the economic development, a lot of academics have provided the extension of original four P's or even proposing a different components of marketing mix. Therefore, in 1987 Judd has proposed the fifth P – people, which was later on extended to 6P by including process to the existing 5P's model. Also Kotler in 1986 has extended the original 4P's to 6P's by including political power and public opinion. The far more adopted was the establishment of 7P, when Booms and Bitner in 1980 have added 3P's - people, physical evidence and process - to original four variables (Goi, 2009). Getz in 1997 has added one more P to the marketing mix and proposed 8-P mix of "product, place, programming, people, partnerships, promotion, packaging and distribution of tickets, price" (Allen et al., 2002, p. 165).

However, original four P's are still core in all models of marketing mix, so therefore, this thesis will refer to them when researching how international poetry festivals are reaching and attracting local and foreign audiences across Europe. For the purpose of this thesis, two dimensions of the marketing mix are going to be discussed – product (as festival's program) and promotion. As Bernstein (2007) pointed out, the product is what the organization is offering and promotion is how the organization is communicating its offering. Promotion also involves a set of different tools, such as advertising, personal selling, public relations and sales promotions. While the authors focus more or less on traditional ways of creating a product and promoting it, the emergence of new technology has brought a lot of new opportunities to communicate with the customers that are along the traditional ways also important nowadays.

These two variables, as shown in *Figure 2.3* have been chosen since they are the most influential parts of marketing mix in the case of poetry festivals. Furthermore, a deep exploration of this two variables is needed to set the framework for the actual research.

Figure 2.3: Selected marketing mix of poetry festivals



Source: own elaboration

2.3.4.1 Program as a product of poetry festivals

In the festival's context, the product involves all the elements that make up the festival, from the level of "entertainment offered, standard of service, food and beverage facilities", to the "opportunities for social interaction, consumer participation, merchandising, staff interaction with customers and the brand image of the festival" (Allen et al., 2002, p. 164). All these elements are part of festival's programming, as argued by Richards and Palmer (2010): "Programming refers to the approach to the selection of various projects, activities or elements that make up an event and to the reasoning behind the choices that are made." (p. 79)

As Klaic (2014) argued, majority of festivals are trying to create coherent and condensed programs. However, mostly because of the commercial influences, there is a tendency to add additional program, experimental works and new contributions along the established, prestigious program. Programs are therefore more aware of the audience interests. By adding activities to the original program there is the opportunity to attract additional audience (Klaic, 2014).

From the marketing perspective, festival programs are a tool of enhancing different audience segments and are essential part of the product, which is the festival as a whole (Yang, Zhan & Li, 2012). However, in the sense of this thesis the program of the festival is considered as a product of the festival. There is not a lot of academic works discussing the characteristics of festival programs and therefore this study will contribute to this gap in the literature.

2.3.4.1.1 Programming tools

Festival's program is important, because it realizes the festival's vision and mission. In the end, program is what the public sees and experiences. Program contributes to the public participation, which is an indicator for those who finance or support the festival. Programming depends on different factors and tools that influence directly the program and indirectly the participation to the festival. While designing the program, it is essential to follow the mission and objectives of the festival. The program is also depended on the expectations of target audience that festival wants to reach. To nurture the relationship with local cultural sphere on one hand and to move beyond the local borders, the balance between local, national and international works should be established. Balance is also important between different categories of production, such as traditional and experimental, celebrities and emerging talents, etc. Also the technical aspect is important, such as timing of the festival, facilities and spaces used for the festival and technical design. Last but not least, the opportunity to extend the impact of the program through educational activity, residencies, social inclusion is a tool that can contribute to the realization of successful festival (Richards & Palmer, 2010).

The educational part of the program is facing rapid developments. Most of the ambitious festivals have strong educational programs, usually implement in the off-festival period and to the targeted groups of children and young people, to educate them and raise them in the audience (Klaic, 2014). Important new trend of festivals are also professional meetings. Klaic (2014) has recognized festivals as an opportunity where many professionals gather together at one place at the same time, share their knowledge, network and develop their professional expertise.

Programming is also connected with the place, where festival is held. Spatial context, whether it is urban or rural is important for the survival of the festival. While on one hand, the urban festivals are exploring the structure of the city and breaking the everyday routine, the rural festivals are pretty much depended on the local community and connection to the local environment (Klaic, 2014).

When the program is designed it needs to be communicated to the public and there is where the promotion starts to take place.

2.3.4.2 Concept of promotion

One of the most visible variable of marketing mix is promotion. The role of promotion is to communicate what the organization is offering to the target audience. However, the promotion serves not only as a tool for communicating the desired message, but also to produce change in audiences' perceptions about the product and the organization. On one hand, promotion is about adjusting the message of the organization, so that it will be understandable and effective for its audience, and on the other hand, promotion can modify perceptions, attitudes, knowledge and awareness (Colbert, Nantel & Bilodeau, 1994). In this sense, promotion is not only addressing the existing audience, but also tries to reach new audiences (Hill, O'Sullivan & O'Sullivan, 2003). Promotion can educate the audience about the product and it can adjust people's attitudes from indifference to desire. Therefore, promotion, especially in artistic field, where knowledge is important to appreciate cultural goods, has three key objectives: information, persuasion and education (Colbert, Nantel & Bilodeau, 1994).

2.3.4.2.1 Promotional tools

According to Colbert, Nantel and Bilodeau (1994), the three key objectives are followed by the implementation of four main promotional tools: advertising, personal selling, public relations and sales promotions. To these four main promotional tools Allen et al. (2002) have added the direkt marketing and reflect to it as a promotional mix. *Table 2.1* illustrates different promotional tools suggested by the mentioned authors. It also provides short descriptions and use of each promotional tool.

According to Getz, all these promotional tools are helping to create or increase awareness of the event, create a positive image, position the festival in the whole context of other, competitor festivals, inform target groups and remind them about details and also to generate demand, bring in new audience and keep the existing audience coming to the festivals (1997, as cited in Allen at al., 2002, p. 184).

Table 2.1: Promotional tools

Promotional tool	Use of the promotional tool
Advertisement	<p>Paid non-personal instrument that communicates the organization's message to its target market and it can appear in different media:</p> <p>Offline media</p> <ul style="list-style-type: none"> - TV and radio commercials - Posters and billboards - Newspaper and magazine ads <p>Online media</p> <ul style="list-style-type: none"> - Internet ads - Social media ads
Personal selling	Direct promotion from one person to the next
Public relations	Deals with the variety of organizational's publics. Most powerful instrument of PR is publicity, an unpaid promotion of the product or the organization in media, such as media reports from conferences, speeches, presentations, free air time on radio or TV and publishing press releases.
Sales promotions	Sales aids and spin-off products
Direct marketing	Communicating directly to the potential customers by using phone, mailing list or Internet

Source: own elaboration based on Colbert, Nantel and Bilodeau (1994); Allen et al. (2002)

The management of both two variables, promotion and product, and the overall marketing strategy is important for this thesis, since by implementing these variables, its objectives and tools, poetry festivals can attract and reach local and international audiences. By implementing the experience economy and the experiential marketing, poetry festivals have the opportunity to create memorable experiences which will keep the audience returning to the festivals and develop their existing audience. Therefore, these two variables and their usage in preparing the poetry festival are going to be researched. However, as suggested by the theory of experiential marketing, it is important to get the feedback of the success of your marketing strategy to improve and develop it in the future. Hence, the next section will address the importance of performance evaluation of marketing strategy in order to cover the whole marketing process, from beginning to the end.

2.3.5 Performance evaluation of arts and culture marketing

Since this thesis focuses on attracting audience to poetry festivals and the use of marketing strategies in this process, it would also be interested to research whether the festival organizers and festival marketers are evaluating their marketing performance and how this assessment is used to improve the festival marketing in the future. Going back to the basics of arts marketing,

which priority should be devoted to maximize cultural values, the performance success therefore cannot be measured just in terms of numbers of visitors or in financial figures.

The trend in arts organizations and their performance evaluation of marketing success has still leaned to the financial figures and audience numbers as the main indicators. Thus, the financial results and the number of visitors are generally seen as “proper indicators for evaluating marketing effectiveness as long as efficiency considerations do not interfere with artistic decisions” (Chiaravallotti, 2016, p. 15). But according to the recent research by Chiaravallotti (2016) these quantitative indicators are insufficient when measuring the performance of arts marketing and can even mislead to the further actions, for example to sacrifice the artistic mission for the sake of financial results. Therefore, a new approach towards performance evaluation of arts marketing is needed, which was proposed by Boorsma and Chiaravallotti (2010).

While there is still lack of this kind of perspective in the academics of arts marketing, Boorsma and Chiaravallotti (2010) implemented fundamental basics on how to measure the performance success in arts marketing. According to them, the evaluation of the performance of the arts marketing should be set on the contribution to the realization of artistic mission. They have proposed a performance management model for arts organizations, based on the Kaplan and Norton’s concept of Balanced Scorecard. This model serves “a guide for an artistic-mission-led evaluation of arts marketing performance” (Boorsma & Chiaravallotti, 2010, p. 298). As stated by these authors, the organizational objectives should be translated into marketing objectives, without losing the artistic value and mission in this process. By supporting the importance of the co-creation in contemporary definition of arts marketing, the authors smartly point out that also the assessment of the performance success should base on the existing trend in the new economy. Therefore, the artistic experience and co-creation should have a prior role in the evaluation of performance success. By analyzing different approaches, the authors come to the concluding definition of marketing performance of the arts organization, which is “defined by how effectively and efficiently it creates the values for the stakeholders expressed in the arts organization’s mission and strengthens the ability to create these values over the long term” (Boorsma & Chiaravallotti, 2010, p. 306).

This aspect can be used in the terms of poetry festivals, which also function as organizations, either temporary or permanent. Since their objective, as we saw from Johanson and Freeman (2012), Giorgi (2011), Weber (2015), etc. is to present artistic values of writers and their artistic work and also to exchange the knowledge and include the audience in the process of intellectual

discussion, poetry festivals have to take into consideration also their artistic mission, while trying to satisfy different stakeholders' needs.

2.4 Conclusion of the theoretical framework

To conclude, poetry festivals have emerged within the framework of literary festivals. With the festivals, poetry and literature have received an opportunity of live manifestation of their art form and the chance to connect with the readers that have in this case become a literary audience. This audience consumes the whole experience of the festival, which is why we can see the festivals as prime phenomenon of experience economy. Beside the importance of staging rich experiences the festivals' organizers have to also face the challenge of bringing these experiences to existing and new audiences. In this step, marketing plays an essential role. Since program and promotion, two out of four marketing mix variables, are managed by festivals organizers and are the way to reach and attract local and international audience to the poetry festivals, their theoretical exploration has been discussed for a better preparation for the empirical research.

3. Methodology and methods

Previous chapters have provided theoretical basis for the empirical research. Different theoretical concepts and themes connected to the research question and its related topics have been discussed. This chapter focuses on the empirical part of this thesis, explaining the methodological approach used to answer the main research question.

As the aim of this thesis is to better understand how international poetry festivals are attracting both international and local audience, the qualitative approach, which enables the exploration of current situation in the world of poetry festivals, has been chosen. By looking into the practical and real-life experiences of several festivals from different parts of Europe it would be easier to identify what are the good practices and which are the challenges that these festivals are dealing with. The aim is also to provide in-depth information about poetry festivals, their marketing approach and their audiences, which could benefit further cultural management studies. As the literature on poetry festivals, their marketing and their audience is quite limited, since there are just a few studies available to the best of our knowledge (Giorgi, 2011; Johanson & Freeman, 2012; Weber, 2015), this thesis covers the gap and uses the gathered data for creating a framework that will be useful also in the future research.

The main objective is to research and compare the marketing strategies for reaching local and international audience of existing European poetry festivals. The study's objective is to complement the results from the real-world to the marketing theories, connected with the audience development. Therefore, the thesis tries to answer the central research question: ***How are international poetry festivals reaching and attracting local and foreign audiences across Europe?***

To identify the direction in which the study will go, there are also the sub-questions, which complement the central research question:

1. What marketing strategies do international poetry festivals use to attract both local and international audience?
2. How do they develop their promotion to reach new audiences?
3. How is the festival's program organized in order to attract audience?

In this chapter, firstly the research methods and the reasons why they have been chosen are described, secondly the data collection is presented and thirdly the analysis of data is outlined.

3.1 Research methods

There are two distinguished methodological approaches that are used in social research. Quantitative methodology allows researcher to test the theory in quantitative manners by following the deductive perspective between theory and research. On the other hand, qualitative research focuses on inductive relationship between theory and research, meaning it encourages the generation of new theories (Bryman, 2012). To answer the main research question of this thesis the qualitative methodology has been chosen.

According to Creswell (1998), the qualitative approach should be followed, when a specific topic needs more exploration and when the theories have to be developed. Since the literary and poetry festivals are known as late-comers in the festivals' sector, not a lot of attention has been dedicated in researching them yet. The literature review has shown that the majority of studies till now have been focused on audience's perception of the festivals, which was investigated more in quantitative manners than in qualitative research. Also some authors (Mayfield & Crompton, 1995; Weber, 2015) were suggesting that more qualitative research needs to be conducted to better understand the role of literary festivals and their relationship with audience. The qualitative approach has been chosen since there is a lack of studies regarding the understanding of the festivals and their audience through the eyes of people who are actually organizing these festivals and designing and disseminating their programs. The qualitative focus was also used to get deeper insights in the marketing of poetry festivals and in the involvement of experience economy in the creation and design of poetry festivals.

There are many ways in which the qualitative research can be realized. However, in order to cover the specific topics and to avoid too much flexibility during gathering data, the method of semi-structured interviews has been chosen for this thesis. According to Bryman (2012), semi-structured interviews are appropriate, when researcher has a clear focus and wants to cover specific topics in the interviews. Considering the objective of this thesis to research European poetry festivals and their marketing strategies to attract audiences, the researcher has chosen several festivals to be part of the research. These festivals are treated as cases in this study and therefore the multiple-case study approach was used to investigate the research topic. Multiple-case study may contribute to the theory building and with the comparisons between cases it may suggest concepts that are important for the emerging theory (Bryman, 2012).

Since the researcher's tendency to get in-depth information concerning poetry festivals and their marketing strategies to attract and reach local and international audiences, a further step in the methodological approach was taken. To better identify patterns and key concepts, to

present the collected data visually and look for the in-depth relationship among different categories, a correspondence analysis was implemented as a complementary analysis to the already existing qualitative analysis of interviews. Correspondence analysis is a quantitative exploratory technique “that reveals frequency-based associations” in data (Glynn, 2014, p. 133). As a descriptive method it is “often used in perceptual mapping and is appropriate for analyzing categorical-level data” (Hair et al., 1998, as cited in Pan, Chon & Song, 2008, p. 344). Even though the correspondence analysis is a quantitative method, it has recently been successfully implemented in the analysis of qualitative data for a better presentation and interpretation of the results (Habib et al., 2010). Consequently, the correspondence analysis adds additional perspective to the qualitative data (Kudrats, Money & Hair, 2014). In this thesis, correspondence analysis was used as an extension, a supporting tool to the primary qualitative analysis to visually represent the correlations between different categories and to better identify trends in marketing strategies of poetry festivals.¹⁴

3.1.1 Ethics

Ethics is important part of the social research, since it helps to define what is legitimate to do and include in a research (Neuman, 2007). To follow the principles of ethics, some required actions needed to be involved before the collection of data. The interviewees were informed about the purpose of this master’s thesis and the nature of research. The voluntary participation and a chance to withdraw from the research were also explained to the participants. Before the interview, the participants have been asked to read and sign an informed consent form¹⁵. The participants have also been informed with the ways they can be identified, either just with the festival’s name or their personal name. The transcripts of the interviews were just used for academic purposes.

Since the researcher is a native Slovenian, the interviews with professionals from Slovenian poetry festival were held in Slovene and then translated into English by the researcher herself. The translation in English was needed due to the comparison of concepts in the computer

¹⁴ Since the quantitative method of correspondence analysis is implemented to the same set of data as for the qualitative analysis, we cannot refer to this approach as mixed methods. Mixed methods are combining quantitative and qualitative research and different sets of data (Bryman, 2012), while in the case of this master thesis the data collected from the interviews is used for the qualitative analysis and for the correspondence analysis. Correspondence analysis is an addition to the primary qualitative analysis for a better representation of the data and for identifying patterns and key concepts.

¹⁵ Because of the protection of personal data, the consent forms are available on request.

software for qualitative data analysis. However, both original and English version were considered in the analysis. Other interviews have been conducted in English.

3.2 Research design

This section provides a detail report of the empirical research process. Firstly, the appropriate sample needed to be chosen according to the research question, then the chosen festivals were contacted in January 2016, later on the arrangement of the interview dates took place in February and March 2016, so that the interviews could be conducted in the end of March and beginning of April 2016. Before the interviews, the researcher has done a prior analysis which served as an overview of marketing tools the selected poetry festivals are using. For following specific topics the interview guide was prepared before conducting interviews.

3.2.1 Prior analysis

Before conducting interviews, an overview of marketing tools that festivals are using has been done by examining the publicly available data of the festival’s organizations. Two macro-categories related to the focus of this thesis have been identified. One is related to program and the other one to promotion.

Concerning the program, three different micro-categories have been examined in the prior analysis. Concerning the promotion, two micro-categories have been examined and divided into subcategories, as shown in *Table 3.1*.

Table 3.1: Prior analysis of festival program and festival promotion

Festival program	Festival promotion
The language(s) of the program	Traditional offline promotion: - Brochures - Advertisement in traditional media, such as newspapers, radio and TV - Billboards, posters
Complementary, side-program	Online promotion: - Website - Newsletter - Social Media
Translations of the program in other languages	

Source: own elaboration

This overview has been made for every festival participating in the research. The overview served as guideline for the interviews with professionals responsible for festival's program and professionals responsible for festival's promotion.

3.2.2 Sampling

Essential part of the methodology is the selection of cases and participants that will be included in the research (Maxwell, 2005). To answer the main research question the purposive sampling was implemented in this research. Purposive sampling in a qualitative research is a non-probability kind of sampling, allowing a researcher to select the cases and participants in a strategic way, so that the selected units are relevant for answering the research questions. In this sense, the research questions serve as indicators and guidelines for the selection of people or cases that should be the focus of the research (Bryman, 2012).

More specifically, for this thesis the generic purposive sampling has been used, meaning that the criteria for selecting cases and participants was settled before the data collection. Within the generic purposive sampling, the researcher developed criteria which enabled the identification of the appropriate cases to answer the research question and the selection of the sample.

However, it is also important to provide variety in the selected sample by including a wide range of research participants, so that different perspectives and activities can be presented (Bryman, 2012).

Following the research question, *how are international poetry festivals reaching and attracting local and foreign audiences across Europe*, firstly the international poetry festivals in Europe needed to be identified. Therefore, the researcher used the Internet sources to look for online platforms which would contain information about international poetry festivals and after the extensive search, only one platform related to poetry festivals was found.

Due to the qualitative approach, which enables gathering of in-depth information on usually smaller amount of cases, the starting point for this research was an online website Versopolis, a European platform dedicated to poetry and international dissemination of it. Versopolis, which was established with the support of European Commission's Creative Europe program¹⁶, focuses on creating and supporting new opportunities for emerging European poets and promote

¹⁶Selection results of the Creative Europe's call for European platform projects in 2014:
<https://eacea.ec.europa.eu/sites/eacea-site/files/eu-plat-2014-selection-results-with-members.pdf>

them internationally. The focus is also on the promotion of poetry and poetry festivals. By connecting 12 renowned festivals from different parts of Europe, Versopolis is encouraging the collaboration between these festivals and bringing the “finest poetry closer to audiences”¹⁷.

The platform has recognized the importance of different marketing strategies in attracting new audiences, both domestic and foreign, as it is clearly seen in their mission statement:

“The project stems from the wish to address as broad as possible a European audience, bringing to its attention the highly individualised language of poetry and the specific national characteristics and backgrounds of guest authors. PR strategies that utilize contemporary and original approaches in communication wish to bring the language of poetry, which so often remains barricaded inside the ivory towers of academia, closer to the general public. The interactive platform will play an important role in this by including existing and new audiences.” (Versopolis¹⁸)

Therefore, the Versopolis platform includes all important parts of the research question:

- It involves international poetry festivals;
- It focuses on attracting new audiences on local and international level to take part in poetry festivals;
- Since it is supported by European Commission and it is exclusively focused on Europe, it is related to the research question of this thesis that is focused on European poetry festivals.

In this manner, Versopolis served as a starting point in the sample selection process. Following the principles of generic purposive sampling, a set of specific criteria was established for the selection of the sample appropriate for this research.

The selection criteria used within this master thesis are:

- 1) Festival uses the online platform Versopolis for its promotion. Since the role of promotion is to communicate what the organization is offering to the target audience, as suggested by theory, the online platform such as Versopolis serves as an online promotional tool on which festivals can share information about their festival, its message and its program. Also since Versopolis platform is focused on poetry, this

¹⁷ Retrieved from Versopolis (20 March 2016): <http://www.versopolis.com/about-us>

¹⁸ Retrieved from Versopolis (20 March 2016): <http://www.versopolis.com/about-us>

platform enables poetry festivals to promote themselves to the target audience, which is the one interested in poetry and literature.

- 2) Festival is both local and international, meaning that it has local and international guests, but also it has tendencies to attract and reach local and international audience. (Since the literature is defined by language, an extra effort needs to be made to attract international audience, either provide the translations or special events like international readings within the festival.)
- 3) Experience economy oriented festival, meaning that the festival tends to include the characteristics of all four dimensions of experience economy (entertainment, education, escapism, esthetics) in its program to enrich the experiences of visitors and therefore make this experiences more memorable.
- 4) Festival uses marketing strategies for attracting and reaching the audience. To implement the marketing strategy, poetry festivals should take into consideration the marketing mix which is a fundamental of each marketing strategy. Poetry festivals, in this thesis, are using their product (so the festival program) and promotion to attract and reach the audience.
- 5) Festival has been established at least for 5 years (since the year 2011), since in that period has already had time to develop and grow.

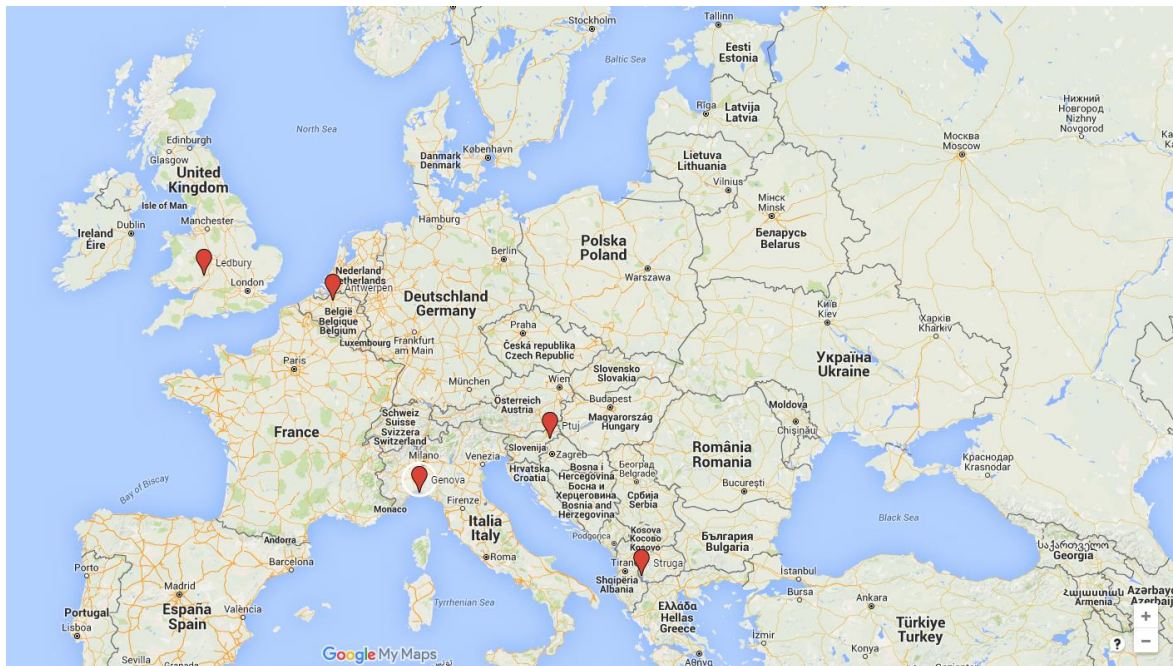
According to these criteria, 5 festivals (out of 12 that are using platform Versopolis)¹⁹, presented in *Figure 3.1*, have been chosen to be included in the research. Despite the common characteristics, these festivals also differ from each other in the country they originate from and in the duration, since some festivals last only for few days and other ones for more than one week. This variety can bring many different perspectives regarding to the analyzed topic.

¹⁹ All festivals that are part of Versopolis: Felix Poetry Festival (Antwerpen, Belgium), Genoa International Poetry Festival (Genoa, Italy), Ledbury Poetry Festival (Ledbury, UK), Days of Poetry and Wine (Ptuj, Slovenia), Literature and Wine (Krems, Austria), Goran's Spring (Croatia), The European Poet of Freedom Literary Festival (Gdansk, Poland), Littfest (Umeå, Sweden), Le Printemps des Poètes (Paris, France), Ars Poetica - Liberation Through Poetry (Bratislava, Slovakia), Druskininkai Poetic Fall (Druskininkai, Lithuania), Struga Poetry Evenings (Struga, Macedonia)

3.2.2.1 Participating festivals

- 1) Ledbury Poetry festival (Ledbury, United Kingdom);
- 2) Felix Poetry festival (Antwerpen, Belgium);
- 3) Struga Poetry Evenings (Struga, Macedonia);
- 4) Days of Poetry and Wine (Ptuj, Slovenia);
- 5) Genoa International Poetry Festival (Genoa, Italy).

Figure 3.1: Map of participating literary festivals



Source: own elaboration

Short description of the key characteristics of the participating festivals is provided in *Table 3.2*.

Table 3.2: Short description of participating festivals

Name of the festival	Year of establishment	Duration of the festival	City of the festival	Size of the host city (number of inhabitants)	Estimated number of festival visitors (in 2015)	Key elements of the festival ²⁰	Complementary activities to poetry
Ledbury Poetry festival	1996	10 days in July	Ledbury, United Kingdom	9,290 (data from 2011) ²¹	8,000	<ul style="list-style-type: none"> - provides range of events, poets and performers - presents poets from the past and contemporary poetry - community festival, sends poets also into local schools 	<ul style="list-style-type: none"> - Music - Dance - Film - Visual art
Felix Poetry festival	2009	3 days in June	Antwerpen, Belgium	502,604 (data from 2013) ²²	500	<ul style="list-style-type: none"> - held at the beautiful old warehouse on the dockside of Antwerp's Scheldt River - showcases Belgian and international poets together with music and video 	<ul style="list-style-type: none"> - Music - Dance
Struga Poetry Evenings	1962	4 days in August	Struga, Macedonia	16,559 (data from 2002) ²³	2,000	<ul style="list-style-type: none"> - one of the oldest international poetry festival - has awarded some of the world's most important literary figures 	<ul style="list-style-type: none"> - Poetry films - Music - Visual arts - Performances

²⁰ Source Versopolis: <http://www.versopolis.com/festivals>

²¹ Source Wikipedia: https://en.wikipedia.org/wiki/Ledbury#cite_note-1

²² Source wikipedia: <https://en.wikipedia.org/wiki/Antwerp>

²³ Source Wikipedia: <https://en.wikipedia.org/wiki/Struga>

Days of Poetry and Wine	1996	4 days in August	Ptuj, Slovenia	17,810 (data from 2015) ²⁴	8,000	<ul style="list-style-type: none"> - held in a small, charming medieval town in Slovenia – Ptuj that transforms to the festival city during the poetry festival - hosts more than 60 events every Summer, last week of August - supports the relaxed atmosphere 	<ul style="list-style-type: none"> - Visual arts - Theater - Music - Street performances
Genoa International Poetry Festival	1995	18 days in June	Genoa, Italy	588,688 (data from 2015) ²⁵	20,000	<ul style="list-style-type: none"> - the most important event in Italy concerning poetry - provides 120 free events (readings, performances, exhibitions, concerts, workshops, guided tours, projections) in more than 30 locations in Genoa - presents the poetry in relation to other art forms 	<ul style="list-style-type: none"> - Music - Dance - Cinema - Visual arts

²⁴ Source Wikipedia: <https://sl.wikipedia.org/wiki/Ptuj>

²⁵ Source Wikipedia: <https://en.wikipedia.org/wiki/Genoa>

3.2.3 Setting

Since this thesis is focusing on two variables of marketing mix, so the program (as a product) and promotion of literary festivals, the researcher intended to do interviews with professionals in charge of the program for each of selected festivals and with the professionals responsible for promotion and dissemination of information about the festival. However, it has turned out that in some festivals, the person that is responsible for program is also responsible for the promotion and in these cases longer interviews were conducted with only one person (*Struga Poetry Evenings, Genoa International Poetry Festival*).

3.2.4 Interview guide

There are two different types of interviews that have been conducted for the purpose of this thesis. The first type of interview focused on the program of the festival and the second type on the promotion of the festival. There are some common points, which are connected with both of the mentioned activities, such as collaborations within organization and external collaborations, that are part of both program and promotion process. As it is described in *Table 3.3*, each type of interviews tries to answer one of the research sub-questions and still focuses on the main research question which is related to marketing strategies for reaching both local and international audience. To achieve the objective of this thesis in researching in-depth information about marketing strategies of poetry festivals to attract and reach audiences two types of the interviews had to be conducted, since program and promotion are two most important variables of marketing mix. Because both program and promotion are important variables that can contribute to audience attendance and since they are “controlled” or managed by different professionals, this thesis tends to include both perspectives regarding both variables to better understand the marketing strategies used by poetry festivals. The whole interview guides can be found in *Appendix A*.

Table 3.3: Interview structure

Program-oriented interview	Promotion-oriented interview
RQ ^o : <i>What marketing strategies do international literary festivals use to attract both local and international audience?</i>	RQ ^o : <i>What marketing strategies do international literary festivals use to attract both local and international audience?</i>
RQ ¹ : <i>How is the festival's program organized in order to attract audience?</i>	RQ ² : <i>How do literary festivals develop their promotion to reach new audiences?</i>
<p>Interview components:</p> <ul style="list-style-type: none"> ▪ Part I: Festival's program ▪ Part II: Preparing and implementing the program <ul style="list-style-type: none"> ○ Features of experience economy ○ External collaborations ▪ Part III: Role of the programming in marketing ▪ Part IV: Festival's audience <ul style="list-style-type: none"> ○ Program for the local audience ○ Program for international audience 	<p>Interview components:</p> <ul style="list-style-type: none"> ▪ Part I: Role of promotion in marketing ▪ Part II: Promotional strategies <ul style="list-style-type: none"> ○ Promotion for local audience ○ Promotion for international audience ○ New trends in promotion ▪ Part III: Festival's audience ▪ Part IV: Assessment of the success

Source: own elaboration

3.3 Data collection

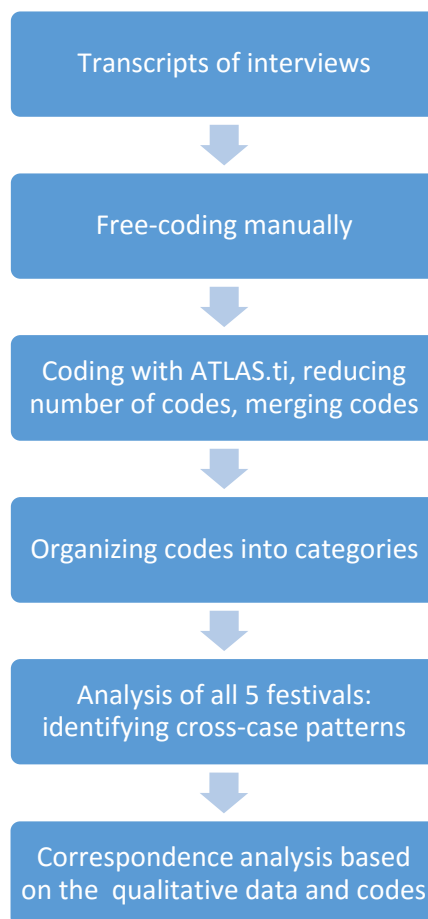
Interviews were performed between 24th March 2016 and 5th May 2016. The timeline of conducted interviews is available in Appendix B. Totally nine interviews of length varying from half an hour to three hours were gathered in relation to five selected poetry festivals. In the case of *Struga poetry Evenings*, a longer interview consisting of program and promotion components was conducted with the managing director responsible for both the program and the promotion. Also in the case of *Genoa International Poetry festival* the interviews were conducted with one person, the artistic director of the festival. However, the promotion-oriented interview was

conducted on one day and the program-oriented interview was conducted on a separate day, meaning that they were two interviews conducted with one person. Four interviews, two in the case of *Days of Poetry and Wine* and two in the case of *Felix Poetry Festival* were performed face-to-face. Other four interviews were made by Skype and one interview over the phone. All interviews were audio-recorded with the respect to the consent forms interviewees signed. All ethical concerns were taken into consideration.

3.4 Data analysis

There were many steps that have been followed in the data analysis and are going to be described in details in this section. The process of data analysis is presented in *Figure 3.2*.

Figure 3.2: Data analysis process



Source: own elaboration

The first step of data analysis was the transcripts of all interviews²⁶. The interviews were transcribed in verbatim, and in original language. Two interviews were made in Slovene and others in English. The language of the interviews is also presented in the timeline table of conducted interviews in *Appendix B*.

The second step of data analysis was the so-called free coding. First the researcher coded the interviews manually and then started to use one of the Computer Assisted Qualitative Data Analysis Softwares (CAQDAS), ATLAS.ti version 7.5.

3.4.1 Coding process and the establishment of categories

Since the researcher has used semi-structured interviews that were referring to the concepts pointed out by the theoretical framework and has, on the other hand, also kept the flexibility of the interviews allowing concepts and topics to emerge, the hybrid coding has been used in the analysis, combining both deductive and inductive approach to coding. Therefore, the codes were emerging both from the theory and the data.

Also the structural and descriptive coding were used. The structural coding is usually connected with the research question and appropriate when analyzing different recipients, to see how they reflect to a specific theme, and creating list of topics connected to the major themes. The descriptive coding sees the codes as the identifications of the topic and is recommended when using computer software for the qualitative data analysis (Saldaña, 2009).

Firstly, the researcher did the coding manually, but then after reducing large number of codes (119 in the beginning) that have emerged from both the theory and the data, the computer software was used. The CAQDAS programs enable a systematic analysis of qualitative data, which also increases the validity of research results (Friese, 2012). Therefore, the use of ATLAS.ti was necessary to organize and systematically analyze collected data and to prepare the data for the correspondence analysis that served in this master thesis as an additional complement to the qualitative analysis.

In the coding process, the researcher has identified 54 codes that were connected in micro and macro categories. Two macro-categories or so called families were identified: **festival program** and **festival's promotion**.

²⁶ The transcripts are available in a separate document and are available on a request.

Festival program has been divided in 4 micro-categories:

1. Preparation and design of the program,
2. Implementation of features of experience economy,
3. Awareness of the festival audience in the program,
4. Characteristics of the poetry festivals' programs.

Festival's promotion has been organized in 6 micro-categories:

1. Marketing objectives,
2. Functions of promotions,
3. Promotional tools,
4. Trends in promotion of poetry festivals,
5. Promotion according to different geographical reach,
6. Performance evaluation.

For further explanation of the codes see the code list in Appendix C. Codes, presented in the sub-categories, distinguish between each other whether they have emerged from theory or whether emerged from the data (*distinguished with a blue color and in Italic form*).

The second step of analysis was to compare all five selected festivals and look for cross-case patterns and trends. Then the results were analyzed and findings have emerged, which will be discussed in next chapter.

3.4.2 Correspondence analysis

Since the overall conclusion was needed and the conducted interviews were long and the list of codes was extensive, the researcher has decided to identify key patterns in program and promotion of poetry festivals by using a correspondence analysis. Even though, the correspondence analysis is a multivariate statistical technique, there is a recent trend, in which this technique can also be used with qualitative data (Kudrats, Money & Hair, 2014). In this thesis, the correspondence analysis helps to visualize and summarize the collected data. Therefore, correspondence analysis serves as a support tool to the primary qualitative analysis in order to get more in-depth information about the relationships across different categories and patterns followed in the program and promotion of poetry festivals. The correspondence analysis helps to discover specific relationships of categories that cannot be raised from a

regular qualitative analysis. For conducting the correspondence analysis the statistical software Stata/MP 14 was used.

As argued by Habib et al. (2012) correspondence analysis as an exploratory statistical technique can contribute to the identification of underlying structure of categorical variables and is used to visualize the results. It also enables the determination of “systematic relations between two or more categorical variables” (Habib et al., 2012, p. 519). One of the most important benefit is that it provides the graphical display, known as biplot, of a large number of data, in which each row and column are presented as a point. For this purpose the contingency table of frequencies of each variable is needed (Habib et al., 2012). The frequency of the codes can be extracted from the CAQDAS program, based on the number of times certain code was referred to in all interviews, and it serves as a starting point of the correspondence analysis. As argued by Habib et al. (2012) the “main purpose of the correspondence analysis is to reduce the dimensions of contingency table and visualize the data in a two-dimensional or possibly three-dimensional graph.” (p. 520)

Visualization of qualitative data is “useful in interpreting the seemingly abstract relationships among categories of variables by creating a visual aid” (Pan, Chon & Song, 2008). Therefore, as explained by Pan, Chon and Song (2008), this approach when using correspondence analysis to visualize qualitative data aims to “see the forest for the trees” (p. 339). This method helps the organization and analysis of the data, helps to identify trends and visually present the relationship between codes themselves (Pan, Chon & Song, 2008) and festivals that have emerged from the data and are related to the program and promotion of poetry. The perceptual map of overall patterning that emerges from correspondence analysis enables further exploration of the data, as argued by Glynn (2014): “Correspondence analysis is a tool for digging in the data for patterns and correlations” (p. 134).

Thus, this further step in the analysis was needed to get an overall conclusion and representation of patterns in programming and promotion of poetry festivals.

4. Results

This chapter is dedicated to the analysis of data gathered through semi-structured interviews that were conducted in the framework of five international poetry festivals. There were two-type of interviews that researcher has done, one that it was program-oriented and the second that was promotion-oriented. Before the interviews, the prior analysis of available data was carried out, which results are interpreted in the beginning of this chapter. Later on, the results regarding the program-oriented and promotion-oriented interviews are discussed together with the theory that was critically addressed in chapter 2. The qualitative approach in the analysis is concluded with a discussion about interrelationship between program and promotion of poetry festivals. In the end of this chapter, the results from correspondence analysis are presented and key trends in program and promotion of poetry festivals are identified.

4.1 General overview

To better understand the functioning context of the analyzed festivals, firstly general findings about their organizational structure, audience structure and marketing strategy will be presented. These findings are important to set the basis for further analysis that is focused on the research question and its sub-questions.

4.1.1 Organizational structure of the analyzed festivals

All analyzed festivals are managed by a small team, consisting of three to five people that are fully employed. Therefore, all festival rely strongly on the help of volunteers. There are some organizational differences among the festivals. *Felix Poetry Festival* (BE) and *Days of Poetry and Wine* (SI) do not have their own formal entity, but are managed by cultural organizations, that do many other activities year around. In the case of Felix Poetry Festival, the organizations managing it are *Antwerpen Boekenstad* and *Poëziecentrum vzw* in Gent, both public institutions. On the other hand, Days of Poetry and Wine are managed by the *Beletrina Academic Press*, a private Slovenian publishing house. *Ledbury Poetry Festival* (UK), *Genoa International Poetry Festival* (IT) and *Struga Poetry Evenings* (MK) are all institutions by their own and both *Genoa Festival* and *Struga Evenings* have established House of Poetry that organizes events all year round.

All five festivals are run by artistic director (four out of them male and one female) who is usually responsible for the artistic vision and programming of the festival. Not all the festivals

have a full-time job position of communication / marketing / PR person. While *Felix Poetry Festival*, *Days of Poetry and Wine* and *Ledbury Poetry Festival* have a person responsible for the promotion of the festival, which have also been interviewed for this research, the *Genoa International Poetry Festival* and *Struga Poetry Evenings* do not have fully employ person for this job title and therefore the artistic directors were questioned about the promotion of the festival.

Financial structure of the festivals reveals that three festivals are mostly publicly funded and are therefore access-free events, not depended on the box office. This is the case in *Struga Poetry Evenings*, which 70% of financial support comes from the national government and other 30% from EU funding and sponsors. Also in the case of *Genoa International Poetry Festival* most of the funding, 60%, comes from the national and regional government and the other 40% from private funding, such as regional and national sponsors. In the case of *Days of Poetry and Wine*, 25% of the funding comes from the Slovenian Book Agency, a public body founded by the national government, 15% from the municipality of the host city, 20% from the EU's program Creative Europe and 40% from sponsors and partners. Unfortunately the financial structure for Felix Poetry Festival was not provided and therefore the data cannot be presented.

Even though the purpose was to analyze the data from last five years, this was not possible, since all organizations did not have financial reports or their financial reports were not publicly available. Therefore, the financial data has been gathered just for the last year of the festival, so year 2015, and by the estimated numbers, provided from the participants of the research. However, *Ledbury Poetry Festival*, has provided the researcher with the financial report for the year 2015, which indicates that 35% of financial support to the festival comes from public funding, 32% from private funding, 27% from the box office, since the main events are not for free, 3% from Poetry Competition, 2% from Sundry Income and 1% from Friends subscriptions.

These data show that most of the festivals are supported by public funding, which is interesting for further research, since it usually means that they should be open to a wider public and different audience segments.

4.1.2 Audience structure of the analyzed festivals

Since this thesis is focusing on tools and strategies festivals' programmers and marketers use to attract and reach local and international audiences to poetry festivals, the audience structure,

especially geographical origin, plays an important role for the analysis. Knowing the structure of the audience and which segments are you going to approach is the first step of each marketing process (Colbert, Nantel & Bilodeau, 1994).

In all five festivals there is the dominance of the local audience, so the audience living in the host city and also in the host city's region. The second most represented audience is national, coming from other cities and regions and the third international, coming from other countries. According to the estimated numbers, provided by participants of this research, three profiles of audience structure have been identified. In 1st profile there are festivals that have at least 20% or more of international audience and the rest is national and local audience. In the 2nd profile are festivals that have between 10% and 20% international audience, and the rest is local and national audience. In the 3rd profile there is the festival that has less than 10% of international audience, and the rest is local and national.

1st profile: international audience \geq 20%

- *Struga Poetry Evenings* (MK)
- *Genoa International Poetry Festival* (IT)

2nd profile: 20% \leq international audience \leq 10%

- *Days of Poetry and Wine* (SI)
- *Ledbury Poetry Festival* (UK)

3rd profile: international audience \leq 10%

- *Felix Poetry Festival* (BE)

The participants have also pointed out that the majority of international audience is professional audience, consisting of professionals from literature, poetry, publishing and media industry. Therefore, the international attendance is connected to the international professional networks and the reputation the festivals have in the international professional circle. In the majority, the audience of poetry festivals is still local, regional and national.

4.1.3 Findings of the prior analysis of marketing tools

To provide an overview of marketing tools, a prior analysis of publicly available data regarding the festivals, such as marketing strategy, financial reports, websites and social media has been conducted. As this thesis focuses on program and promotion of the festivals, both of these variables were also considered in the prior analysis.

All the festivals have a general long-term marketing strategy, meaning that they have particular objective and goals, they follow, but they do not create a new strategy every year. The analyzed festivals follow this general marketing strategy and adapt it every year. Exception here is *Ledbury Poetry Festival*, which has a specific marketing strategy for time period 2015-2018.

Concerning the program, the prior analysis has shown that all festivals have a program in the national language, but in order to attract also international audience, three festivals are providing English translations of the program. One festival, the *Ledbury Poetry Festival*, is excluded from this analysis, since it is originally in English. The *Genoa International Poetry Festival* does not provide English translations, but intends to provide many events in which the language is not an issue, such as complementary events to the main program of poetry readings, like dance and music performances or exhibitions. The majority of the festivals also provides complementary, side-program that usually involves different art forms and collateral events.

The overview of the promotional tools that festivals use was comprised of traditional, offline tools, such as brochures, advertisement in traditional media, such as newspaper, radio and TV, posters and billboards, and of online promotional tools, such as website, social media, newsletter. The results are summarized in the *Table 4.1* below.

The collected data from the online sources²⁷ shows that all festivals are using brochures, billboards and posters, websites and social media to increase their visibility. Two out of five festivals are not using the advertisement in traditional media, and all five festivals do not use newsletters as a promotional tool.

²⁷ Online sources for the prior analysis were: websites of the festivals, photos of the promotional material, social media of the festivals.

Table 4.1: Promotional tools of participating festivals

Festival's promotional tools					
	Ledbury Poetry Festival	Felix Poetry Festival	Struga Poetry Evenings	Days of Poetry and Wine	Genoa International Poetry Festival
Brochures	Yes	Yes	Yes	Yes	Yes
Advertisement in media	No	No	Yes	Yes	Yes
Billboards, posters	Yes	Yes	Yes	Yes	Yes
Website	Yes	Yes	Yes	Yes	Yes
Social media	Yes: Facebook and Twitter	Yes: Facebook	Yes: Facebook, Twitter and YouTube	Yes: Facebook and Twitter	Yes: Facebook and Twitter
Newsletter	No	No	No	No	No

Source: own elaboration

4.2 Findings related to the festival program

Findings presented in this section are addressing the first research sub-question how is the festival program organized in order to attract audiences. The festival program therefore presents the first macro-category, which was identified before the interviews and was researched through the interviews with professionals responsible for the program of selected poetry festivals. During the data analysis four main sub-categories were identified and will therefore be discussed in further sections.

4.2.1 Preparation and design of the program

When preparing and designing the festival's program many things are important in order to establish a coherent and condensed program, as suggested by Klaic (2014). The selection of guests, collaborations, possible complementary activities, differentiation and technical aspect are all important for designing the program that will attract audiences. Preparation of the festival

program usually starts, as pointed out by the interviewees, with the selection of the guests that will be part of the main program:

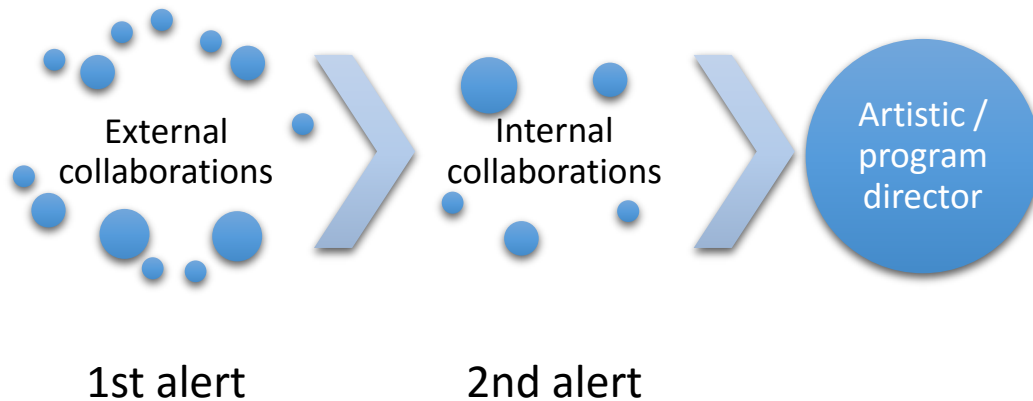
“[...] well the preparation of the program with the activities, we start after festival, because we are starting with that to meeting council for making the decision for Golden Wreaths, the selection, there is a list, there are regulations, we have rules for all these things and we are consulting international scholars, critics, poets, formal lawyers and at the end that process ends at the beginning of the next year, in January we have that decision for the poets that we will invite, we are starting after the festival and we are trying to, to have clear picture about what kind of structure we will have for the festival and who will be interesting in for different kind of events, to be invited, who will be translated, which ontologies will be prepared [...]” (Managing director of Struga Poetry Evenings)

In the case of poetry festivals, these guests are in majority poets. The analyzed festivals are using different criteria and different selection processes of festivals' guests. What they have in common, is that the selection process is not an isolated activity by the artistic or program directors, but rather a cooperative operation, that considers the suggestions from external collaborators, such as professionals, other cultural organizations, founding bodies, which serve as a first alert how to select guests and which kind of guests to select, as explained by artistic director of *Ledbury Poetry Festival*:

“So, it very much begins with conversations, so we have a board of trustees, we have a patrons, and all of them show their ideas and we have a very broad group of volunteers, important volunteers, who are managing, who are involved in the festival, who are often poets themselves or and so they will also make suggestions, So the beginning is really very open, all the openness to what everybody's saying or they would like to see, who's missing, who's excite them [...]”

Then this alert is discussed internally, by usually involving the whole team in the selection process, while the final decision is still in the hands of the artistic or program director. Therefore, the selection of the guests is connected with both internal and external collaborations of the festivals, as presented in the *Figure 4.1*.

Figure 4.1: Selection process of the guests that will be included in the main program



Source: own elaboration

External and internal collaboration do not only influence the selection of festival's guests, but also the preparation of other events, complementary activities, technical aspect and the communication of the program. Since all analyzed festivals are managed by a small team, most of the decisions are consulted internally, even though everyone has its own responsibilities, exchange of the ideas and consultation is a part of everyday work practice. External collaborations that are usually established with other cultural organizations, local artistic groups, municipality, government, cultural funds and other poetry festivals, help the festival's program also in terms of promotion, in reaching specific writers and reaching additional funding. Collaborations with local artists, professionals from other artistic fields, are especially relevant when creating a side-program or a program that involves other art forms. The program of poetry festivals is designed so that it includes complementary activities to the poetry readings, like the artistic director of *Genoa International Poetry Festival* explained:

"It is for free, all the events are for free for the audience and there is, there are an average of 100 events, like concerts, performing, installations, exposition, and exhibitions, and readings of course and behind that tours of Genoa through the some parts, where during the centuries writers came to Genoa and live in Genoa. Aaamm, the characteristic is to present poetry in all the forms, classic and also experimental and less tendencies, and in the other, and we present poetry in the relationship with other arts, in particular with music, dance, visual art and cinema."

Since the poetry festivals are specialized in poetry and literature, an external advice regarding other art forms, when including them in the program, is needed. Open curation process regarding the program is recognized by *Ledbury Poetry Festival* and *Genoa International Poetry Festival*, that both involve external professionals in the curation of specific events, usually in other art forms.

Beside the content of the program, also the technical aspect is important, especially in the cases, when festival is held outdoors. Since all analyzed poetry festivals are using a lot of outdoor space for their events, it is not surprising that all of them are held in summer, when weather conditions are better. However, venues and stages need a lot of preparation and are important component of the festival, as suggested by managing director of *Struga Poetry Evenings*:

“That kind of installation, we must to live with that and we are using open stages, huge stages for several events, originally prepared for every year and also for, we are trying to put some things scenography of course minimal scenography for events that are held in congress hall, or different venues that are, we don’t need that kind of scenography, but we use lights, lighting, sound, video projectors, led screens for screening poems and videos, you know it’s part of this show, it’s, it must be show, it must be pleasant, enjoyable event that will attract audience, also we are using different kind of things to attract audience.”

This technical aspect is usually provided by external collaborators, such as venue places or outdoor public spaces, managed by the municipality.

4.2.1.1 Involvement of cross-genre events

Program has become more focused on innovative ways of presenting poetry, as pointed out by the festival manager of *Ledbury Poetry Festival*. Therefore, the main program in the majority of festivals has been extended during the years by involving cross-genre events that contribute to the diversity of the program, which tends to attract more audiences. The festival directors have pointed out that the main objective of the program is still the presentation of the poetry, but that this presentation needs to include also the transversal role of poetry, meaning that poetry is connected and can be part of other arts forms. Therefore the poetry on poetry festivals is often presented in the relationship with music, dance, visual arts, theater and cinema. Hence, this is also a way to attract a wider audience, as pointed out by festival producer of *Days of Poetry and Wine*:

“We are trying to show that literature is a living thing, which is not closed in itself and isolated. It is not intended merely to really specific poetry lovers, to a small target group. We think that poetry can be for everyone. And if you organize an event that includes not only the reading of the poetry, but you upgrade it in other areas, you can maybe attract an audience, which in the first place would not be attracted because of the poetry itself, but it is attracted by the exhibition or a street performance.”²⁸

Most of analyzed poetry festivals even go a step further, by combining poetry with food and drinks, street entertainers and historical tours around city. While involving different art forms and activities, organizers are also triggering more senses and therefore implementing the principles of experience economy. As Pine and Gilmore (1999) suggested, the more senses are involved, the more memorable the experience will be.

Genoa International Poetry Festival has even started to connect poetry with yoga and meditation and even more diversified the program to do something different and to encourage the active participation.

“[...] for example this year, there is something very interesting for me, is about yoga and poetry, meditation, poetry and this is open to the public and there is for example, the poetical past, is a some tour is guided by readings, following the footsteps that make the artist, writers and the poets, living, born in Genoa, lot of surprises, for example, I don't know, amm, Hemingway was here and Nietzsche, Byron, artists that here lived and did lot of things here, So, this is to discover the city in other ways, through the eyes of the artists.” (Artistic director of *Genoa International Poetry Festival*)

These results are showing that festival programs are becoming wider by including different types of events for different types of audiences. This is one of the program strategies that has emerged from the collected data and has some evidence also in the theory. As Giorgi (2011) argued literary festivals have started to think more about how to attract audiences when designing the program by developing it and including the variety.

The focus on the poetry and different ways of presenting the poetry, is also what makes these poetry festivals unique. *Felix Poetry Festival*, for example, is unique, because it is the only festival in Flanders that is focused on poetry and involves also international poetry. Also *Genoa*

²⁸ Translation from Slovene provided by the author of this thesis. The author takes the full responsibility for the translation.

International Poetry Festival differs from other festivals, by focusing on poetry and discovering how poetry can be connected with the realms of contemporary society:

“[...] *the poetical construction of the universe. So it is the project inside the festival and that is, we for example, we invite architects, creative or web master or some technician, mathematics, that can give also some future scenery, scenario, about the everyday life, how can it change with the technology or some other. And this is because I think we have to put the art and, in this case poetry, in the, aam, wide side of the contemporary society, so it's important now to make this kind of meeting where for example there is, I don't know, fantastic computer how did it change the web scene.*” (Artistic director of *Genoa International Poetry Festival*)

Ledbury Poetry Festival does not differentiate from other festivals not just because of the cross-genre events, but also because it supports artists at all stages, also financially, as presented by the festival manager: “*And it's important to make distinction between new poets and young poets, so new poet doesn't necessarily need to be a young poet, so a new poet can be, you know, in his forties, fifties or even sixties, but still need support, training, that we provide.*”

4.2.1.2 Surviving in the off-festival period by integrating in the local environment

In order to avoid the temporary structure of the festival, which takes place only once per year for certain amount of days (in average four to ten days), the collected data has pointed out that artistic directors have started creating the program in the off-festival period, during the whole year to keep the attention of the audience. Therefore, all the analyzed poetry festivals are hosting and organizing different events during the year, that are more or less connected to the main program of the festival. An interesting example of this is Slovenian festival *Days of Poetry and Wine*, which has extended the main program to the whole-year monthly events, called *Wicked tastings*, held every month at the place of the main venue of the festival. *Wicked tastings* always host one poet and one winemaker and are being moderated by literary professional and wine publicist, so that event connects the two main ingredients of the *Days of Poetry and Wine*.

Also the Macedonian *Struga Poetry Evenings* is preparing a program that is directly connected to the main festival. They have established a winter edition of the festival, which has a different focus, since it is addressed to the professional audience.

Other festivals are organizing different events, related to poetry, translation, training of the poets, arts education, and are indirectly connected with the main program of the festivals. They are being active in the off-festival period to keep on being involved with their local community and maintain the relationship with it, either just with general audience or the professional audience so to be the part of the professional circle:

“You have to be connected with the local population, to be somehow involved in the local environment, because this is the only way in which festival really comes alive. We are maintaining this relationship throughout the whole year with events, called Wicked tasting. [...] The audience loves such events, so they come and this kind of a relationship is maintained throughout the year.” (Producer of *Days of Poetry and Wine*)²⁹

Another interesting finding that emerged from the data is the integration of festival program in local environment, meaning that the program is not artificially staged in the place, but it is part of it. In the context of integration in local environment, festivals referred to involve local artists in the program, connect with local organizations, create a local network and connect with local people, as mentioned by producer of *Days of Poetry and Wine*: *“In fact, the festival is quite connected with the location where it is held. This is also one kind of goals, to be very well integrated into the local environment and to involve as many local artists, creators and participants as possible. And at the same time, of course, the local audience.”*³⁰

This locally integrated approach was fully adopted by two festivals, *Days of Poetry and Wine* and *Ledbury Poetry Festival*, which are both set in a small town, with less than 20,000 inhabitants. The size of the town enables them to *“take over the town”* (Artistic director of *Ledbury Poetry Festival*), set the events and activities in different places around the town and create a strong connection with local community, as pointed out by artistic director of *Ledbury Poetry Festival*: *“[...] we’ve always got this idea that everybody in the town should know the festival is happening, it should be on the streets and it should be all over the place and you should be hopefully not to miss it.”*

These two festivals are also involving the local specialties in the program, for example wine, since the region of the host town of *Days of Poetry and Wine* is known as a wine-region, or in the case of *Ledbury Poetry Festival*, cider, since its region is known for producing cider. This

²⁹ Translation from Slovene provided by the author of this thesis. The author takes the full responsibility for the translation.

³⁰ Translation from Slovene provided by the author of this thesis. The author takes the full responsibility for the translation.

is also a way to culturally valorize the specialties of the territory, in which the festival is held. By involving this local products that can also be seen as cultural goods, the festivals are also supporting the local economy.

All these results are pointing to another factor that makes up an attractive poetry festival program. That is the importance of the experience and the involvement of different components of that experience, which will be discussed in the following section.

4.2.2 Implementation of features of experience economy

As mentioned already in the previous paragraph, festivals are involving all kinds of different activities and art genres to make the program diverse, unique and to offer many things that involve different senses at one place. Therefore, the overall experience mindset has been well adopted among interviewees. All five poetry festivals are trying to stage experiences that will create memories. The importance of the experience economy was also presented by the project coordinator of international part of *Felix Poetry Festival*:

“[...] I don’t know if it’s a good translation, but the economy of the experience, the whole experience. We really use that, so people don’t want to hear only the poets, they want to, they want an evening with a lot of things, with a lot of experiences, so talking with friends, drink something, hear something, buy a book, learn new things, it’s the whole package you have to create for your public. I think there is also so many things to do, so many, certainly in Antwerp, in Gent, we have a lot of contents, cultural contents, but also smart phones, computers, so people have so many things to do, so we have to, to invent really catchy experiences.”

As suggested by Pine and Gilmore (1999) the richest and the most memorable experiences should involve all four realms of experience economy: entertainment, education, escapism and aesthetics. Since the organization of total experiences can influence the audience attendance, the participants were asked about all four experience realms in indirect way, and the results showed that analyzed festivals tend to provide the total experiences, which will include characteristics from all the realms.

Since the main events of poetry festivals are poetry readings, where audience passively enjoys what is performed on the stage, there is no doubt in the entertainment realm of poetry festivals. Considering the role of poetry festivals as promoters of poetry that intend to bring audience

closer to this specific literary genre, the entertaining part is involved in the presentation of poetry in enjoyable way. *Struga Poetry Evenings* even includes professional actors to read the poetry to the public that are more used to live performances than poets for instance and puts a lot of effort in staging a show that audience will enjoy. They are also organizing after parties that continue to nurture the enjoyable stay. On the other hand, *Felix Poetry Festival* sees the entertaining part in good moderators that can spice up the evening of poetry readings so that audience can just sit back and relax. The *Ledbury Poetry Festival* tries to be entertaining with populist, broad program, including celebrities and comedians that can bring the fun part to the program and attract broader audience.

The other realm that enables the passive immersion of the experience is the esthetic. The importance of the festival's overall atmosphere is stressed by all interviewed participants. Several of them are even describing the atmosphere as “magical”, “charming”, “special” and “nice”. An example for this is PR manager of *Days of Poetry and Wine*: “[...] *When you get to this festival it is magic, it is magical when you get there, it feels like magic and this is certainly something that attracts. This atmosphere. It is really nice, with all these lights, the wall with poems, little chairs, the whole image, that is what you remember.*”³¹

There are different approaches in providing esthetic experiences that also depend on the venues in which festivals are held. Similar trend can be seen in *Days of Poetry and Wine*, *Ledbury Poetry Festival* and *Genoa International Poetry Festival*, which are all are evolving the medieval atmosphere and architecture of the host city. The historical buildings and the decoration all around the city contributes to the overall atmosphere. *Days of Poetry and Wine* has included in its integration in the local environment also the exploration of privately owned spaces behind the city walls, when they have invited local residents to open their door for the festivals and host some of the events, as described by festival producer:

“People are very dedicated and it is very interesting to see how many hidden corners the city of Ptuj is hiding. There are beautiful medieval courtyards and small gardens and meadows, surrounded by those thousand year old walls which provide pleasant shade in August afternoons, so it's really great and it's a unique experience both for the owners to open the door to a completely unknown small group of people and host them in their garden, as well as for those visitors who can see the places in Ptuj that otherwise

³¹ Translation from Slovene provided by the author of this thesis. The author takes the full responsibility for the translation.

would not have seen and observed. So they get one such insight into the heart of the city you might say."³²

Struga Poetry Evenings is on the other hand more concentrated on the big stages and big scenography to provide a show for its audience. Totally different is with *Felix Poetry Festival* that is held in an old warehouse at the old harbor of Antwerp, and in which the decoration of indoor venue is exploited. As the project coordinator of the international part of *Felix Poetry Festival* pointed out, the lights, decorations and colors play an important part in the preparation of the festival.

The third realm that co-creates the total experience is the educational realm, which is less important according to the responds of interviewees. Even though three out of five festivals are providing some kind of workshops, especially for children or professional audience to develop their skills, the education is not a priority. The way interviewees see the education opportunities for their audience is in either the books they publish and that provide more information on the festivals' guests or in the presentation of new authors and international audience and in this sense educating them indirectly by presenting them new and international trends.

Also the active participation and engagement in the happening that is represented by escapism realm, is not a priority of poetry festivals. Mostly the audience can get engage in the festival in the form of open readings, on which everyone can read their own poems or people can take active part in discussions after the readings. However, interestingly a new form of active participation has emerged from the collected data. Two festivals, *Ledbury Poetry Festival* and *Struga Poetry Evenings* are encouraging active participation in online events or activities, such as *Ledbury Poetry Festival's* project *Poetica Botanica*, where people can submit the poetry inspired by plants to the festival's website, or *Struga's* example of the digital archive of poetry that will in the future also enable poetry consumers to create their own anthologies online: "[...] you can prepare some kind of anthology of poems that you like and you can put it and you can place, special place on that web page where other people can find what you have choose from that archive, how you select them and to provoke discussion why have you included that poet." (Managing director of *Struga Poetry Evenings*)

Staging the experience and providing different components that will make this experience richer is also connected with other important role that poetry festivals have, that is the breaking the

³² Translation from Slovene provided by the author of this thesis. The author takes the full responsibility for the translation.

stereotype about the poetry and bridging this gap between poetry and audience. In this sense, the experience can influence the audience's relation towards the poetry, as expressed by festival producer of *Days of Poetry and Wine*:

*"[...] the biggest breakthrough is that the audience cannot remember concretely, who has read, not what he or she has read, but they will remember that will they had a good time. They will remember how the felt and how they have experienced that an 'aha effect', that poetry is not something we had to read in high school and is suitable only for intellectuals, but that poetry is something that really anyone can read, listen to, and thereby can identifies with it."*³³

To conclude this section, we can see that analyzed poetry festivals are more leaning towards passive participation of the audience and are involving less opportunities for active participation. These findings contradict contemporary theory that supports the importance of active participation and involvement of the audience in the creation process, as argued by Boorsma (2006). Festival organizers still see the active participation, as we will see in the next paragraph 4.2.3, in the forms of openness of the events, meaning that audience can be involved in the discussion or participates in the workshop. However, this is implemented mostly in the side-program, while the main program is still when audience passively listens to the readings. Reasons for that may be find in the goals of festivals' organizers, which want to show the world poetry, international and local talent to the audience and promote the genre. So they are the ones that want to show and the audience is the one that is a recipient of this presentation of the poetry. This perspective is still traditional from the experience economy, in which the organization is the one that creates experiences. Yet, there is a next step, in which, as theory suggests, the organization should create an environment, in which the consumers will have the opportunity to create their own unique personalized experiences and therefore be the part of the whole creation process (Prahalad & Ramaswamy, 2004).

4.2.3 What is there for the audience?

Since the awareness about the audience and its characteristic is important when preparing the program, the different aspects that audience is leaning towards to were analyzed. As suggested by theory (Johanson & Freeman, 2012; Weber, 2015) audiences of literary festivals attend those

³³ Translation from Slovene provided by the author of this thesis. The author takes the full responsibility for the translation.

events not only because of the readings, but rather because of the social and cultural dimension. For literary audiences it is important that they can take an active part in the festival, meet the writers, share the knowledge and be part of the professional dialogue.

The analysis has pointed out that artistic directors are implementing the described aspects in the festival programs. The active participation and the cultural dimension of the festivals are usually reflected in the workshop opportunities, open readings, open artistic interventions and some professional meetings. However, the emphasis of the analyzed poetry festivals is on the social dimension, since all analyzed festivals are putting the effort in providing a sufficient number of opportunities to satisfy the audience's need for socializing. Therefore, all the interviewed poetry festivals are including a wide range of social activities, which enable casual conversations between the audience and the poets, breaking the border between the stage and the audience, like pointed out by the project coordinator of international program at *Felix Poetry Festival*: *"People and poets can talk with each other afterwards at the bar with a drink."*

In this sense, poetry festivals are open to the audience, which can join in at any point and interact with other visitors, but also with professionals, artists and writers. All interviewees see the social activities, connected with the informal events after the main events, such as social drinks, parties and street interactions.

Since the analyzed poetry festivals try to attract wider audience, most of them are also thinking about different audience segments when designing the program. Therefore four out five festivals³⁴ include variety of events that are targeted to different audience groups, such as children, students, families, professional audiences. This is their way to be oriented towards different segments of audience, as expressed by festival manager of *Ledbury Poetry Festival*:

"Trying to be oriented towards the audience, for example we have a punk and poetry evening in the festival this year, to trying reach the younger audience. So we have many children and families events, so that children get used to hearing poetry and experiencing poetry in new ways. So there's a new generation always coming through."

What has emerged from the analysis of the interviews and is connected with the professional audiences is the networking opportunities that these kind of festivals provide. According to the interviewees the professional audiences refer to publishers, writers and poets, journalists, critics, editors, directors of other festivals and scholars. They come to the festival to meet new

³⁴ *Struga Poetry Evenings, Days of Poetry and Wine, Ledbury Poetry Festival and Genoa International Poetry Festival.*

professionals, find new opportunities and network. In this perspective, *Struga Poetry Evenings* has even established a symposium³⁵, which brings together the professionals from literary scene. Also *Felix Poetry Festival* will start organizing informal meetings for professionals attending the festival.

Another important segment of the festivals are the local people and their involvement in the program. Majority of the analyzed festivals (four out of five) are organizing some street events and community activities that are engaging the local audience. In the end, as the results of the analysis have shown, even though the analyzed festivals promote themselves as international, they are still pretty much local, focusing on the local audience and on the local environment.

4.2.4 Characteristics of the festival program

Usually festivals programmers are not very open about their methods what to include in the festival and what strategies to use to make a successful program (Klaic, 2014). However, the interviews with poetry artistic directors and programmers pointed out some common trends that poetry festivals intend to follow in their program.

The first is the program diversity, which has already been discussed in the theoretical framework. As Giorgi (2011) argued, there is a trend in literary festivals to diversify their programs. From the data analysis three levels of program diversity have been raised as shown in *Table 4.2*. There is the diversity of the whole program, so producing different types of events, during the whole days of the festivals, such as poetry readings, walking tours, workshops, poetry films, etc. Another level is the variety of poets. There is the tendency of the poetry festivals to mix poets with different styles of writing, poets from different countries, famous names and new, emerging poets. And the third level is the presentation of different types of poetry, so slam poetry, poetry in combination with other art forms.

³⁵ The symposium was established in 1973.

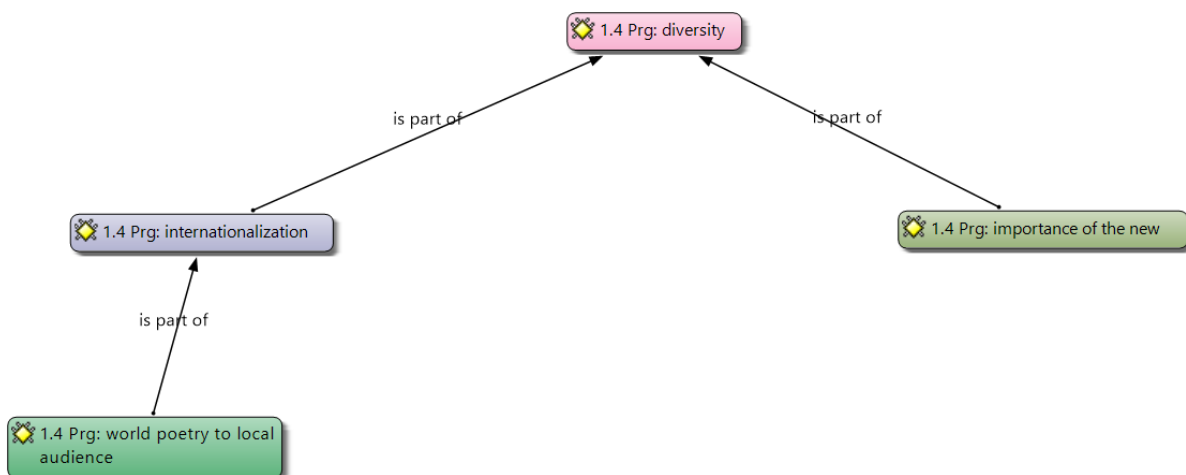
Table 4.2: Program diversity

Program diversity		
1 st level	Diversity of the whole program	Different types of the events
2 nd level	Variety of poets	Different styles of poetry writing, different countries, different career level
3 rd level	Different types of poetry	Poetry connected with other art forms

Source: own elaboration

There are two other characteristics of the program that are connected to its diversity, as presented in the Figure 4.2. The coding process has shown that there are co-occurrences between quotations that are part of internationalization, world poetry to local audience, importance of the new and program diversity codes. Therefore, internationalization and ‘world poetry to local audience’ are part of program diversity. World poetry to local audience is also a part of the internationalization, which is macro-concept consisting of bringing world, international poets to the local audience, but also introducing international trends, knowledge to the festival, that was gained with international collaborations and networking. It also refers to the international spirit that festivals want to present, which has strongly been adopted by *Struga Poetry Evenings*, *Genoa International Poetry Festival* and *Days of Poetry and Wine*.

Figure 4.2: Program diversity



Source: own elaboration using the ATLAS.ti software

Other common characteristics of the poetry festival programs, are importance of the new, program quality and the superstar effect. Along the renowned names all the festivals are also trying to present new, emerging poets and also include new, fresh perspective of the program each year *“that will surprise the audience”* (managing director of Struga Poetry Evenings). The festival organizers are thinking constantly what new they can include in the program, which countries have not been presented yet and how to use the new media to attract more audience, like mentioned by interviewees:

“We are always trying to somehow focus on literature or poetry that has not been yet much translated into Slovene and therefore is not so known. We are trying to present to Slovenian audience what is missing. When we had the Japanese focus and Swedish focus, we received a lot of attention, because it is really a black hole, gap here and there are very few translations into English.” (Producer of *Days of Poetry and Wine*)

“[...] And the way to combine this kind of technology, media and access and primitive access of poetry is something that more and more we study and we try to be update of the tenders of the communication, to invent also, create some other kind of event about poetry using also the new mechanism or communication.” (Artistic director of *Genoa International Poetry Festival*)

Anyhow, in all of their actions the festival programmers tend to provide the quality of the program, which they see in selection of good poets and translators, in hiring professionals when preparing and implementing the program and in good services. However, there is a contradiction between festivals, that are not depended on the box office and the festivals that also count on some income from the ticket sales. For example, in the case of *Days of Poetry and Wine* the PR manager said that *“the selection of these poets, is based on the quality of poets, we would never invite someone because he is funny on stage. These are really good quality poets, so the top of world poetry [...]”*. While, on the other hand, *Ledbury Poetry Festival* sometimes invites comedians and popular celebrities in order to attract the audience to buy tickets. Therefore, also the codes quality of the program and superstar effect were analyzed separately, meaning that superstar effect refers more to the populist part of the program and quality includes also very renowned, awarded poets. Interesting initiative from *Genoa International Poetry Festival* and *Ledbury Poetry Festival* regarding the superstar effect is that sometimes they invite celebrities from other genre to present their favorite poetry, as for example *“great musician, like Lou Reed, came in festival, but to make a reading about the, the*

raven, it was sort of a remake of a poem” (Artistic director of *Genoa International Poetry Festival*).

To conclude this section, there are six main characteristics of the poetry festival’s programs common to analyzed festivals. All these characteristic contribute to the main common objective of the festivals to attract wider audience with diverse, new, qualitative, international, world and famous program. There is another variable that influences the attendance to the poetry festivals - the promotion, which will be discussed in the following section.

4.3 Findings related to the festival promotion

Findings in this chapter are related to the second research sub-question on how do poetry festivals develop their promotion to reach new audiences. Therefore, the second macro-category has been identified as promotion, which is the most visible variable of marketing mix. This macro-category was also identified before the interviews and was researched through the interviews with staff responsible for the promotion of the selected poetry festivals. Data analysis allowed us to identify six main sub-categories that will be discussed in further sections.

4.3.1 Marketing objectives and role of promotion in marketing

The role of marketing in arts and culture is to bring the cultural product closer to its audience, to find and connect with the new audience and to develop the audience (Colbert, Nantel & Bilodeau, 1994). All these objectives can be found also in the collected data. The main objective of all analyzed poetry festivals is diversification of audience, meaning to reach and attract wider audience, different audience segments, rather than to focus on a specific target group. In this sense, the participants have expressed their objective to reach “*people of all ages*” (PR manager of *Days of Poetry and Wine*), “*everybody who is interested*” (Communication manager of international part of *Felix Poetry Festival*) and “*very, very wide, also as age, also as culture*” (Artistic director of *Genoa International Poetry Festival*). Here is the connection between marketing and its variable product, or in this case, program. Since poetry festivals tend to attract wider audience from different segments, they are creating a wider festival program, which contains variety of different activities, including complementary events and even specified events that are addressed to different target groups. The focus is really on wider audience, as specified by project manager of international program at *Felix Poetry Festival*:

“[...] to reach very different public, we want to let them know what there exists. So it can be that they are people in the audience who never read poetry, but they like to hear to once or to twice per year to, so that’s why we want a varied program, we can’t only choose poets poets, so poets who only have been read from people who know a lot about poetry, so we want to differ [...]”

In order to attract wider audience and to overcome the problem of not-reaching enough young audience, as pointed out by *Felix Poetry Festival* and *Ledbury Poetry Festival*, poetry festivals are also implementing the practice of audience development. Following the Richards and Palmer’s (2010) definition on audience development that see it as a process of turning non-attendees to the audience, the questions about this process were asked to the promotion managers. Most of the festivals are trying to connect with schools, to present the poetry to the students in a different way, to explain them different types of poetry, prepare workshops for them, and this is a continuing process because of the complexity of the genre as expressed by managing director of *Struga Poetry Evenings*:

“You can compare with film festivals. Sometimes to attend the poetry festivals need some pre-engagement of the audience, education of the audience [...]. To be attracted, really involved in poetry festival, means to be connected with poetry and literature for long period, for all the time, to be regular reader. You cannot track ordinary people that you are tracking only with your show, with the performance, some things that are not, and you are trying to give them opportunity to enjoy in the good poetry, but also I am concerned and I am focused on that audience that are readers and they will be regular readers. They will reach, or they will buy book. Just to, to have that kind of quality of readers, we need to be some kind of, to have specific role in constructing, in building that, in growing that kind of audience.”

However, some of the festival promoters also see the audience development in attracting the audience that attends the complementary, cross-genre events in which the audience by itself realizes that the poetry can also be an art form in which they can enjoy.

This leads us to the third marketing objective of the poetry festivals which is the promotion of poetry as a genre. As expressed by managing director of *Struga Poetry Evenings* the role of poetry festivals *“is to promote the poetry as the most important expression of humanity, the most important expression of nationhood sometimes”*.

All festivals promoters see themselves as a breaker of the stereotypes or changer of the perception, which sees poetry as something elite, closed genre, only for a certain group of people. Poetry festivals see themselves as an opportunity to change that attitude towards the poetry, to make it more accessible and enjoyable for the wider audience:

“One of the main purposes, first, this was to try to show that literature living thing that is not closed in itself, and not just for some really specific lovers of poetry, which is a much smaller audience. But that poetry can be for everyone.” (Producer of Days of Poetry and Wine)³⁶

However, this celebration and promotion of poetry, is also indirectly connected to the promotion of poets, books and translations. For example, *Struga Poetry Evenings* and *Days of Poetry and Wine*, that also publish their own books, count on the relationship between appreciating the genre and supporting that genre by buying the books or publications. Therefore, this promotion of poetry may have the consequences in the sales of books and increased interest in translation.

Already through the marketing objectives we see the connection between program and promotion, although as interviews have indicated the program is still dominant variable in the marketing strategy of poetry festivals. The emphasis is on the program, the content and the development of the program and then if there is enough resources they use it for the promotion. In the end poetry festivals are more program-oriented, than promotion-oriented, and mostly they can afford since in majority they are not reliable on the ticket sales. This dominance of the program also reflects the importance of the non-commercial aspect. Since most of the analyzed poetry festivals do not have resources to obtain the commercial needs and create big promotional campaigns and also do not target the big numbers of visitors and big income from the ticket sales, they rather follow the artistic mission, focus more on the content of the program, on the quality and creativeness, as pointed out by PR manager of *Days of Poetry and Wine*:

“[...] we should deal with how to spice up the program rather than to increase the promotion. It is important that you have new things, new developments, something being able to talk about, so that then you can also promote it in different ways. So the creation of the program which should be more and more interesting, fresh and new, is important

³⁶ Translation from Slovene provided by the author of this thesis. The author takes the full responsibility for the translation.

here. To promote then this, it is not so difficult. The important thing is that you have the content that you can communicate.”³⁷

It is therefore not surprising that the leading type of marketing adopted by poetry festivals is content marketing. Interview participants see the way to reach more people in disseminating the “content with value” about the festivals, not just general facts. Therefore, they are trying to reach the audience through the articles that have value and through the communication that provides the whole story about the festivals, poets and program.

As Bernstein (2007) has pointed out, compelling content may influence the audience attendance. Therefore, the use of content-oriented marketing should be adopted by cultural organizations.

4.3.2 Meanings and functions of promotion

In the field of arts and culture promotion is following three objectives: to inform, persuade and educate (Colbert, Nantel & Bilodeau, 1994). These three objectives were analyzed from the collected data and indicated that poetry festivals tend to put more effort on the persuasion and education function of the promotion. Mainly they aim to educate audience that poetry is a living genre that can be consumed by everyone. The festivals are educating their audiences with a lot of promotional material, based on a qualitative and explanatory content about contemporary poetry, poets and their style of writing. They want to show audience the poetry quality in the way that is not too difficult to understand.

The other promotion function of poetry festivals is the persuasion, meaning attracting the audience to attend the poetry festival, while presenting them the poetry in another way, for example in combination with other art forms. An example for this is Ledbury Poetry Festival that organizes dance or street performances, based on poetry, but without explicitly mentioning the poetry. This is described by festival manager of *Ledbury Poetry Festival*:

“And we, we, we counter that by trying to do fun events, fun, different, innovative, imaginative events, where people are experiencing poetry without necessarily knowing they are experiencing poetry. So we having a poetry breakfast in the first fourth, when people come along, have a croissant and coffee and in the beautiful setting in the town

³⁷ Translation from Slovene provided by the author of this thesis. The author takes the full responsibility for the translation.

and again there are poetry read to them and performed to them, but in the exciting, new way. So there are coming for breakfast but they are getting poetry as well. So that's, that's one way we counter that challenge of the status of poetry being quite dry and classical. Making it very, very accessible is what we do."

In the end, promotion is all about providing the information about the festival, the story behind it, poets, events and complementary activities that are part of the program. Function of informing usually takes place in different festival brochures, booklets and other promotional material, but also in person. *Struga Poetry Evenings* has even created a mobile application, so that visitors can follow the program also on their smartphones.

One of the most important meanings of the promotion of poetry festivals is building their reputation. Reputation can either be among audience about the atmosphere³⁸, services and the program of the festival or in the professional field, among peers, other cultural institutions³⁹, poets, writers, artists. Most of the analyzed festivals already have a long tradition, for over 20 years, and have built national and international reputation as one of the most important poetry festivals either in the country or even in the Europe⁴⁰. The development of a reputation is a long-term process, involving different aspects of the festival, from the quality of the program to the quality of services provided, facilities and friendliness of the staff.

Good reputation and image are fundamental in obtaining the relevance of the arts organization among the large variety of supply that is provided to the audience (Aschcroft, 2010). However, as argued by Boorsma (2006), the overall customer satisfaction, an established relationship with the customers and seeing customers as part of the artistic process are important assets when building the reputation. Therefore, when building their reputation, festivals should consider their audiences and establish an audience-friendly atmosphere, as we saw in the analyzed festivals.

³⁸ "I think the festival has a reputation for being very friendly, and I think that's aam, a lot on the volunteers who are sort of there, and they are very friendly and welcoming, so that's really nice." (artistic director of *Ledbury Poetry Festival*)

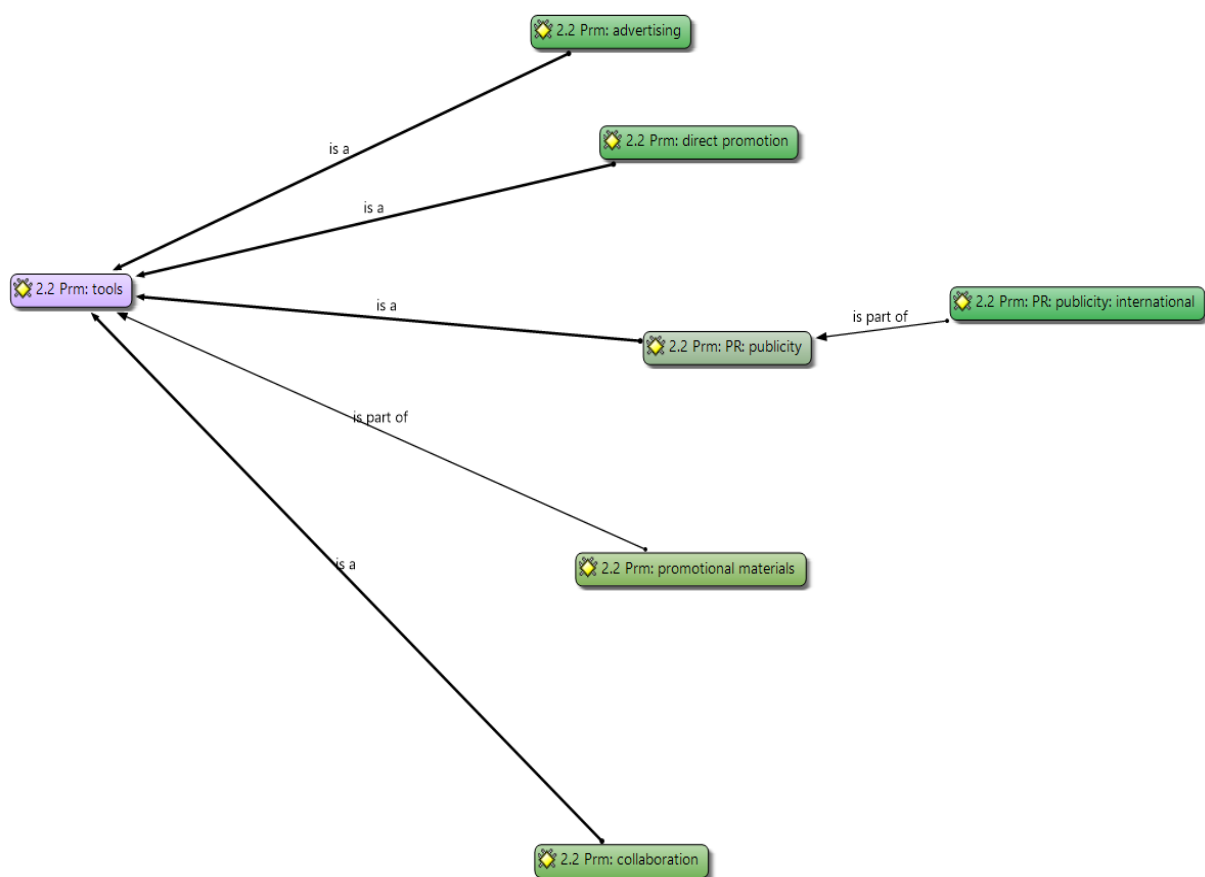
³⁹ "That's why our role on international level was recognized by UNESCO. [...] You know, that is a kind of recognition for the role of *Struga Poetry Evenings* in this 55 years." (managing director of *Struga Poetry Evenings*)

⁴⁰ "Ok, the *Genoa International Poetry Festival*, I founded it in 1995, and now it's at its 22nd edition and is considered the most important in Italy [...]" (artistic director of *Genoa International Poetry Festival*)

4.3.3 Promotional tools

There are four main promotional tools as presented by Colbert, Nantel and Bilodeau (1994): advertising, direct promotion, public relations and sales promotion. Not all of them apply to the analyzed poetry festivals as shown in *Figure 4.3*, since sales promotion is not used by these festivals. Advertising is adopted in limited ways, since most of the poetry festivals have a small budget for the promotion, especially for advertising. In *Days of Poetry and Wine* they use some billboard and poster advertising and radio advertising. In the case of *Genoa International poetry Festival* the advertising is the result of specific partnerships with some media houses and *Struga Poetry Evenings* has a support from the Macedonian national broadcasting station that advertises promotional video of the festival.

Figure 4.3: Promotional tools used by participating festivals



Source: own elaboration by using software ATLAS.ti

Here we are already seeing the power of public relations, especially publicity, which is the most preferred promotional tool among analyzed poetry festivals. They would like to have media coverage, more space for content in different media. While one festival, *Struga Poetry Evenings* has already long-term partnership with Macedonian national television, that airs the official

opening of the festival in the prime time and with which the festival co-produces the documentary films about poetry laureate, other festivals are trying to get more media attention with organizing press conferences, sending PR releases and organizing campaigns that will attract media attention.

Commonly used promotional tool is also direct promotion. Although the prior analysis has shown that none of the poetry festivals has a newsletter, they have mailing lists to which they send information about the festival.

Collected data has indicated also one of the main promotional tool that was not addressed within the theory. Poetry festivals promote themselves through the networks and collaborations they have with other festivals and/or cultural organizations. Therefore, they often present their festival at other festivals, organize joint events and even joint press conferences with other organizations.

In promoting, poetry festivals use a variety of promotional material, which is mostly for free, except the books published by the festival. Most commonly used are posters, program booklets, postcards and also digital material, such as videos. Merchandising has not turned out to be affective, as pointed out by two poetry festivals, so therefore they do not use it⁴¹. In the case of analyzed poetry festivals merchandising is not integrated in the festival management. The merchandise depends on the organizational /event structure, as proposed by Doyle (2004). Since there are number of key issues, that needs to be addressed when preparing merchandise strategy, such as budget, sourcing, planning and price (Doyle, 2004). Therefore, it is understandable that analyzed poetry festivals are not adopting this strategy because of the lack of resources and also because in the most cases, as mentioned already before, the festival is for free, and audience is used to the “freeness” of the event.

⁴¹ *“I think merchandise has been tried but found not to be very affective. However, this years is our 20th year, so we produced a 20-year anthology of poems donated by the poets who were here at Ledbury over the past 20 years, so that’s going to be a big, oh, we are hoping that that will sell well.”* (manager of Ledbury Poetry Festival)

“[...] two years ago, we made such brooches such, I do not know, with such little funny verses, thoughts in verse, however, we did not sell them, but we ask for a voluntary contribution, but that didn’t turn out well. Since the festival is for free, people are quite accustomed to pay for literature here, it’s all free, then somehow they do not have in mind that they should use their wallet.” (PR manager of Days of Poetry and Wine)

4.3.4 Trends in promotion of poetry festivals

As already discussed, poetry festivals are trying to reach wider audience and in doing so they are following particular trends. As suggested by Manthiou et al. (2014) and as the findings in chapter 4.2.2 validate, festivals, also poetry festivals, can be seen as a prime phenomenon of experience economy. The theory suggested that there is the trend of moving towards experience-oriented arts marketing (Petkus, 2004). Since poetry festivals, as we saw in the findings related to the festival program, are implementing the realms of experience economy, there was the question if there is the connection with experience economy also in promotion by adopting features of experiential marketing. The features of experiential marketing that can be noticed in analyzed poetry festivals are:

- Getting the feedback for improvement in the future, either by questionnaires or by comments on social media;
- Engagement of the senses, usually combining poetry with food and drinks, but also with other art forms, that are more compelling for different senses. Here we can again see the importance of involving complementary activities and cross-genre events that are quite specific for poetry festivals;
- Festival's theme, which has been adopted only by two festivals out of five (*Days of Poetry and Wine* and *Genoa International Poetry Festival*).

The next trend in arts marketing is to embrace the co-creation role of audience, as suggested by Boorsma (2006). Even though the poetry festivals are trying to involve the community into the creation process, the emphasis is still on the program, which is set around the professional poets and artists. In this sense, audience is partly connected to the creation process, particularly when involved in different community projects, but mostly that is not a priority.

However, in some cases, especially within *Ledbury Poetry Festival* and *Days of Poetry and Wine*, audience plays an important role in the promotional campaigns. A prime example is this year's promotional campaign of *Ledbury Poetry Festival* that involves local community in the creation of promotional material and dissemination of information as explained by festival manager:

“It's called Wrap the town in poetry, which is really integrated campaign with our community program. We've got artists and poets doing art work around the theme poetry in between groups, in the locality, people with dementia, people with Alzheimer's, people with learning disabilities, people who are isolated, people with

mental health, people in chronic pain, are doing art work which is going to then be displayed around the town for the festival. So in one way this is creating our community groups actually to make our promotional material, while learning about the poetry, while enjoying the poetry, while having a very helpful, help giving experience with the artists, with the practitioners and they are actually making our promotional material, which will be distributing.”

There are different promotional campaigns that poetry festivals are involving in their promotional process. Most of them are addressed to raise the attention of general public, for example in the case of Days of Poetry and Wine the paper coasters for coffee with verses that are used by cafes, or the QR codes around the city of Struga in the case of Macedonian festival that contain poems and information about the festival.

Interestingly, as it has emerged from the data, since poetry festivals are organizing variety of events that include different art forms, different expressions of poetry are also considered in promotion. Therefore, for the specific events most of the poetry festivals use the targeted promotion, meaning the promotion oriented towards the specific target group that might be interested in this specific event. However, most of the festivals are still struggling how to attract younger audience and attract them. One of the tool in bridging this gap are social media.

The establishment of Web 2.0 platforms has brought opportunities for cultural organizations to directly communicate with their audience (Kimmel, 2005). The analyzed poetry festivals are using social media, since it is one of the cheapest and effective ways of promotion⁴². The most commonly used social media platform in all analyzed festivals is Facebook, as expressed by interviewees:

“For us, the only thing we use is actually Facebook, but it’s not true, we have our website and sometimes we integrate YouTube movies and things like that, but for like, our Facebook page is the most actively used channel that we have.” (Communication manager of international part of *Felix Poetry Festival*)

“Yes, Facebook is really a lot of people, especially the ones that are interested in poetry and the festival. [...] Thus, it is very effective in fact.” (PR manager of *Days of Poetry and Wine*)

⁴² *“If we talk about the promotional channels, it is also one that is the most affective and beneficial, and financially speaking, it does not cost so much so that it can be used.”* (PR manager of *Days of Poetry and Wine*)

Even though, poetry is a traditional art form and it works with the words, festivals have started to include also photos, videos and even streaming (in two festivals⁴³) related to the poetry and poetry readings. However, there are still unused opportunities, since most of the analyzed poetry festivals are focused on using just Facebook actively.

4.3.4.1 Audience as the engine of promotion

Likewise with the program, also in promotion of poetry festivals, involvement of local people is a fairly adopted practice. The findings from the collected data are pointing out that local people are helpful when disseminating information. Also in this point of view, the promotion is “*incorporated and integrated into the festival*” (Festival manager of *Ledbury Poetry Festival*), it is not something above festival. Local people voluntarily help with the distribution of the material and put their time and energy in promoting the event, especially in the case of three analyzed poetry festivals⁴⁴.

By being part of the festival and its promotion, people also experience a story that they are willing to tell to their social circle. As participants of the interviews have agreed, the most powerful marketing tool is still word of mouth, which is defined by Balter and Butman (2005) as a product storytelling. These stories are spread by people and “formatted from their own experiences and also those of others” (Balter & Butman, 2005, p. 8).

Poetry festivals rely on word of mouth, especially when they want to reach the international audience. The personal experiences of people that have attended the festival are the way the word about these festivals is spread internationally, whether it can be communicated person to person or virtually.

4.3.4.2 When festival is not around

Since the temporary nature of the festivals, poetry festivals are trying to be present also in the off-festival time. They are mostly doing that by using social media, which enables them to be interactive with their audience during the whole year, not just at the time of the festival. That was confirmed also in research by Montanari, Scapolan and Codeluppi (2013), which revealed that social media are useful tool for the preservation of festival's identity during long-term of

⁴³ Genoa International Poetry Festival and Struga Poetry Evenings

⁴⁴ Which are: Days of Poetry and Wine, Ledbury Poetry Festival and Struga Poetry Evenings

inactivity. In this way festivals can interact with their audience and attract them to attend the festival.

The other way of keeping the festival alive in the off-festival period are the festival tours, meaning when some of the events, under the festival name, are hosted in various locations before the festival begins. This practice is used by Slovenian, Italian and Macedonian festival, which has also originally established the so-called Poetry on the Road, when parts of the events are hosted in various Macedonian cities. Slovenian festival even goes on the tours in the neighbor countries couple of days before the festival, to raise the attention there and attract new audience. This brings us to the promotion in different geographical areas that will be discussed in next section.

4.3.5 Promotion according to the different geographical reach

Since the main research question refers to attracting the audience regarding different geographical reach, the interviews also intended to research how the promotion is organized for local, national and international audience. There are three level of communications most poetry festivals are using. The first is the local level, which includes local media, advertising in local public spaces and distribution of promotional material in local environment. The second is the national level, which refers to the promotion in national media and collaborations with other cultural organizations that indirectly help to promote the festival. The third level is the international level, which is the least intensive according to the interviewees.

International promotion usually happens online, through the websites, social media and online platforms. In the case of analyzed festivals that are all part of online platform Versopolis, which serves as an international online promoter of poetry, the participation in this platform helps the international recognition of the festival and brings more international attention to it. Another way of promoting poetry festival internationally is the international networking, sharing stories about the festival with international colleagues and travelling to and connecting with other poetry festivals, as pointed out by several interviewees:

“[...] it is also that our people who are employed here in Beletrina, many go abroad and also do networking, are related to specific groups, and this is the way, in which the festival is certainly gaining visibility, this is for sure. We are going on an international book fairs, various of these things, which also help, because more people are talking

about, especially in these circles, the more you are known [...]" (PR manager of Days of Poetry and Wine)

"Fourth goal is to make some reach to other countries and other culture, other language and for this reason this festival is connected to the other festivals in the world, who are creating a lot of networks of poetry festivals." (Artistic director of Genoa International Poetry Festival)

Also the collaborations with international organizations may help the promotion of the festival abroad. A prime example of that is *Struga Poetry Evenings* that collaborates with UNESCO while preparing the poetry competition. As pointed out also by Ledbury's festival manager, the international competitions bring also the international attention. They also help to build up the reputation of the festival that serves as a long-term tool for attracting international audiences.

Yet, when discussing international audience, the tourism sector is important mechanism to approach the international audience. Not all of the analyzed poetry festivals have connected yet with the touristic sector, but they are thinking about it. *Days of Poetry and Wine* and *Struga Poetry Evenings* have started to collaborate with tourist organizations by providing them with the whole representation of the host city, region, festival and a lot of complementary touristic activities in which tourist can enjoy during the festival. *Struga Poetry Evenings* has even went a step further with filming the promotional video together with the Macedonian tourist agency and organizing special packages with the hotels. They are also starting to establish so-called "poetry tourism", which they will promote together with the tourist agency.

As Ommundsen (2000) has argued festivals are non-transferrable and are incorporated in the city they are organized. Therefore, they are becoming part of the host city and part of their touristic offer. These is also the reality of the analyzed poetry festivals that are promoted internationally within the bigger representation of the city or region or they are promoted because of their distinctiveness, their uniqueness that is usually the consequence of the local spirit, local knowledge and local involvement.

4.3.6 Performance evaluation of the marketing strategy

One of the main components of experiential marketing is also to get the feedback that will serve for the future improvement. Therefore, cultural organizations should collect the feedback, analyze it and evaluate their performance. This should include also the evaluation of their

marketing strategy. The interviews have shown that all poetry festivals still see their success in “counting visitor numbers” (PR manager of *Days and Poetry and Wine*) and “how many articles they were in the media” (communication manager of international part of *Felix Poetry Festival*).

Yet, there were some qualitative indicators of the success of marketing strategy that have emerged from the research. PR manager of *Days and Poetry and Wine* has pointed out the content of the comments on social media that they track and also take into account as a feedback to the festival, so what have people liked and what did not worked out well. But also the real human factor, when local people of the host city take their time to stay at home in this specific summer period, because they know there is the festival going on and they do not want to miss it is important qualitative indicator. Also the long-term survival of the festival is what managing director of *Struga Poetry Evenings* sees as an indicator of success of marketing strategy.

However, like in the theory also in the practice the performance evaluation of the marketing strategy needs to be developed. There is no clear structure, no clear mechanism among analyzed poetry festivals how do they do the performance evaluation and that needs to be improved in the future. Since, as argued by Chiaravalotti (2016) financial results and audience numbers are not sufficient indicators of performance success of a marketing strategy, the non-numerical indicators have to be taken into account. Yet, there is the need to develop a structure of both qualitative and quantitative indicators to improve the performance evaluation so that will benefit marketing strategies of poetry festivals and their implementation in the future.

4.4 Interrelationship between program and promotion of the festivals

Despite the program dominance in marketing mix of poetry festivals, program and promotion are two strongly correlated variables that determine audience attendance at the festival. Therefore, the analysis of co-occurrence among all the program and promotion codes has been implemented to get the findings on the interrelationship between these two main variables. This analysis was conducted with the ATLAS.ti co-occurrence table, presented in *Appendix D*, and was interpreted by the researcher. Co-occurrence table tells us about the context within which people talk about a certain concept. It presents a quantitative view and informs about the number of times one code co-occurs with another code. The codes that were not co-occurrent between each other have been eliminated from the table.

The codes that have been co-occurrent more than once were taken into the consideration for the discussion. From these co-occurrences among codes and the quotations to which they belong to, the interrelationship between program and promotion of poetry festivals can be seen. As *Figure 4.4* illustrates there are some elements shared both with program and promotion and in these elements the two variables connect.

Results from the co-occurrence table showed that program diversity, which is addressed to different audience segments, is connected with the marketing objective of reaching wider, diverse audiences. By providing a variety of activities, which consist of interesting elements for different audience segments, poetry festivals are converting the non-attendees to the active audience and therefore implementing audience development. Due to the results of co-occurrence table, we can see that marketing objective of reaching wider audience, which has been co-occurrent 14 times, is followed when program is addressed to different audience segments and when involving complementary activities. These complementary activities are combining different art forms and also including food and drinks into the program. Therefore, they attract audiences that are interested in this other, complementary art forms and seducing them by connecting poetry with other genres, as explained by producer of *Days of Poetry and Wine*:

“[...] we have really gained some skeptics and also people who would never in their lives go listen to poetry, but they are attracted because of all this environment, all of these art installations, we have a wine altar, where you can try samples of different wines, so it's kind of a great interweave.”⁴⁵

These kind of activities are also usually engaging different senses and are in that matter connected with the experience-oriented marketing. Therefore, the experience realms included in festival's program are also part of the context of experiential marketing. In fact, the entertainment and esthetic realm were co-occurrent two times with experiential marketing. According to the results, the characteristics of experience economy and consequently experiential marketing have been adopted in limited way by poetry festivals.

While expanding the program and making it more diverse, poetry festivals are also involving a lot of international guests and making their program more international, which happens to be connected with the context of promotion of poetry as a genre, one of the main marketing

⁴⁵ Translation from Slovene provided by the author of this thesis. The author takes the full responsibility for the translation.

objectives of the analyzed festivals. These two codes were the most co-occurrent, since they were co-occurrent five times. The relationship between internationalization of the program and promotion of the poetry has been explained by managing director of *Struga Poetry Evenings*:

“You can invite poets from everywhere, but that’s not only the key thing to be poetry festival. I have mentioned our role, international role, not local in Macedonia. I have mentioned our role to introduce, to promote in poets, even in their own country, not in Macedonia, and after the festival you can see reception and connections [...] But you know, why is it international, because we are focused on international level what poets as artists, their values and to show to the international audience what is important, we are giving two international awards, one for debutant book and one for life-time achievement. We gave award for poetry to international artists and we are outing in that context. Our role is to put light sometimes on the things that can promote poetry, don’t forget that we are a poetry festival.”

Program and promotion are also connected in the terms of collaboration. Since the analyzed poetry festivals are managed by small group of people, the internal collaboration when preparing both program and promotion is part of the process. Also when the festival collaborates with external organizations while preparing the program, especially international one, that helps the promotion of the festival itself.

The co-occurrences are also present between the program’s code of integration in local environment and promotion’s code involvement of local people. As we saw, especially in case of two festivals, *Days of Poetry and Wine* and *Ledbury poetry Festival*, local people are extremely important in program preparation, but also in promoting the festival:

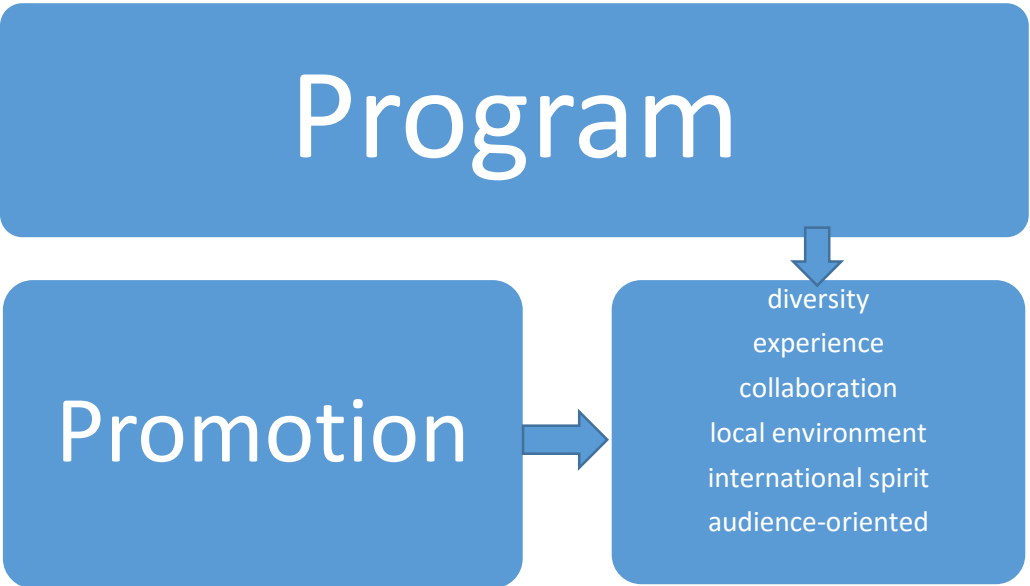
“[...] And what I mean by that, is that we incorporate all our programs, our community program, our new writers’ program and our school program as part of our promotion. The promotion doesn’t, isn’t something that fit on top of the festival, it’s something that is incorporated and integrated into the festival [...]” (manager of *Ledbury Poetry Festival*)

In the end, even though the poetry festivals are known as international, they are still involving their local roots and local knowledge in both program and promotion.

To conclude, poetry festivals are designing diverse programs, appropriate and attractive for different audience segments and are therefore following the marketing objective to attract

wider, diverse audiences. While trying to reach wider audiences the poetry festivals are including a large number of complementary activities and cross-genre events to their program that address different target groups which are a priori not interested in poetry, but in these additional components. Poetry festivals are collaborating with a lot of external organizations to reach more audience. They are becoming more audience-oriented, while including audiences in both program and the promotion. The audience is in majority local and therefore some poetry festivals are trying to create strong connections with the local community and the place where they are set.

Figure 4.4: Interrelationship between program and promotion of poetry festivals



Source: own elaboration

4.5 Findings from correspondence analysis

To get to the overall conclusion and to identify patterns in programming and promotion of poetry festivals, the qualitative data that have emerged from the interviews was used for the correspondence analysis, which enables the visual representation of associations between festivals and their programming and promotional tools and strategies. While the qualitative analysis creates a conceptual framework of tools and strategies poetry festivals are using when attracting and reaching local and international audiences, the correspondence analysis visually presents these strategies in the relation to the festivals and in the relation to each other.

In this thesis, correspondence analysis is used to visually represent the simple cross-tabulation of row (festivals, the interviews) and column variables (programming and promotional tools and strategies, emerging from the interviews). To do that, the first step was to create a contingency table of frequency of codes that have emerged during the qualitative analysis. ATLAS.ti's function Codes Output was used to create a report of frequencies of codes, used in all primary documents. The two-way frequency table (available in *Appendix E*) that shows number of codes referred to by each interviewer was used as an input for correspondence analysis. In this sense, the correspondence analysis was conducted on the emerging findings of qualitative analysis to enrich the interpretation and understanding of programming and promotional tools poetry festivals use to attract audiences.

This contingency table was then used for correspondence analysis in statistical software Stata/MP 14. As it is shown from the table of correspondence analysis there were 9 active rows (interviews) and 54 active columns (codes emerging from the interviews) that were taken in observation. The total number of observations was 584. The results of the correspondence analysis is followed by the guidelines of Pan, Chon and Song (2008), who used correspondence analysis in visualizing tourism trends.⁴⁶

Step 1: Assessment of statistical data and decision on number of dimensions

The level of association or a correlation between row and column categories can be explained by the total inertia value, also known as variance (Habib et al., 2010). The higher inertia value means that categories or themes are strongly correlated (Kudlats, Money & Hair, 2014).

⁴⁶ Since the correspondence analysis on qualitative data has not been performed in the field of cultural management yet, the researcher followed the exploration of this method from other sectors.

As presented in *Table 4.3*, eight dimensions were identified, which capture 100% of inertia. However, since the solution that is interpreted can never present 100% of the inertia, the first two dimensions with the highest principal inertia were taken into further analysis. The sum of the inertia of dimension 1 and 2 is 0.515 (0.354 + 0.1615; column 3 in *Table 4.3*), which presents 50.82% of the total inertia. Even though, that 50.82% inertia is a bit low that does not mean that the result are not valid, but that extra care must be taken when interpreting the results, as suggested by Glynn (2014). Since in this thesis the correspondence analysis is a complementary tool to primary qualitative analysis and the findings can be supported with qualitative data, the correspondence analysis is still valid for this research.

Table 4.3: Correspondence analysis

Correspondence analysis		Number of obs	=	584
		Pearson chi2 (424)	=	591.62
		Prob > chi2	=	0.0000
		Total inertia	=	1.0130
9 active rows		Number of dim.	=	2
54 active columns		Expl. inertia (%)	=	50.82

Dimension	singular value	principal inertia	chi2	percent	cumul percent
dim 1	.594433	.3533506	206.36	34.88	34.88
dim 2	.4018138	.1614543	94.29	15.94	50.82
dim 3	.3387165	.1147289	67.00	11.33	62.14
dim 4	.3243316	.105191	61.43	10.38	72.53
dim 5	.2977253	.0886403	51.77	8.75	81.28
dim 6	.277075	.0767705	44.83	7.58	88.85
dim 7	.2384597	.056863	33.21	5.61	94.47
dim 8	.2367446	.056048	32.73	5.53	100.00
total		1.013047	591.62	100	

Source: report from Stata/MP 14

Since 2 dimensions with the highest inertia have been chosen for the visual representation of the data, *Table 4.4* presents how each row and column categories are presented in these two dimensions. Rows r1 to r9 are interviews⁴⁷. The first column presents the mass for each row

⁴⁷ Note: r1=producer of Days of Poetry and Wine, r2=PR an promotion manager of Days of Poetry and Wine, r3=managing director of Struga Poetry Evenings, r4=artistic director of Genoa International Poetry Festival (program-oriented interview), r5=project manager of international part of Felix Poetry Festival, r6=communication officer of international part of Felix Poetry Festival, r7= artistic director of Genoa

and column, which describes the size of each of these rows and columns. The next important information is the overall quality, which “measures the accuracy of the visualization” (Glynn, 2014, p. 162). This symmetric normalization serves as the standardization of row and column scores, so that general comparisons between the data can be made (Habib et al., 2010).

This information serves when interpreting data from the visual presentation and will be taken into account in this next step.

Table 4.4: Statistics for row and column categories in symmetric normalization

Statistics for row and column categories in symmetric normalization

Categories	mass	overall		dimension_1			dimension_2		
		quality	\$inert	coord	sqcorr	contrib	coord	sqcorr	contrib
rows									
r1	0.135	0.494	0.112	0.601	0.257	0.082	0.702	0.237	0.166
r2	0.101	0.560	0.145	-1.137	0.528	0.220	-0.341	0.032	0.029
r3	0.236	0.589	0.095	0.100	0.014	0.004	-0.763	0.574	0.343
r4	0.118	0.401	0.090	0.619	0.294	0.076	0.453	0.107	0.060
r5	0.084	0.422	0.106	0.795	0.293	0.089	-0.640	0.128	0.086
r6	0.060	0.469	0.113	-1.166	0.423	0.137	-0.466	0.046	0.032
r7	0.070	0.689	0.144	-1.432	0.587	0.242	0.727	0.102	0.092
r8	0.115	0.438	0.089	0.745	0.423	0.107	0.174	0.016	0.009
r9	0.080	0.413	0.106	-0.559	0.139	0.042	0.956	0.274	0.183
columns									
v11prgcoll~n	0.051	0.780	0.020	0.708	0.740	0.043	-0.201	0.040	0.005
v11prgcomp~s	0.036	0.616	0.024	0.730	0.460	0.032	0.517	0.156	0.024
v11prgdifff~e	0.015	0.103	0.023	-0.050	0.001	0.000	0.623	0.102	0.015
v11prginte~l	0.022	0.614	0.048	1.091	0.326	0.045	1.247	0.288	0.086
v11prgoffff~e	0.012	0.032	0.013	0.096	0.005	0.000	0.276	0.027	0.002
v11prgsele~s	0.014	0.764	0.008	0.664	0.418	0.010	-0.735	0.346	0.018
v11prgtech~t	0.009	0.729	0.011	0.619	0.169	0.006	-1.372	0.561	0.040
v12pr~lrealm	0.010	0.682	0.008	0.684	0.333	0.008	-0.852	0.349	0.019
v12pr~trealm	0.022	0.511	0.018	0.349	0.088	0.005	-0.928	0.422	0.048
v12pr~mrealm	0.010	0.450	0.009	0.816	0.450	0.012	-0.010	0.000	0.000
v12pr~crealm	0.057	0.682	0.014	0.452	0.490	0.019	-0.344	0.191	0.017
v12prgexpt~e	0.031	0.698	0.017	0.735	0.585	0.028	0.393	0.113	0.012
v13prgacti~n	0.010	0.258	0.009	0.386	0.096	0.003	0.609	0.161	0.009
v13prgdifff~n	0.014	0.502	0.005	0.526	0.457	0.006	-0.201	0.045	0.001
v13prginvo~p	0.012	0.604	0.019	0.841	0.258	0.014	1.185	0.346	0.042
v13prgnetw~s	0.010	0.510	0.008	-0.198	0.031	0.001	-0.942	0.479	0.023
v13prgsoci~n	0.024	0.512	0.034	1.066	0.471	0.046	-0.381	0.041	0.009
v13prgcul~n	0.005	0.294	0.007	0.821	0.290	0.006	-0.113	0.004	0.000
v14prgdive~y	0.046	0.518	0.025	0.640	0.452	0.032	-0.298	0.066	0.010
v14prgimpo~w	0.026	0.594	0.015	0.368	0.134	0.006	0.827	0.459	0.044
v14prginte~n	0.031	0.450	0.010	0.292	0.158	0.004	-0.483	0.292	0.018
v14prgqual~m	0.017	0.129	0.018	0.414	0.095	0.005	-0.305	0.035	0.004
v14prgsupe~t	0.015	0.427	0.019	0.951	0.425	0.023	-0.079	0.002	0.000
v14prgworl~d	0.012	0.430	0.012	0.474	0.135	0.005	-0.852	0.295	0.022
v21prlimpo~c	0.007	0.826	0.012	-1.529	0.765	0.027	-0.524	0.061	0.005
v21prmmkga~t	0.014	0.315	0.018	-0.115	0.006	0.000	1.001	0.309	0.034
v21prmmkqc~g	0.010	0.738	0.036	-2.094	0.737	0.076	-0.066	0.000	0.000
v21prmmkqd~d	0.053	0.222	0.017	0.236	0.105	0.005	0.303	0.117	0.012
v21prmmkqd~m	0.009	0.004	0.015	-0.103	0.004	0.000	-0.021	0.000	0.000
v21prmmkgo~p	0.031	0.168	0.009	-0.186	0.067	0.002	-0.280	0.102	0.006
v22prmased~g	0.010	0.757	0.015	0.016	0.000	0.000	-1.673	0.757	0.072
v22prmasin~g	0.015	0.907	0.016	-1.227	0.876	0.039	-0.284	0.032	0.003
v22prmaspe~g	0.005	0.121	0.022	-0.928	0.118	0.007	-0.189	0.003	0.000
v22prmorepu~n	0.027	0.146	0.010	0.304	0.146	0.004	0.016	0.000	0.000
v23prmadve~g	0.010	0.528	0.024	-1.302	0.430	0.029	-0.756	0.098	0.015
v23prmcoll~n	0.017	0.492	0.015	-0.837	0.476	0.020	-0.187	0.016	0.001
v23prmdire~n	0.010	0.536	0.026	-1.519	0.531	0.040	-0.179	0.005	0.001
v23prmpRpu~y	0.031	0.676	0.016	-0.623	0.448	0.020	-0.541	0.228	0.022
v23prmprom~s	0.021	0.703	0.034	-1.150	0.463	0.046	-1.008	0.240	0.052
v24prmcamp~s	0.014	0.509	0.015	-0.813	0.359	0.015	-0.638	0.150	0.014
v24prmcocr~t	0.005	0.371	0.012	-1.061	0.275	0.010	0.763	0.096	0.007
v24prmxep~t	0.031	0.527	0.016	-0.166	0.030	0.001	0.816	0.497	0.051
v24prmfest~s	0.009	0.211	0.011	0.686	0.211	0.007	0.041	0.001	0.000
v24prminvo~m	0.021	0.079	0.042	-0.521	0.078	0.009	0.029	0.000	0.000
v24prmofff~d	0.010	0.585	0.035	-1.822	0.578	0.057	0.254	0.008	0.002
v24prmrrole~s	0.036	0.840	0.027	-1.028	0.839	0.064	0.041	0.001	0.000
v24prmtarg~n	0.012	0.650	0.018	-0.665	0.172	0.009	1.351	0.479	0.054
v24prmword~h	0.010	0.504	0.017	-0.858	0.264	0.013	0.998	0.241	0.025
v24prminto~m	0.010	0.282	0.011	-0.502	0.140	0.004	0.616	0.142	0.010
v25prminte~l	0.024	0.600	0.022	-0.680	0.293	0.019	0.847	0.307	0.043
v25prmloca~l	0.005	0.738	0.018	-2.094	0.737	0.038	-0.066	0.000	0.000
v26prmparf~l	0.009	0.354	0.015	-0.886	0.265	0.011	-0.623	0.089	0.008
v26prmparf~t	0.010	0.856	0.010	-1.148	0.825	0.023	-0.270	0.031	0.002
v26prmwak~s	0.012	0.582	0.052	-1.499	0.302	0.045	1.755	0.280	0.092

Source: report from Stata/MP 14

Step 2: Interpretation of two-dimensional visual representation of data

The most important for this study is the visual presentation of program and promotion strategies and tools in the relation to each other and to the conducted interviews. Therefore, the visual representation in the form of biplot graph presented in *Figure 4.5*⁴⁸ shows the positions of individual codes and interviews, according to the resulted two dimensions. Positions on this perceptual map are showing the relations between each categories and festivals (interviews). As argued by Habib et al. (2012), “points that are mapped close to one another have similar profiles, whereas points mapped far away from one another have very different profiles” (p. 535). Points close to the centroid, intersection of horizontal and vertical axes that also separates biplot in quadrants (Kudrats, Money & Hair, 2014), are also similar. This means that points that are close together means that the way the interviewees responded is very similar. Points that are far apart means that the response to these questions was very different. These information served to the interpretation of the results. The interpretation can be made between row and column categories or between categories of the same row or column (Hair et al., 2010).

There are three general guidelines for the interpretation of correspondence analysis biplot. First, the further is the distance of a row or a column category, the less typical is its row or column profile. From the biplot graph we can see that code ‘promotion weaknesses’ has the least typical column profile, since it has not been referred often in the interviews. After all, the research was mainly focused on good practices. On the other hand, clustering around centroid or original point shows us that these codes are typical for different festivals. From this perspective, we can see that in terms of marketing objectives of the dominance of program, promotion of poetry as a genre and diversification of audience are typical for poetry festivals. This is supported also by the findings of qualitative analysis, saying that priority is given to the program, which is diverse in order to attract diverse audiences. All poetry festivals also see themselves as promoters of poetry as a genre and breakers of stereotype, seeing themselves as the ones bringing poetry closer to its audience by making it more fun, enjoyable and presenting it in different perspectives. In terms of promotion it is also common that poetry festivals put effort

⁴⁸ Note: r1=producer of Days of Poetry and Wine, r2=PR an promotion manager of Days of Poetry and Wine, r3=managing director of Struga Poetry Evenings, r4=artistic director of Genoa International Poetry Festival (program-oriented interview), r5=project manager of international part of Felix Poetry Festival, r6=communication officer of international part of Felix Poetry Festival, r7= artistic director of Genoa International Poetry Festival (promotion-oriented interview), r8=artistic director of Ledbury Poetry Festival, r9=manager of Ledbury Poetry Festival

on their reputation, which can contribute to the audience attendance in long-term. In terms of program, typical for festivals is that they also have the off-festival program. As mentioned in findings of qualitative analysis, all poetry festivals are organizing also events and activities during the whole year that are more or less connected with the festival.

Since the perceptual map shows the relative proximities (Hair et al., 2010) of both interviewees and codes, we can identify some patterns. The r2 (PR manager of *Days of Poetry and Wine*) and r6 (communication officer of international part of *Felix Poetry Festival*) have similar profile and form one group, while r1 (producer of *Days of Poetry and Wine*), r4 (artistic director of *Genoa International Poetry festival*, program-oriented interview) and r8 (artistic director of *Ledbury Poetry Festival*) form another group. The r7 (artistic director of *Genoa International Poetry Festival*, promotion-oriented interview) is quite distinct and isolated, while also r9 (manager of *Ledbury Poetry Festival*), r3 (managing director *Struga Poetry Evenings*) and r5 (project coordinator of *Felix Poetry Festival*) are also more far apart in the graph.

In terms of column categories, few patterns have emerged. Variables that have a high association fall in close proximity (Hair et al., 2010). First looking at the left quadrants, we see that they are more focused on promotion variables. The column categories that have fallen in close proximity are ‘promotion: collaboration’, ‘promotion: as persuading’, ‘promotion: as informing’, ‘promotion: PR and publicity’, ‘promotional campaigns’, ‘advertising’ and ‘promotional materials’. Therefore, these variables have high associations and are creating a certain trend, which we could identify as traditional principles of promotion. If we also take into account how close a particular festival interviewee is to a specific code by looking at the angle of segments between origin and the code and origin and the interviewee, we could see that r2 (PR manager of *Days of Poetry and Wine*) and r6 (communication officer of international part of *Felix Poetry Festival*) are close to this pattern. As pointed out by Pan, Chong and Song (2008): “An acute angle indicates that two points are correlated, and an obtuse angle (near 180 degrees) indicates a negative correlation.” (p. 345)

Moving to the top left quadrant we could see the proximity of ‘word of mouth promotion’, ‘promotion: co-creative aspect’, ‘international promotion’ and ‘promotion in tourism’. These are new trends in promotion of poetry festivals and have been expressed especially by producer of *Days of Poetry and Wine*. The other proximity is between ‘audience development’, ‘experience-oriented marketing’ and ‘program differentiation from other festivals’, which could also be identify as a new trend in promotion.

Secondly, looking at the right quadrants, the focus is on program variables. The proximity in the low right quadrant is between ‘program: collaboration’, escapism and esthetic realm, ‘program diversity’ and ‘program design for different audience segments’, cultural and social dimension of the program and superstar effect. In this sense, this is a pattern of programming focused more on the literary experience, so general programming ingredients that are in interest of literary audience are provided, but upgraded with different activities that are targeted to specific audience segments. By looking at the acute angle, we can see that r5 (project coordinator of *Felix Poetry Festival*) is associated with esthetic, collaborations and diversity of program, to which also r8 (artistic director of *Ledbury Poetry Festival*) is referring, but is more focusing on superstar effect, escapism realm and cultural dimension of the festival.

In the upper right quadrant, r1 (producer of *Days of Poetry and Wine*), r4 (artistic director of *Genoa International Poetry Festival*, program-oriented interview) and r8 (artistic director of *Ledbury Poetry Festival*) lay in a close proximity. Therefore, their row profiles are similar and can be discussed together. They seem to encourage the active participation of the audience and provide complementary activities to the traditional program of poetry readings. Genoa International Poetry Festival and Ledbury poetry Festival with their diverse program also want to provide the total experience. Therefore, in this quadrant the proximity is between column categories of ‘program: complementary activities’, ‘program: total experience’, ‘program: active participation’ and ‘program: importance of the new’. Consequently this is another trend, leaning more to the whole implementation of experience economy, by including different activities that will trigger different senses and by providing overall total experiences, opportunities to actively participate and to always involve something new, to be attractive and fresh with the program.

Last but not least, there is the r3 (managing director of *Struga Poetry Evenings*)⁴⁹, which is a bit distinct from other row categories. However, by looking at the acute angle, we could see that this festival is correlated with internationalization of the program, technical aspect, entertainment and educational realm, which also confirms the findings of qualitative analysis, since as pointed out by the managing director, the festival’s focus is on international poets and on creating a “spectacular show”.

⁴⁹ The perceptual map also shows that Struga Poetry Evenings (r3) is associated more with program, than with promotion – dominance of the program in marketing objectives. Reason for this may be that there was only one interview conducted with managing director, who put more emphasis on the program than on the promotion.

To conclude, with the correspondence analysis⁵⁰ some patterns and trends that have emerged from qualitative data have been pointed out. Marketing objectives of program dominance, promotion of poetry as a genre and diversification of audience are typical for all analyzed poetry festivals. Another common characteristic is that they are relying on reputation as a long-term tool to attract audiences. There are four major trends in programming and promotion of festivals, which specific poetry festivals are following. First, in the promotion there is a trend of using traditional promotional tools and follow the traditional concept of promotion. Second trend in promotion is including new perspective, such as co-creation aspect, implementation of experiential marketing and connecting with the touristic promotion. Then there is a trend in programming, concerning the program characteristics that are focused more on literary audience. The last trend, also connected to program, is the involvement of the whole experience economy while providing active participation and complementary activities, which enables to attract also new audiences.

⁵⁰ The researcher is aware that trends are dynamic concepts, meaning that the current positions of interviewees and program / promotion variables in the biplot are not static. (Pan, Chong & Song, 2008)

5. Conclusion and discussion

The aim of this thesis has been to research the role of program and promotion in reaching and attracting different audiences to some European poetry festivals. With critical review of existing literature and qualitative study of five selected festivals the researcher answered the central research question: *How are international poetry festivals reaching and attracting both local and foreign audiences across Europe?*

Even though literary and poetry festivals are known as late-comers in the festival industry, they have developed the principles of “festivalisation”. They have grown from original poet readings to the events full of varied activities. The readers have transformed to audience and the poets have been starting to be part of the stage and the performance. With the development of poetry festivals, audience and poets have been given an opportunity to have a different literary experience, to meet, discuss and actively participate in the literary scene. Festivals in general has been seen as prime phenomenon of experience economy, which applies also to poetry festivals. In order to create memorable experiences and attract audiences to return every year, poetry festivals should include entertainment, escapism, educational and esthetic realm. While poetry festivals are trying to reach and attract audiences, two controllable variables – program and promotion – of marketing mix play important role.

As semi-structured interviews with directors, managers and marketers of five European poetry festivals have shown, the priority is given to the festival program. The program is fundamental when attracting both local and foreign audiences. The common objective to attract wider audience is implemented in the program, since professionals are designing diverse program by including different art forms and complementary activities to reach also the audience from other art sectors. This also involves different aspects of experience economy that are implemented in the program. The role of the cross-genre events and connection of poetry with other activities is one of the most important findings of this thesis, since it has not been discussed deeply in the theory. Poetry festivals see themselves as breakers of the stereotype that portrays poetry as an elite, closed genre and therefore they are trying to bring poetry closer to the audience by connecting it to other art forms and complementary activities.

While poetry festivals tend to provide also several social and cultural opportunities to their audience, they are creating networks and encouraging the active participation. Active participation is important in the sense of experience economy, since if the audience is actively

involved in the process of experience creation, the audience will remember the experience and have the tendency to return also next year. The co-creation process in experience economy that was explored by Prahalad and Ramaswamy (2004), should be adopted more in the practice. Therefore, the creation of experience environment, when audience can create their own personal experiences, is needed in the future. The crucial step for this is the interaction between audience and festival organizers.

Since the analyzed festivals are international, the objective of their program is to bring world poetry to local audience and to create a mix of local and global poets, performers and also the audiences. However, as shown in the results, the majority of their audience is still local and regional, while international audience is in minority. Hence, the poetry festivals with their international networking, international visibility on platforms, such as Versopolis, and reputation in international professional circle, tend to attract also the international audience.

Since there is the dominance of the program, the promotion is the second step, and also more neglected part of poetry festivals. Therefore, there is still a lot of room for the improvement of promotional strategies in the future. While analyzed poetry festivals are using traditional promotional tools and traditional promotion channels, they need to adopt more of the contemporary approach towards arts marketing. Meaning to increase the co-creative aspect of the festival, explore the online possibilities for promotion and include the aspects of experiential marketing. However, the most influential tool in the case of poetry festivals tend to be word-of-mouth and content marketing. Following this finding, the stories and experiences created at the poetry festivals are important for the promotion of the poetry festivals in the future.

The findings of this thesis may serve as guidelines to poetry festivals when they are designing their festival program and preparing their promotional strategy. Since this is one of the prior analysis on marketing strategies of poetry festivals, this thesis also bridges the gap in the literature concerning literary and especially poetry festivals. Therefore, this thesis contributes to the academia with categories of program and promotion that need to be taken in consideration while researching poetry festivals. Furthermore, with applying correspondence analysis to the qualitative data and therefore complementing the primary qualitative analysis, this thesis also uses innovative combination of two methods, which may help the future empirical studies.

5.1 Trends and further recommendations

The correspondence analysis have enabled to visualize the trends that poetry festivals are using in their promotion and program strategies, which can serve for the recognition of good practices and guidelines of what can be improved in the future. Despite the common objectives of program dominance, promotion of poetry as a genre and diversification of audience, also some specific trends have been identified.

In terms of program, there are two trends in which the different characteristics and tools could be discussed together. The first is the trend of providing program for traditional literary audiences, already interested in literature and poetry. For them poetry festivals are providing social and cultural opportunities, in which as suggested also by the theory, audiences can come closer to the poets and be part of the literary scene. In this sense, poetry festivals also tend to involve well-known names of poetry and try to provide different poetry styles. While designing the program, poetry festivals are collaborating with other professional organizations to involve the professional network.

The second trend in programming of poetry festivals is connected with providing a total experiences, which will involve more senses, by including many complementary activities to the traditional poetry readings. This is also a strategy to attract audiences that are not primarily interested in poetry, but are interested in other art forms or other activities, provided by the festival, and are then in the festival confronted with the fact that poetry can be part of many other art forms and can be entertaining. These complementary activities also usually encourage the active participation in the whole program. Actively involving the audience has been especially presented by two festivals, *Days of Poetry and Wine* and *Ledbury Poetry Festival*, which are integrating in the local environment and connecting to local people. The locals, either they be professionals, local inhabitants, local organizations are key to successful poetry festival. Therefore, the involvement of local audience in the active preparation of the program and in the program itself is something that also other festivals should follow in the future. The active participation and the opportunity to be able to co-create the experience should be considered in the future of festival management. The audience should take even more active part in the program.

There are also two main trends in the promotion of poetry festivals. One is the use of traditional promotional tools and following the traditional concept of promotion as a form of informing, persuading and educating the public, which also involves the traditional promotional mix of advertising, PR and publicity and direct marketing with the extension of promotion to social

media. However, even though the poetry festivals are using these promotional tools, they are recommended to put more emphasis on the role of social media. As seen in results, festivals are in majority using Facebook, while the use of other social media is still unexplored. Therefore, poetry festivals are suggested to use their content in promotion over different social media, which will also enable them to be active and involved with their audience in off-festival period. The second trend in promotion is bringing new perspectives by leaning more on the co-creation process and implementation of experiential marketing, meaning to communicate the experience toward the audience.

The importance of experience is recognized by poetry festivals, since the memorability of experience will encourage the word-of-mouth, on which poetry festivals also rely on. This second trend is more directly connected to the audience, so the promotion in this sense is not something above the festival, but it is integrated in the festival. So, for example poetry festivals go on a tour, go to different cities, go to the audience and not wait that the audience will come to them. This is also more personal, more targeted promotion, with which poetry festivals are approaching different audience segments with different content. This trend should be followed and explored more in the future. Thus, poetry festivals should address specific target groups with messages specific for a particular target group and include the audience in the promotion by giving them the opportunity to create their personal experiences that they will share the memories about in the future. Word-of-mouth is also important when reaching the international audiences, since poetry festivals usually do not have the resources to promote their festivals abroad, stories shared among international network of people may contribute to the international attendance to the festival.

5.2 Limitations of the research

Since the thesis is studying five poetry festivals from five different countries, which also differ in number of visitors and days of duration, this could be limitation when trying to generalize and look for cross-case patterns. However, this diversity also enables different perspective to emerge and enrich the understanding of how poetry festivals are reaching and attracting their audiences.

Due to the lack of data availability, the researcher also did not consider the financial structure of the festivals. Only one festival provided researcher with the official financial report, while others have just provided estimated numbers. Also the visitor numbers and the percentages of

geographical origin of visitors were estimated by the interviewees. This is connected to the fact that most of the festivals are free or are hosting some free events, and therefore it is difficult to calculate the exact number of visitors.

As a result of time and resources constraints, this thesis is also focusing only on supply side of poetry festivals by performing nine interviews with professionals responsible for program and promotion of these festivals. Yet, the demand side is equally important while researching the concept of poetry festivals. Therefore, it would be great to take into account also the customer satisfaction questionnaires that would be handed to the public. This could also be a contribution to the research on poetry festivals in the future.

Time constraints have also not allowed to do a deeper correspondence analysis and to explore its use in qualitative data more thoroughly. Nonetheless, it is still a useful demonstration on how correspondence analysis as a quantitative statistical tool can be used on qualitative data and serves as a better visual representation of the collected data.

The other limitation of this thesis is that it covers a wide range of categories, which could be deeper investigated, but unfortunately time constraints did not allow to further explore the concepts that have emerged from the data. However, this thesis can serve as one of the first step in studying poetry festivals and their strategies to attract audience, with hopefully many more to follow.

5.3 Avenues for future research

While the qualitative enquiry does not allow the generalization of the findings, since it is focused on the in-depth analysis of the specific cases, a quantitative approach could be used in the future to get the general overview on the topic of poetry festivals and their strategies to attract local and international audiences. In this perspective, this thesis set up a framework of program and promotion strategies for the next step, which is the quantitative analysis on a larger number of poetry festivals, like for example the customer satisfaction survey. Therefore, a factor analysis of different factors that constitute program and promotion of poetry festivals could be conducted to check whether the categories identified in this study have the main relevance on the demand side.

Other interesting research point for the future research that has emerged from this study is the mixture that poetry festivals are using, both in terms of the guests they are hosting and also the

different art forms they are combining. In this sense, the poetry festivals are breaking boundaries both of the genre and of the geographical coverage. Since, on one hand, poetry festivals refer to themselves as international because of their program and its guests, they are still in the end very much local in the audience and community events. In that sense it would be interesting to investigate how to balance the local and global aspect of the poetry festivals. It would be also interesting to research this cross-over of different art forms, connected together in the form of a festival.

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Appendix A: Interview guides

GUIDE FOR THE PROGRAM-ORIENTED INTERVIEWS

Introduction

- Introduction of the researcher and the research
- Confidentiality reaffirmation / consent form
- Permission to record
- Opening questions:
 - How would you describe the festival? What are the features of the festival?
 - What is your role / current position within the festival?
 - How long have you been working for this festival?
- Contextual background information:
 - What is your field of study / education?
 - What are your previous working experiences prior to your present position (duration, position and tasks)?

Part I: Festival's program

1. What are the main objectives and goals of your festival's program?
2. Could you please mention three features that make your program special/relevant to achieve your goals?
3. How do you differ from other literary festivals held in your country in terms of programming?
4. How many festival's guests do you expect to have in this year's festival?
5. Which criteria do you use when selecting the festival's guests?
6. Has the program changed during the last five years? If yes, how has it changed?
7. Why do you consider your festival as international?

Part II: Preparing and implementing the program

8. Who is involved in designing the festival's program?

9. Could you please describe the programming process? (How it is developed, in which period, what are your targets when developing the program?)
10. How do experiences from previous years influencing the development of program?
11. To whom is the program dedicated? How this target influences the design of the program?
12. How do you collaborate within your organization while preparing the festival's program?
13. Do you design the program internally or are there external stakeholders that are helping you in the process of programming?
14. How is the side-program designed (additional activities to the main program)?
15. Do you include any other art forms in the program, as a complement to poetry? Which ones? How do you include them (in terms of duration, in the program)?
 - If yes: Why do you include them?
16. How do you balance the relationship between local and foreign part of the program?

Features of experience economy

17. Are you developing a theme ad hoc for the festival?
 - If yes, How do you choose a specific theme? Is it changing every year? Why do you change it? How does it changing?
18. How important is the space in setting the festival's program? How do you choose locations, spaces for the festivals? Are there any special spaces that you use?
19. How do you decorate the venue?
20. How can participants take an active part in the festival? How do you engage your visitors?
21. How do you make your festival unique and memorable?
22. What are you doing to make the festival's atmosphere more comfortable and inviting?
23. What do you want the audience to learn from your festival? (Are there any learning opportunities at your festival)?
24. How are you making the festival more fun and enjoyable?

External collaborations

25. With which local, national and international organizations are you collaborating in preparing and implementing the program?
26. What have you learned from the local organizations? Which lesson learnt from them is the most relevant in improving the festival?
27. How do you include the host city in the program?

Part III: Role of the programming in marketing

28. What is the role of marketing in the design of the program?
29. Is there a joint strategy for marketing and programming?
30. How do you make the program more marketable, more customer-oriented?

Part IV: Festival's audience

31. How do you determine who is your audience?
32. Are there distinctions in the program for different segments targeted by your organization (for example children, students, seniors)?

Program for the local audience

33. How are you involving the local community in your festival?
34. How are you reaching new audience in the festival's host city, in the province, region (media, program, contents)?
35. What problems are you facing when trying to find new audience in the local community?

Program for international audience

36. What is the percentage of national and international audience?
37. How do you involve international audience in your program? How do you reach them? Which communication channels do you use?

38. Could you please provide 3 distinctive features that make your festival attractive for international visitors?

39. What challenges are you facing when you are creating a program both for local and for international audiences?

Conclusion

- Future of the festival
 - How do you imagine the evolution of the festival in next 3 years?
 - What are the future challenges concerning the festival's program?

GUIDE FOR THE PROMOTION-ORIENTED INTERVIEWS

Introduction

- Introduction of the researcher and the research
- Confidentiality reaffirmation / consent form
- Permission to record
- Opening questions:
 - How would you describe the festival? What are the five main features of the festival?
 - What is your role / current position within the festival?
 - How long have you been working for this festival?
- Contextual background information:
 - What is your field of study / education?
 - What are your previous working experiences prior to your present position (duration, position and tasks)?

Part I: Role of promotion in marketing

1. What is the festival's message(s) that you want to share?
2. Why should people come to your festival?

3. Do you have a marketing plan? Do you prepare a new marketing plan each year or are you updating the one of the previous year(s)?
4. What percentage of the total budget is spent on marketing?
5. What are the objectives of your marketing strategy?
6. Promotion is one variable that determines the marketing strategy. How important is the promotion within your marketing strategy?
7. What percentage of your marketing budget is spent on promotion?
8. How do you collaborate within your organization when designing a promotional strategy?

Part II: Promotional strategies

9. How and when is the promotional strategy developed for the present festival?
10. Timeline of the promotion: when do you start with the promotion for local and when for international audience?
11. What are the strengths and weaknesses of your promotional strategy?
12. Could you describe your most unique promotional campaign in the last 5 years?
13. How do other literary festivals in your region do their promotion?
14. How do you disseminate information about the festival? Which promotional tools and channels do you use?
15. How do you provide information about festivals directly to the audience?
16. Do you sell promotional material at your festival, such as souvenirs, T-shirts?
17. What is your relationship with the media and journalists? Do you have any media partnerships?
18. Do you promote your festival in local, national and international media?
19. Which media do you use for your advertisement campaign? Do they differ according the geographical outreach?

Promotion for local audience

20. How do you develop existing audience?

21. How are you reaching new segments in the festival's host city? Which communication channels do you use to reach them?

22. What challenges are you facing when trying to reach new audience in the local community?

Promotion for international audience

23. How do you promote your festival to the international visitors?

24. Do you collaborate with tourist organizations while trying to reach international audience? How do you collaborate with them?

25. Could you please compare and contrast the festival promotion strategies you use to address the local and international audience? What are the challenges when you are promoting the festival both to the local and international audience?

26. Are there any specifics in promoting poetry and literature compared to other types of festivals?

New trends in promotion

27. What is the relation between online and offline promotion?? How do you combine them? How much do you use each of them?

28. How do you use online tools to promote your festival? (And which online tools do you use?)

29. What is the role of the Web 2.0 platforms (such as social media platforms) in disseminating information regarding your festival?

30. Do you use social media before, during and after the festival? Which ones?

31. How do you stimulate interactivity between social media users and you?

32. How has your participation on the online platforms, such as Versopolis, supported the international promotion of the festival?

Part III: Festival's audience

33. How do you determine who is your audience?

34. Are there any specific target groups that you intend to attract to the festival?

35. Have there been any changes in audience over last 5 years? Is the audience changing? Would you like it to change?

36. Do you collect contact information on your audience?

37. Do you use any audience monitor system/survey? If yes, when did you start to implement it? Why?

Part IV: Assessment of the success

38. How do you measure the success of your promotional strategy?

39. Do you have any internal criteria for the performance evaluation (beside the festival's visitor numbers)?

Conclusion

- Future of the festival
 - Which elements of your promotional strategy could be further developed and why?

Appendix B: Overview of the interviews

Festival	Participant	Role of the participant	Date of the interview	Language of the interview	Length of the interview (in minutes)
Days of Poetry and Wine (Slovenia)	Anja Kovač	Producer of the festival	24 th March 2016	Slovene	75
Days of Poetry and Wine (Slovenia)	Tina Deu	Head of PR, promotion and marketing	24 th March 2016	Slovene	46
Struga Poetry Evenings (Macedonia)	Mite Stefoski	Managing director, responsible for programming and international cooperation	4 th April 2016	English	178
Genoa International Poetry Festival (Italy)	Claudio Pozzani	Artistic director and founder of the festival, responsible for program and promotion	11 th April 2016	English	83
Genoa International Poetry Festival (Italy)	Claudio Pozzani	Artistic director and founder of the festival, responsible for program and promotion	19 th April 2016	English	55
Felix Poetry Festival (Belgium)	Sieglinde Vanhaezebrouck	Project manager of the international part of the festival	15 th April 2016	English	51
Felix Poetry Festival (Belgium)	Lot De Smet	Communication officer of the international part of the festival	15 th April 2016	English	37
Ledbury Poetry Festival (United Kingdom)	Chloe Garner	Artistic Director of the festival	21 st April 2016	English	64
Ledbury Poetry Festival (United Kingdom)	Philippa Slinger	Festival manager	5 th May 2016	English	35
Total					624

Appendix C: Code list

1. Macro category: Festival program

Sub-categories:

1.1 Preparation and design of the program

Code	Description
Selection of the guests	How the guests are selected, which criteria is used in the selection
Collaborations	Internal and external, meaning collaboration inside the organization (between different departments) and collaboration with other organizations in process of programming
Complementary activities to the traditional program of poetry readings	Ancillary events and activities that support the main program of poetry readings, such as concerts, exhibitions, film projections, etc.
Differentiation from other festivals	Uniqueness of the festival, specialties
Technical aspects	Timing of the festival, facilities and spaces used for the festival and technical design
<i>Off-festival period</i>	Program during the year, in the time outside the festival
<i>Integration in the local environment</i>	Connecting with the local environment, being part of it, involving local artistic environment in the program

1.2 Implementation of features of experience economy

Code	Description
Total experience	The importance of the total experience, emotions and memorability
Entertainment realm	Provides the audience with the opportunity to passively enjoy and absorb the happenings (poetry readings)

Education realm	Provides the audience with the opportunity to gain additional knowledge and/or skills
Escapism realm	Provides the audience with the opportunity to escape from their everyday routine, to become engaged in what is happening and actively participate
“Esthetic” realm	Provides the audience with the esthetic environment and overall atmosphere

1.3 Awareness of the festival’s audience

Code	Description
Active participation	Audience can take an active part in discussions, readings, activities
Social dimension of the festival	Social interaction, sharing the knowledge, building a network
Cultural dimension of the festival	Being part of the writing process, co-creation of cultural works
Different audience segments	Program that is appropriate, attractive for different audience segments
<i>Involvement of local people</i>	Involving the audience in the program
<i>Networking opportunities</i>	For professionals, interest groups

1.4 Characteristics of the festival’s program

Code	Description
Program diversity	Diverse program in terms of guests (coming from different countries, presenting different poetry types) and also in terms of events / activities (different types of events / activities)
<i>Importance of the new</i>	Up to date festival program, including new trends, new artists

<i>Quality of the program</i>	Providing high-quality poetry, qualified, renowned poets
<i>Superstar effect</i>	Including well-known celebrities in the program
Internationalization	Making the program international, by involving international guests, follow the international trends
<i>World poetry to local audience</i>	Bringing world poets to local audience, present them the world poetry, what is going on outside the local and national borders

2. Macro category: Festival's promotion

Sub-categories:

2.1 Marketing objectives

Code	Description
Audience development	The way of turning non-attending publics into audiences
Diversification of the audience	Attracting wider audience, different audience segments
Promotion of poetry	Promoting poetry and breaking a stereotype about poetry
<i>Content marketing</i>	Content-oriented marketing
<i>Dominance of program</i>	Program is the priority, promotion not that important as the program
<i>Importance of non-commercial aspect</i>	Non-commercial festival, follow the artistic mission rather than commercial demand

2.2 Functions of promotion

Code	Description
Promotion as informing	Informing about the existence of the festival, the program, time

Promotion as persuading	Change the opinion about poetry
Promotion as educating	Education about poetry, breaking the stereotype
Festival's reputation	Brand image of the festival

2.3 Promotional tools

Advertising	Paid non-personal instrument that communicates the organization's message to its target market
Direct promotion	Promotion from one person to another, directly addressed
Public relations and publicity	Variety of organizational's publics, such as employees, board members, volunteers, audience members, the media, governments, sponsors, donors. Publicity is an unpaid promotion of the product or the organization in media, such as media reports from conferences, speeches, presentations, free air time on radio or TV and publishing press releases
Collaborations	Internal and external, meaning collaboration inside the organization (between different departments) and collaboration with other organizations in process of promotion
Promotional materials	Different promotional materials, such as brochures, posters, souvenirs, etc.

2.4 Trends in promotion poetry festivals

Code	Description
Co-creative aspect	Audience is part of the creation process of the festival

Experience-oriented marketing	<ul style="list-style-type: none"> - developing a theme - forming expressions - eliminating distractions - providing memorabilia - ensuring that all the senses are engaged - soliciting feedback for continuous improvement
Promotional campaigns	Unique promotional campaigns that festival used to attract the attention of the audience
Role of Web 2.0 platforms	Use of social media
<i>Word of mouth</i>	When festival attendees are promoting the festival through their personal stories, by sharing their experiences with others, telling their stories, their memories
<i>Involvement of local community</i>	Including the local community in the promotion
<i>Targeted promotion</i>	Specific promotional strategy towards specific target groups
Promotion in off-festival period	How the promotion is done during the year, outside the festival period
<i>Festival tours</i>	Festival is presented in other cities, towns, hosts some of the events in other cities and towns

2.5 Promotion according to different geographical reach

Code	Description
Local and national promotion	Promotion on the local and national level
International promotion	Promotion outside the country borders, on international level
Promotion in tourism	Promoting the festival with the help of tourist organizations

2.6 Performance evaluation of marketing strategy

Code	Description
Weaknesses of the strategy	Negative aspects of promotional strategy that need to improved
Performance evaluation: quantitative indicators	Visitor numbers, number of publications in media
Performance evaluation: qualitative indicators	The indicators of success that cannot be expressed through numbers

Appendix D: Co-occurrence table

Program / promotion	1.1 Prg: collaboration	1.1 Prg: complementary activities to the traditional program of poetry readings	1.1 Prg: differentiation from other festivals	1.1 Prg: Integration in the local environment	1.2 Prg: exp: educational realm	1.2 Prg: exp: entertainment realm	1.2 Prg: exp: esthetic realm	1.2 Prg: exp: total experience	1.3 Prg: active participation	1.3 Prg: different audience segments	1.3 Prg: social dimension	1.3 Prg: cultural dimension	1.4 Prg: diversity	1.4 Prg: importance of the new	1.4 Prg: internationalization	1.4 Prg: quality of the program	1.4 Prg: superstar effect	1.4 Prg: world poetry to local audience	TOTALS :
2.1 Prg: Mkg: audience development	0	0	0	0	0	0	0	1	0	2	0	0	0	1	0	0	0	0	4
2.1 Prg: Mkg: content marketing	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
2.1 Prg: Mkg: diversification of audience	0	3	0	0	0	0	0	1	0	3	1	1	3	1	1	0	0	0	14
2.1 Prg: Mkg: dominance of program	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	2
2.1 Prg: Mkg: objective: promotion of poetry	0	0	0	0	0	2	0	0	0	0	0	0	0	1	5	0	0	1	9
2.2 Prg: as educating	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	1	0	0	2
2.2 Prg: reputation	1	1	1	0	0	0	1	0	0	0	1	0	0	0	0	0	1	0	6
2.3 Prg: collaboration	2	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	4
2.3 Prg: PR: publicity	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	3
2.3 Prg: tools	0	0	0	0	0	1	0	0	1	0	0	0	0	0	1	0	0	0	3
2.4 Prg: campaigns	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1
2.4 Prg: experience-oriented marketing	1	2	0	0	0	2	2	1	0	0	1	0	0	2	0	0	0	0	11
2.4 Prg: festival tours	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1
2.4 Prg: involvement of local community	0	0	0	2	0	0	0	0	0	1	0	0	0	0	0	0	0	0	3
2.4 Prg: targeted promotion	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
2.5 Prg: in tourism	0	1	0	0	0	0	0	1	0	0	0	0	1	0	0	0	0	0	3
2.5 Prg: international	1	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	0	0	3
2.6 Prg: Performance evaluation: qualitative indicators	0	0	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	2

Appendix E: Contingency table of frequency of codes that occurred in various interviews

	Producer DPW	PR manager DPW	Managing director SPE	Artistic director GIPF	Project manager FPF	Communication officer FPF	Artistic director GIPF	Artistic director LPF	Manager LPF	TOTALS:
1.1 Prg: collaboration	7	0	10	4	3	1	0	5	0	30
1.1 Prg: complementary activities to the traditional program of poetry readings	4	1	3	7	1	0	0	4	1	21
1.1 Prg: differentiation from other festivals	0	0	0	3	2	1	1	0	2	9
1.1 Prg: Integration in the local environment	7	0	0	2	0	0	0	4	0	13
1.1 Prg: off-festival time	1	0	3	1	0	0	0	0	2	7
1.1 Prg: selection of the guests	1	0	4	1	1	0	0	1	0	8
1.1 Prg: technical aspect	0	0	3	0	1	0	0	1	0	5
1.2 Prg: exp: educational realm	1	0	3	0	1	0	0	1	0	6
1.2 Prg: exp: entertainment realm	0	0	6	0	2	1	0	3	1	13
1.2 prg: exp: escapism realm	1	0	2	1	0	0	0	2	0	6
1.2 Prg: exp: esthetic realm	4	3	9	4	6	0	1	5	1	33
1.2 Prg: exp: total experience	5	1	2	4	3	0	0	2	1	18
1.3 Prg: active participation	1	0	1	1	0	0	1	2	0	6
1.3 Prg: different audience segments	1	0	3	1	1	0	0	1	1	8
1.3 Prg: involvement of local people	2	0	0	1	0	0	0	3	1	7
1.3 Prg: networking opportunities	1	1	2	0	1	1	0	0	0	6
1.3 Prg: social dimension	1	0	2	3	5	0	0	3	0	14
1.3 Prog: cultural dimension	0	0	1	1	0	0	0	1	0	3
1.4 Prg: diversity	3	0	6	4	7	1	1	4	1	27
1.4 Prg: importance of the new	3	1	2	3	0	0	0	3	3	15
1.4 Prg: internationalization	3	1	6	3	2	2	0	1	0	18
1.4 Prg: quality of the program	4	1	4	0	1	0	0	0	0	10
1.4 Prg: superstar effect	0	0	2	3	1	0	0	3	0	9
1.4 Prg: world poetry to local audience	1	0	2	0	2	1	0	1	0	7

2.1 Prm: importance of non-commercial aspect	0	1	1	0	0	1	1	0	0	4
2.1 Prm: Mkg: audience development	3	0	2	0	0	0	1	0	2	8
2.1 Prm: Mkg: content marketing	0	2	0	0	0	2	2	0	0	6
2.1 Prm: Mkg: diversification of audience	8	4	3	3	5	1	1	3	3	31
2.1 Prm: Mkg: dominance of program	2	1	0	0	1	1	0	0	0	5
2.1 Prm: Mkg: objective: promotion of poetry	1	1	7	2	0	2	1	2	2	18
2.2 Prm: as educating	0	1	4	0	1	0	0	0	0	6
2.2 Prm: as informing	0	2	3	0	0	1	2	0	1	9
2.2 Prm: as persuading	0	2	0	1	0	0	0	0	0	3
2.2 Prm: reputation	2	1	6	3	0	0	0	2	2	16
2.3 Prm: advertising	0	3	2	0	0	0	1	0	0	6
2.3 Prm: collaboration	0	1	3	0	0	2	1	1	2	10
2.3 Prm: direct promotion	0	2	0	1	0	2	1	0	0	6
2.3 Prm: PR: publicity	0	3	6	2	1	2	3	1	0	18
2.3 Prm: promotional materials	0	4	4	0	0	3	0	0	1	12
2.4 Prm: campaigns	0	2	4	0	0	0	1	0	1	8
2.4 Prm: co-creative aspect	0	0	1	0	0	0	1	0	1	3
2.4 Prm: experience-oriented marketing	3	0	2	4	0	2	3	2	2	18
2.4 Prm: festival tours	1	0	2	2	0	0	0	0	0	5
2.4 Prm: involvement of local community	0	5	1	0	0	0	0	4	2	12
2.4 Prm: off-festival period	0	1	1	0	0	1	3	0	0	6
2.4 Prm: role of web 2.0 platforms	2	4	4	0	0	4	3	1	3	21
2.4 Prm: targeted promotion	2	0	0	1	0	1	2	0	1	7
2.4 Prm: word of mouth	2	2	0	0	0	0	1	0	1	6
2.5 Prm: in tourism	0	1	1	2	0	0	1	0	1	6
2.5 Prm: international	2	2	1	1	1	0	4	1	2	14

2.5 Prm: local and national	0	1	0	0	0	1	1	0	0	3
2.6 Prm: Performance evaluation: qualitative indicators	0	2	2	0	0	0	0	0	1	5
2.6 Prm: Performance evaluation: quantitative indicators	0	1	2	0	0	1	1	0	1	6
2.6 Prm: weaknesses	0	1	0	0	0	0	2	0	4	7
TOTALS:	79	59	138	69	49	35	41	67	47	584