Promotion of Art Events and How to Communicate Their Emotions

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Téma práce: **Propagace uměleckých eventů a komunikace emocí
                     s nimi spojených**

Zásady pro vypracování:

1. Zpracujte rešerši literatury pojednávající o marketingu umění, event marketingu, emocích spojených s propagací, prováděném výzkumu a specifikujte rozdíl mezi vysokou a populární kulturou. Na základě teoretického vymezení studovaného problému formulujte pracovní hypotézy a cíle práce.
2. Proveďte průzkum za účelem zjištění rozdílů v komunikaci mezi kampaní eventu vysoké kultury a eventové kampani nacházející se v populární kultuře. Pomocí výzkumu zjistěte, zdali evokují ty správné emoce ke skupinám, na které jsou cíleny.
3. Na základě průzkumu zpracujte návrh optimální strategie pro zkoumanou oblast. Naznačte možnosti implementace v praxi, případně vymezte možné budoucí pokračování práce na tomto tématu.

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Agres, S., J., Edell, J., A., and Dubitsky, M., D., 1990. Emotion in Advertising. London: Greenwood Publishing Group.

Brottman, M., 2005. High Theory/Low Culture. London: Palgrave Macmillan.

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Hill, E., O, Sullivan C., and O?Sullivan T., 1960. Creative Arts Marketing. 2nd ed. Boston: Butterworth-Heinemann.

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Abstract

The aim of this study is to explore differences in promotion of high culture events in contrast to the ones that lie only in the popular sector and on the grounds of these findings to point out what elements they can adopt from each other to increase their effectiveness. The topic has also been chosen on the grounds of the gaps in the literature. First of all, there is no literature referring to the differences in promotion between events from different sectors. Secondly, there is no research focused on proving or disproving the theory on the emotional communication. In order to effectively conduct and the defined aim this study uses a real example of two events. The high culture events is a play by the National Theatre in London called Greenland while the popular culture event is Raindance Film Festival also situated in London.

The study conducts two researches of qualitative nature. The first research, semi structured interviews, serves as the way to get rich details about the chosen campaigns while the second research, a focus group, focuses on the emotional side of this work. Some of the main findings of the research are:

- There are several promotional strategies that events from both sectors can adopt from each other.
- The focus group has revealed that a slogan plays an important role in emotional communication.
- According to the conducted focus group some theory of emotional communication does not match with the genuine emotions that are produced by the examined campaigns.

The research fulfils the defined aim and objectives, however, it is not possible to generalise the findings because of the small size of the used sample.

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I declare that this thesis on 'Promotion of Art Events and How to Communicate Their Emotions' is fully inscribed by myself. The applied literature is properly quoted and all sources are stated in the reference list.
I declare that the printed version of the study is identical with the one uploaded to IS/STAG.
In Zlín, 20th April 2011

Content

INTRODUCTION

The world of planned events is very various with almost unlimited scope for diversity in function, form and event experience. The meanings people attach to them, and the importance that is held in their collective and personal lives, makes events basic components of culture, business and lifestyle (Getz 2007). In addition, since art has become an element influencing every human being, its transformation into events creates a powerful worldwide market (Getz 2007; Diggle 1994). However, Hill et al. (2003) point out that art events often underestimate the importance of an effective promotion which sometimes leads to a poor turnout.

Although there are many known ways of promoting tangible products, services or brands, promoting through emotions has become very popular and effective even despite the fact that emotions are not often related to the promoted products at all. But if we look at the event industry we can see some differences between a usual product and an event or, eventually, an art event. One of them is that emotions are an inseparable part of any event because they are the basis for producing the event experience (Close et al. 2009; Getz 2007).

Since the literature distinguishes between high-culture and popular-culture art events the project's aim is designed to explore differences in promotion of high-culture events in contrast to the ones that lie in the popular sector. On the grounds of these findings the study will point out what promotional elements they can adopt from each other to increase their effectiveness. In addition, this work tries to find out whether the theory on emotional communication matches with the genuine emotions that are produced by the examined campaigns. Furthermore, it attempts to discover if the chosen events really communicate the same emotions they offer.

In order to fulfil the aim, this work uses the campaigns done by two prestigious art events based in London as an example. The first one is Greenland which is a play lying in the high-culture sector organised by the National Theatre in London. The second event, Raindance Film Festival, is European's leading independent film festival and represents the popular-culture segment. After the literature review on art marketing and the examination of existing work on people's emotional perception of advertising, these chosen campaigns will be analysed on the grounds of an interview with people who are in charge of the marketing issues. Furthermore, with the aim of finding out how to effectively communicate emotions, a focus group will be conducted.

CHAPTER 1

Theoretical Part

1. 1   Introduction

This extensive chapter will, first of all, briefly define events, art and the difference between the popular and high culture. Then, the author will focus on the marketing side of this study including two elements of the marketing mix for art organisations, segmentation and target marketing. The next part will be devoted to emotions and their effective communication while the last pages are aimed at research's methodology.

1. 2   Events & Art

At the beginning, this study will try to show the direct connection between events and art which is closely linked with the aim and main objectives. But in order to show the mentioned connection, it is important to make clear what exactly defines these two terms.

Events

Speaking about events, Getz (2007) describes them as temporal phenomena that are planned in detail, publicized in advance, linked to particular places and they all have a beginning and an end. Kemp also (2008) highlights that events can be connected to any form of people's interest. In addition, one of events' features is that they are always experientially or tangibly different and therefore the consumers' attitudes, moods or experiences are new for any given performance. However, because emotions produced by events are a basis for creating costumers' experience (Close et al. 2009; Getz 2007) it is important to present O'Sullivan's and Spangler's theory (1998) that shows elements involved in the customer's event experience:

- Involvement and participation.
- The state of being emotionally, physically, socially or mentally engaged.
- A mental turn in emotion, memory, skill or knowledge.
- The conscious perception of an event.
- An effort directed at selecting an internal or psychological need.

Art

"... all kinds of problems are waiting to be solved by magical touch of art" (Rosenberg 1983, p11). No matter if Rosenberg's statement is right, the modern definition presents art

as a process when symbolic elements are consciously arranged in a way that affects and influences emotions, intellect and senses. It involves various kinds of men's creations, activities or expressions including literature, paintings, music, film, photography and many others (Currie 2010).

Art holds two main functions: non-motivated and motivated. The non-motivated ones can be described as functions that fulfil no external purpose and are integral to being a human (basic instinct for rhythm, balance, harmony or experience of the mysterious). On the other hand, motivated functions stand for creators' (eventually artists') conscious actions with the aim of commenting a society aspect, evoking specific emotions or moods etc. (Rosenberg 1983). The simplest example of art with motivated functions is art as a sort of entertainment which is one of several zeitgeists of the twenty-first century.

1. 3   High vs. Popular Culture Events

As we have already mentioned, this study focuses solely on events situated in the art sector, and moreover, the aim is to explore differences in promotion of high culture events in contrast to popular ones. But what does exactly define these two terms?

Brottman (2005, p12) states that *"the identity of any form of culture as an intellectual discipline has always been dependent for its existence on the Other that occupies the space outside the academic enclosure"*. In other words, popular culture of one decade can easily become high culture of the next one because, as Brottman (2005) points out, high culture is usually defined by high esteem towards some particular pieces of art held by any given culture.

On the other hand, popular culture needs a fixed scale of differentiation in order to exist, since it is often defined in terms what it is not – classical music, poetry and so on. Nevertheless, because of its extensive levels of distribution, popular culture is normally associated with instruments of mass media. It also usually has a commercial basis and is produced as a commodity for the money making purposes. But, of course, even high cultural forms can be widely promoted as well as attract mass audience.

According to Getz (2007), performing art involves a broad-spectrum of elements. However, high culture events are represented by symphony, ballet, opera and theatre while events in the popular sector are every form of musical concert (from jazz, rock to hip-hop), dance, films and alternative performances such as busking or illusion.

Recently, there has been a gap between these two culture areas in terms of the target audience. While popularity of events situated in popular culture is increasing, high culture events are becoming a way of entertainment more likely older audience. Johnson (in Brown 2008), the London mayor, complains that chiefs of high culture institutions should stop patronising young people by targeting them with films and hip-hop music and rather offer them access to high culture. As one of the possible way Johnsons stress the importance of young people learning musical instruments. However, the Johnson's report focused on getting London's high culture amongst younger audience also aims new promotional ways of high culture institutions or free events in the centre of London, for instance in Trafalgar Square (Brown 2008).

1. 4   Marketing of Art Events

When we look at events industry from the marketing point of view there are two main approaches: customer versus product orientation. Getz (2007) highlights the fact that customer oriented events are usually developed by organisations to fill a demand by clearly defined clients or customers. On the other, art events typically fall into the product orientation category because they are presented as a work of art that has value on its own, no matter the current economic demand or support. It is also very common that art event producers sell their products or concepts to public (grant-giving) agencies or corporate sponsors instead of paying customers. Furthermore, such events have also their own type of marketing that is *"an integrated management process which sees mutually satisfying exchange relationships with customers as the route to achieving organizational and artistic objectives"* (Hill et al. 2003, p1).

Hill et al. (2003) add that the integrity is important because it needs to harmonize all the organisation's activities around customers, while management processes have to reflect vision and commitment at the most senior level including constant learning, in order to

make an improvement throughout the scope of an organisation's activities. Creative art marketing also sees the essence of arts experience as an active, participative process. Hill et al. (2003) also emphasize the fact that art marketing focuses on relationships because one of its goals is a growth of both the organisation and customer over a meaningful period of time rather than aiming at isolated transactions. The relationship with customers is very important because their needs basically define the relevance of an organisation's work. In addition, if we integrate a marketing perspective into the artistic planning process it brings the customers into the very beginning stage of the process as well as the final stage of an event or performance.

1. 4. 1   Segmentation and Target Marketing

Diggle (1994) and Getz (2007) state that the first and most important step is to know what kind of audience we want to attract. Some organisations do not have a very specific type of audience, whereas others really wish to get people who are defined by their social and economic class, age, needs or a particular form of art. However, art organisations are not able to attract members of all these groups for the same event and therefore it is necessary to use target marketing by which the specific needs of different groups of the potential audience are matched with the artistic product. This process has two main steps: marketing segmentation and targeting (Hill et al. 2003).

1. 4. 1. 1   Strategies in Market Segmentation

"Managing heterogeneity is the essential basis behind understanding the importance of market segmentation" (Chong 2002, p90). Based on the well known fact that a market segment consists of buyers with similar wants and needs, every art organisation's main aim should be indentifying the most appropriate ways to divide their potential audience up (Hill et al. 2003). In this complex process, two important aspects should be taken into account:

The first aspect is the segment's size. For art organisations is not possible to split up the segment according to customers' exact needs (Hill et al. 2003; Diggle 1994; Getz 1997) and therefore they have to divide up their potential audiences according to the size of

groups they had identified. The next step is quantifying the numbers of people in each group which should lead to cost-effective reaching.

The second aspect is accessibility that shows whether is easy to communicate with the chosen group in order to enable potential audiences to be targeted more appropriately. Synthesising the theory, we might conclude that tight budgets in art events industry is one of the reasons why art organisations should focus on easily accessible segments. The more complicated is to access the segment effectively, the more money it finally costs.

The Basics for Market Segmentation

According to Hill et al. 2003 there are 4 basic criteria for successful segmentation of an art organisation:

Geographic Segmentation

Audiences can be divided by the place of residence. However, art organisations should first identify their customers' geographical catchment area, which normally consists of those living within a certain drive distance from the venue. Of course, this certain drive distance often is different and depends on an artistic value of the performed event.

Demographic Segmentation

This kind of segmentation is very useful because some demographic factors are highly efficient at predicting audience preferences, but it is often an incomplete way of segmenting art audiences. Hill et al. (2003) underline that it can be more effective if demographic criteria is examined alongside with the geographic one.

Psychographic Segmentation

For purposes of art events are the most important psychographic aspects customers' attitudes. The theory by Diggle (1994) says that potential audience can be divided into 4 groups:

1. Attenders – people with very positive attitudes towards arts who visit art events either from time to time or on a regular basis

2. Intenders – people whose attitude towards art is positive and would like to attend some event but they never really realise it

3. The Indifferent – people who have no specific opinion about art and no strong desire to attend some art event

4. The Hostile – people who dislike the idea of art and have no intention of participating

Behavioural Segmentation

The last criterion for successful segmentation divides costumers into groups based on their responses to art products on the grounds of several questions:

When do they attend?

Customers can be divided into groups that prefer to attend matinées in contrast to evening performances, or weekends in contrast to weekdays.

Why do they attend?

Answering this question can be useful for planning programmes or designing promotional activity. People may attend for many reasons such as celebration, socialising, doing business (entertainment for clients), learning etc.

Under what circumstances do they attend?

Some people attend just when they feel bored, others combine a theatre play with a shopping trip or somebody looks up art just on holidays. An associated activity can be effectively used as a basis for the promotional message.

How knowledgeable are they?

Different art events attract people with different levels of expertise. Some events require more knowledge than the others and therefore failing to segment the market in this way can lead disappointed customers and may alienate them from future events.

How often do they attend?

Frequent customers can be identified and approached in different ways from those who attend occasionally. Seasonal ticket, membership discounts and similar activities can be

appropriate for customers who find art as an inseparable part of their lives while promotional campaigns may be used to target irregular audience.

1. 4. 1. 2   Strategies in Market Targeting

Chong (2002) states that market targeting is a crucial instrument for matching art products with its potential audience. This process allows organisations to approach their segments with the appropriate offers, nevertheless, the art industry usually chooses between two ways: concentration or multi-segment targeting strategy (Hill et al. 2003).

Concentration Strategy

This strategy targets products and promotional activities at only one homogenous group and often communicates just a single message towards its target audience. Art organisations that use this strategy usually have a specific mission requiring them to aim at only one specific market segment such as ethnic-minority groups, disabled people, young people etc. This strategy is a good way to develop an excellent understanding of the target audience's needs.

Multi-segment Strategy

Some art events need to attract a diverse audience, which is typically more difficult and it also requires large communication diversity. One of several difficulties of this strategy is finding the right position in the minds of potential audiences because they can become unsure whether the event is designed for them. A wrong positioning strategy may cause that the particular event will be excluded from customers' consideration in the future.

1. 4. 2   Marketing Mix for Art Events

Getz (2007) suggests using of "8-P" approach taken from Morrison (1995) and modified for purposes of events environment. Getz (2007) has grouped them into experiential and facilitating elements. The first "P" is the product, which is in fact the event experience, the most crucial aspect for satisfying the customers. The next elements of events' marketing mix are place (venue, setting), programming (the theme), and people (interactions amongst guests, participants and staff). Facilitating components are promotions (marketing

communication), partnerships (external stakeholder relationships), packaging (communication with customers and selling the product) and price (determination of who can or wants to make the purchase). Getz (2007) also mentions that price can sometimes affect the customers' experience in the sense that perceived value for money has an impact on their overall satisfaction and therefore art organisations should be careful when setting up the price.

However, despite the fact that art marketing mix contains 8 important elements we will closely describe just 2 of them (product and promotion) because they belong amongst the most important ones for the purposes of this study.

1. 4. 2. 1   Art Product

Tajtáková (2006) emphasises the fact that a product is the most important element in marketing mix of any art organisation. Furthermore, an art product represents the key for marketing strategies and its main feature is its uniqueness. In other words, there is no such thing as the same art product, eventually art event.

Bateson and Hoffman (2001) have defined 4 widely recognised characteristics of art products. First of all, it is intangibility that turns art products into experiences which causes many some important differences. The second characteristic is that art events are inseparable of production and consumption which makes them produced and consumed at the same time. Because customers leave the event enriched by a unique experience (but without any physical possession), they need to be addressed as participants rather than passive consumers. Another characteristic is presented by heterogeneity which this study has been already mentioned. Two art events or art objects are never the same. It is the level of the artistic experience uniqueness what makes art product attractive. Lastly, there is perishability which means that art events need an immediate consumption and therefore they usually have to achieve a certain amount of customers in order to generate profit.

Levels of Art Product

Hill et al. (2003) have transported Kotler's and Andreasen's (1996) dimensions of product into the art environment (appendix I):

Core Benefit

The core benefit of any art product is the artistic experience that is sought by customers of art organisations. Hill et al. (2003, p120) point out that *"reflection on how the artistic experience works, and the kinds of needs it satisfies in its customers, can help identify what is unique about the arts marketing process and separate it from the related areas of leisure and hospitality marketing"*. Art events are basically acts of communication between artists and customers and there are many communication theories helping us clarify our understanding of the benefits that art organisations need to promote through different channels.

Central Experience

Apart from the artistic element this level embraces every aspect of its delivery such as ease of access, atmosphere and design of the venue, etc. Also branding is a very important part of this level because it is one of several opportunities to reassure the audience with an aura of quality.

Extended Experience

Activities at this level are connected with other areas of the marketing mix but they are all directly related to the nature of the product itself. Art organisations can use many ways to support this level. Talking about theatre we can mention bars or printed materials such as programmes or catalogues. On the other hand, film festivals can offer CDs containing trailers of films screened at the event. In addition, by enhancing these activities, art organisations can extend their offering to some specific market sectors.

Potential Experience

Because products and services need to change in order to keep pace with developing customers' needs, art organisations should be aimed at their external environment that changes all the time. Hill et al. (2003) highlight that it is crucial to maintain relevant provision to new audiences and to refresh it for already gained customers. Therefore, this product level represents several forms of deep involvement such as membership or affiliation, becoming a volunteer or donor and so on. Diggle (1994) agrees and adds that

art organisations should be able to add value to their offers in order to become successful from the marketing point of view.

1. 4. 2. 2   Promotion

Promotion of art events is the element of the marketing mix that communicates the benefits to the target audience (Hill et al. 2003), and is also used to build and sustain essential stakeholder relationships (Getz 2007). It plays an extremely important role in art marketing especially when the aim is to reach both existing customers and new audiences. Unfortunately, resources in art marketing are usually very slender and that is why they need to be carefully considered (Hill et al. 2003; Diggle 1994). Several authors agree that the most effective promotional tools for art events are advertising, PR, sales promotion, direct marketing and e-marketing (Hill et al. 2003; Getz, 2007; Kerrigan et al. 2004).

Advertising

Diggle (1994) states that the most commonly used tool is product advertising which we can break down into 3 types: TV, press, radio and outside. When advertising is used effectively it has the power to highlight the communicating brand over the alternatives by stressing its advantages but, unfortunately, in many cases, TV advertising is for art organisations totally unusable due to its high costs and wide aiming. The 3 remaining ways of advertising are therefore used much more often. Hill et al. (2003) also mention that an effective advertising should be simple, relevant to the product and well targeted.

Advertising allows the product to be presented in an interesting form by using all elements that affect consumers' senses (Vysekalová et al. 2007). Hill et al. (2003) affirm and add that simplicity is the key to effectiveness which can also be encouraged by the use of 2 templates in the creation of promotional activity:

AIDA (Attention, Interest, Desire, Action) is a well known acronym that is sometimes criticised for its over-simplicity. Nevertheless, the beauty of this model lies in its usefulness and flexibility because it can serve as a checklist in structuring a message or as a guide to the layout and design of any kind of advertisement. AIDA *"concentrates the*

mind on creating communications which are simple and relevant, and can also help in the evaluation of creative work" (Hill et al. 2003, p197).

USP (Unique Selling Proposition) proposes that the product has to have something unique to offer. This unique feature has to be strong enough to convince customers that this product is better than alternatives. And finally, all promotional activities need to keep this unique proposition in a simple and single-minded way. Hill et al. (2003) strongly suggest that every art organisation should find some USP element defining the unique role for each product in the market place which also means the discovered USP has to be a recognisable feature of the campaign. Hill et al. (2003) present a few possible sources of uniqueness for art events: art form, size, type of audience served, geographical location or physical access.

Press Advertising

Even despite the 18% sales decline of press (mostly newspapers) between 2004 and 2009 caused by the existence of the internet, press advertising is still holding a significant share of advertising expenditures in England (Mintel 2009). It is the *"ability to reach a well-defined target market, with information which can be checked for details of times, dates, prices and telephone numbers that makes it a popular advertising choice with arts organisations"* (Hill et al. 2003, p199). The main criterion to make press advertising effective is to choose the right media focused on the same target group. Although it sounds easy, the UK provides such a large amount of newspapers and magazines that every organisation has to consider its choices very carefully.

Outdoor & Print Advertising

Outdoor advertising is one of the oldest forms of marketing communications (Vysekalová 2007). Art events use outdoor advertising usually in the form of posters. This kind of promotion can dramatise the benefits of the offered experience by reproducing art objects with drama and impact (Hill et al. 2003). Looking at theatres, their promotion is connected with posters historically. So-called "play bills" (appendix II) are ornately produced, extravagantly worded posters from the 18th and 19th centuries that have recently become collectors' items.

Hill et al. (2003) also point out one frequent mistake in heading the poster with the main point. Sometimes, it might be more effective to head the poster with the name of the leading actor, while some other time, the better option is to highlight the name of the play. When any of these steps is chosen, the marketing department has to make sure that all other forms of printed materials will contain the same provision in order to avoid confusion amongst the potential customers.

Brown (2004) argues that although the current computing technology gives us freedom in using variety of typestyles, type sizes or graphic motives, sometimes excessive freedom can cause more loss than profit regarding promotional materials. Following the essential rules of visual design can produce more efficient posters, flyers, brochures, etc. than overdesigned pieces of art because one of their main goals is to be easily readable and understandable. According to the graphic designers' language, there are two important factors in this kind of graphic design. Firstly, it is readability, which means the ease of understanding the message. Secondly, it is legibility, which is the ease by which graphic and text can be deciphered.

Looking at brochures, they belong amongst the most frequently-indicated method of finding out about the offered performances. The ability to address the audience directly shows the importance of this way of promotion. Moreover, in the position of the art industry it is crucial to have some printed materials that communicate the benefits of the future experience. Hill et al. (2003) state that an essential element of creating a brochure is copywriting. Above all, art organisations should keep it simple but it is also important to dramatise the benefits in ideas and words that are relevant to the target audience.

PR

Although advertising media is powerful, it is also relatively expensive and therefore art organisations have traditionally preferred PR as a cheaper alternative. Both advertising and PR are deliberate, planned and sustained, but confusing their roles can lead to false expectations of what they can do (Hill et al. 2003). Diggle (1994) states that PR is a particularly valuable promotional tool for art organisations because it aims to convey to their Attenders and Intenders (see page 15 - Psychographic Segmentation) information about the event that will create an atmosphere, a climate of receptiveness, which is very

supportive for the ongoing advertising campaign. In art industry, PR and advertising should always support each other because only advertising itself can never express the promoted event as effectively as a written and illustrated article by some respected author in well known newspapers. Furthermore, PR is very strong in making art events attractive because it makes customers feel that they must experience it.

PR also recognises word-of-mouth as a kind of interpersonal publicity generating a two-step communication and emphasising the played role by membership in a certain social group. In other words, by conveying the promotional message to opinion leaders, the same message is then passed to the other members with greater effectiveness. According to Hill et al. (2003), word-of-mouth is widely used by art organisations in order to get their message to the audience. However, for reaching a good level of PR, organisations have to manage their relationships with several other 'publics' (appendix III).

Sales Promotion

This kind of promotion comprises short-term stimuli in some certain time period for purpose of a sale raise (Tajtáková 2006). Hill et al. (2003) suggest that sales promotion is particularly strong because it offers "something for nothing" which stimulates a positive attitude amongst consumers towards the organisation. Thanks to its flexibility, it is often used in tandem with advertising in order to increase the impact of the commercial message. Nevertheless, Tajtáková (2006) argues that the effect of sales promotion is usually short-term and customers' interest passes away as soon as the promotional activity is finished. Although sales promotion is not a good tool for building up long-term preferences, it might be very effective for one-off campaigns.

The most common type of sales promotion activity used by art organisations is subscription – a scheme that encourages the purchase of tickets in advance for a series of events rather than just for single occasions. Apart from a number of subscription techniques that are usually highly appreciated for seasonal reasons by art organisations such as theatres or museum, for purposes of one-off campaigns we can also mention offering free gifts or trials. Hill et al. (2003) have found out that offering ancillary products with a direct link to the main experience such as books, CDs or programmes can efficiently

increase sales. By giving potential customers the chance to see or feel a little bit from the overall experience, art organisations can break down the barriers for attending the event.

Direct Marketing

The main advantages of direct marketing as a communication tool ensue from its interactivity, feedback and accurate targeting. Direct marketing is widely used by art organisations because it allows addressing very specific and small market segments for adequate costs (Tajtáková 2006). This promotional way has also gained its popularity in the art sector on the ground of the linkage with databases. The purpose of database marketing is to preserve valuable data (such as customers' names, addresses, tel. numbers etc.), which enables art organisations to target potential audiences more effectively and communicate with their customers as individuals (Hill et al. 2003). Furthermore, Štarchoň and Rees (2006) point out that direct marketing should be also used as a tool that gives organisations a specific access to customers, based on maintaining stable and effective relationships.

Pointing at its drawbacks, direct marketing focuses on already known customers rather than getting new ones and, moreover, when it is badly targeted it might remind junk mails or spam and, therefore, evoke a negative image. Hill et al. (2003, p224) warn that what really makes success in direct marketing *"is not the creative quality of the offer, not yet the quality or value of the good being sold, but the quality of the list itself"*.

"Call for action" is an element that makes direct marketing popular. Diggle (1994) states that majority of direct marketing activities should encourage customers to make some kind of response because, when this invitation is not included in the communication, it automatically loses its advantage.

Direct marketing can have many forms. Amongst the most widespread, we can include direct mails, email marketing and telemarketing (Tap 2008). While telemarketing is not used too often by art organisations, the other two approaches are very popular.

A direct mail, is according to Hill et al. (2003), the most popular approach because it offers customers a good deal of information and explanation as well as it allows art organisations

to target their offers precisely. To make a direct mail effective and customer-attractive, we should always bear in mind 3 aspects. Firstly, going back to AIDA model, envelopes can start selling even before it has been opened, which turns them into effective "attention grabbers". Secondly, the main selling media is the letter and, therefore, the main body has to be designed to keep the reader's interest. And finally, every direct mail should contain a response device in order to fulfil AIDA's "action" element.

On the other hand, emails form cost-effective opportunities amongst an existing audience base, allowing art organisations to send more actual and personalised messages. Moreover, the required two-way communication can be done through email dialogues, feedback forms or bulletin boards (Hill et al. 2003).

E-Marketing

The internet related technologies, including email marketing, offer art organisations a valuable way for implementing a variety of promotional activities. When they are managed properly, they can play an important role in attracting new customers. Chaffey et al. (2008) point out that e-marketing is definitely not a substitute for other promotional activities and it serves more likely as a complement because we need to use other promotional techniques to lead the customers to it.

Hill et al. (2003) consider websites as the most powerful e-marketing tool for art organisations. A website is place where customers buy tickets, promotional products or find out information about events and, therefore, a well-designed, creative, highly-functional and up-to-date website has become a must. On the other hand, Chaffey et al. (2008) warn that websites that are not fully functional may cause disappointments and frustrations amongst customers.

According to Aldridge (2002), there are 3 desirable qualities that any website has to contain. First of all, it needs to attract people, which can be achieved by uploading materials that people want to know about. Nevertheless, art organisations also have to make sure that their websites are easily findable, thus, it is important to feature them through appropriate keywords on search engines. Secondly, when people look at the website, something has to grab their attention in order to keep them interested for long

enough to convey the marketing message. Lastly, as described by Aldridge (2002), the website's content should make people come back.

1. 5   Emotions

Although there are many known ways of promoting tangible products, services or brands, promoting through emotions has become very popular and effective, even despite the fact that emotions are not often related to the promoted products at all. But if we look at the event industry, we can see some differences between a usual product and an event. One of them is that emotions are an inseparable part of any event because they are the basis for producing the event experience (Close et al. 2009). However, it does not mean that they do not have to communicate their emotions. On the contrary, they do (Getz 2007).

Neuroscience has found out that emotions unconsciously influence our choices. This advantage for marketing communications is given by the direct link between thalamus and amygdala that enables brain to act emotionally (Le Doux 2002). Therefore, when emotion and cognition come into a conflict, emotions win. Somebody might say that it is a powerful weapon for marketing communications and that is also the reason why neuroscience has been discussed so much in the world (Penn 2006). But is there really a key to our minds?

1. 5. 1   What Are the Emotions?

The psychological point of view shows emotions as specific internal mental states that are focused primarily on affect. This definition is guided by the facts that emotions are internal rather than external and they are affective states, rather than bodily, cognitive, or behavioural states (Andersen and Guerrero 1998). If there is some particular stimulus like advertising, they occur automatically upon exposure to that (Percy 2003). Nevertheless, the reason why emotions are often connected with marketing communications is that they are crucial for this area because when it comes to decision-making, feeling and emotions always dominate cognition (Millward Brown 2009). Moreover, according to the neuroscience's researches emotions are one of the storages for information about products (Ambler 2008).

1. 5. 2   The Role of Emotions in Communications

Percy (2003) points out the fact that we cannot fully understand the advertising effectiveness without understanding the role of emotions in communication, because they are an important mediator of how information is processed. Basically, the emotional stimuli in advertising should serve as an underlying purchase because the brand attitude's communication effects are mostly affected by this emotional energy. However, a research by Millward Brown (2009) has shown that the emotional advertising has a greater consumer involvement and is more memorable than purely rational one but, on the other hand, the most effective way is a balanced strategy based on both the emotional and rational stimuli. Rossiter and Percy (1997) also say that consumers do not have to "like" all commercials in order to be evaluated as effective ones. Nevertheless, only when dealing with positive motives, it is crucial that consumers "like" the commercials.

Tajtáková (2006) states that there are 3 main models defining the relation of emotions and their effect to human's behaviour:

1. Implicit model – affect emotions by presenting product's features without proving them. This type of promotion attracts attention and make customers feel the emotions showed in the advertising

2. Explicit model – evoke emotions by using certain stimuli in order to make customers to take some certain standpoints. This kind of advertising is based on arguments and emotions have a character of some attitude.

3. Associative model – evoke emotions through stimuli that are connected with the promoted product just partially. The aim is to get customers' attention and connect the product with positive emotions.

1. 5. 3   Emotions and Motivation

In order to know how to communicate emotions effectively, we need to relate them with the consumers' motivation that drives behaviour (Percy 2003). Getz (2007) states that people who are highly involved in some area of their interest have a strong motivation to

attend events where their specific needs can be satisfied. Anyway, a research by Millward Brown (2009) also proves that the more positive emotions are communicated, the more the motivational power is growing up. Rossiter and Percy (1993) link this fact with the Hammond's theory (1970). His theory shows that the antecedents of motivations are reflected in a sense of deprivation and are usually mediated by internal stimulus change. Basically, when we feel a need, something inside us tells us to satisfy the need. Most psychologists see all behaviour as the result of specific motivation and, therefore, advertising containing the right emotional stimuli can be a powerful tool for influencing the consumers (Percy 2003). Unfortunately, human brains are not easily accessible so understanding the motivation requires complicated and indirect research methods (White 2004).

1. 6   Communicating Emotions

1. 6. 1   Principles in Communicating Emotions

According to Masterman and Wood (2004), there are four communication strategies in the event industry: cognitive, affective, conative and brand. But the only strategy focused solely on designing of emotional messages through helping audiences to recall experiences, or by eliciting powerful emotional feelings, is the affective one. The main basis of this strategy is to find an appropriate emotional portrayal of the motivation that is going to drive the audience's behaviour towards attending an event (Percy 2003).

Although this task might look easy, how can we be sure that the emotional portrayal is correct? Or how can we anticipate the emotional effect of our advertisement when people are not conscious of these emotions? The key is in identifying visual images that are associated with an event's main attraction, and which the target audience may transform into personal values such as excitement, accomplishment and happiness (Masterman and Wood 2004). Percy (2003) states that it is important to find the brand's/event's associations at the deepest possible level in memory in order to elicit the most appropriate emotional memories. Basically, the advertising must establish a strong link in the target audience's mind between the event and some unusual experience (Masterman and Wood 2004), show an emotional authenticity, and allow the target to personally identify the event

as shown in the executions (Percy 2003). Moellmann et al. (2009) also add that rather than push the message into the market, it is better to pull it because that entails a more intriguing approach. Placing messages where they will be noticed by the target group allows us to engage the group emotionally to a larger extent.

1. 6. 2 The Cues in the Creative Execution

Moreover, because events are mostly about positive emotions (Getz 2007), associating emotional responses with brand-related ones should result in a positive image as well. For example, upon encountering brand cues at a poster space, the consumer will remember the imagery and the associated emotional experience that was initially portrayed in a specific advertising for the brand. Therefore, emotions evoked by advertising can effectively differentiate a brand/event from the competitors with a strong impact on growing preferences towards us in the consumer's mind (Mizerski and White 1986). But Marciszewka (2005) adds that if we are not promoting one-off event, it is important to include into the communication the customer's past experience as well as the future one. This step could also play an important role in the competitive differentiation.

1. 6. 3 Communication Strategy

Another important aspect of communicating emotions is the strategy. Robinette et al. (2000) have found out that apart from considerations such as targeting the right audience, developing strong creative solution or monitoring cost-effectiveness, we should bear in mind five elements that are especially important to consider when determining an emotion-driven contact strategy. These elements are relevance, timing, sender/recipient relationship, frequency and perceived value. Without a cooperation of all these factors we are not able to take a full advantage of emotional messages connected with an event.

1. 6. 4 How to Find the Emotional Trigger?

A way suggested by Percy (2003) is through psychologist's process called "search for schemata". By using a sample of the target audience, we probe for deeply held images that come to mind when they think about an event's primary attraction. The found schemata

reflect all the key associations with the event's attraction in the target's memory. The next step is done by the brand itself that has to come up with illustrations that reflect the images described by the sample. The last part of this process is testing images in order to see how well they evoke the event's primary attraction.

This process is crucial for finding the images recognised as reflecting the attraction. It is also useful for identifying the brand's unique key visuals that helps us to be distinct from other brands (Percy 2003).

1. 7   Emotional Stimuli

Now we will turn our attention to several emotional stimuli. These stimuli are frequently used in advertising and, according to the literature on emotional communication, they belong amongst the most important ones.

1. 7. 1   Emotions and Colours

Colours are often used in advertising to influence individuals. Especially in the printed kind of advertising, the importance of using colours is relatively high (Lichtlé 2007). As we have already mentioned printed advertising (including leaflets, brochures etc.) is widely used by art organisations. Of course, using colours is important for the internet promotion as well. For all these kinds of advertising the usage of colours is crucial because the right colours can evoke the right emotions (Lichtlé 2007).

A research by Lichtlé (2007) has showed colours used in advertising may effectively affect consumers' emotions. Thanks to this fact, art organisations are encouraged to manipulate colours in order to attract more customers. Unfortunately, the colour used in the advertisement does not affect individuals identically. The individual element is called optimal stimulation level (further on OSL) and different people have different level of OSL. The research has shown that OSL influences colour preference and has an effect on the following emotions: pleasure, arousal and attitude (Nelson et al. 1984). The key in identifying segments with high and low OSL is the link between OSL and demographic

variables. For instance, it has been demonstrated that younger, educated and employed people have usually higher OSL (Lichtlé 2007).

Nevertheless, it is not exactly a colour that has an effect on consumers but the colour's three components: hue or tint, value and saturation or chroma. For example, the more the dominating colour in the advertising is saturated, the greater pleasure is triggered when individuals have strong OSL, but on the other hand, less saturated colours evoke higher arousal in the case of high OSL.

Furthermore, Beasley and Danesi (2002) have found out that some certain colours can communicate variety of emotions. However, in terms of a multicolour print advertising, it is usually the dominating colour that evokes the majority of emotions. Because the study by Beasley and Danesi (2002) is too extensive the following lines will focus on three certain colours that are needed for this work: green, black and blue.

Green usually occurs in the nature and therefore it is well known for its relaxing effect. But at the same time, green can produce cold, distant or impersonal feelings. On one hand, this colour symbolises life, immortality or hope but, on the other hand, it can evoke emotions of anger or illness.

Black is in the European culture perceived as a colour of sorrow, dead or darkness but when this colour shows up in the field of marketing, its meaning usually turns into the opposite. In advertising, black represents a conservative and elegant style. Black colour can also evoke feelings of something valuable and stable.

Blue explicitly symbolises piece, purity or relaxation, but at the other side, it might represents unreachability or sorrow. In the world of advertising, the blue colour is in opposition on the black one and, therefore, they are often combined. In addition, this colour is commonly used to symbolise the male gender.

1. 7. 2   Emotions and Music

"Music is the shorthand of emotion."

Leo Tolstoy

The importance of music in advertising is undeniable. If music is used properly and creatively it can attract the attention of consumers and generate the right emotions. Music also increases memorability, purchase intent and attitudes and preferences for brands (Young 2008). According to Masterman (2005) using of audio-visual advertising allows art organisations to build the atmosphere effectively unlike in press, radio and poster advertising. Although TV advertising can be a beneficial selection because art events can be visually and audibly vibrant, usually only a few of art organisations can afford promote their event on TV. However, the internet advertising gives a great opportunity in the form of viral marketing that has been becoming more popular, attractive and, it is also much more affordable than TV advertising (Moseholm 2008).

Young (2008) states that the fundamental unit of music in advertising is the beat and its tempo because these are the elements producing a high amount of emotions. For instance, music with fast tempi tends to be regarded as happy, whereas slow songs as serious. Or when people tap their feet while listening to some piece of music in advertising their brains are making predictions what will happen next. And that is why advert makers try to set some surprising turns in the music. Surprises caused by some unexpected excitement generate emotions that open up between people's expectations and the actual advertising.

Young (2008) adds that in order to communicate emotions, music in advertising should give the audience what they want, but not in the way that they expect it. Brain researchers have also discovered that people tend to encode messages that carry a lot of emotions. And that is exactly what music and video content do.

Young (2008) also points out to the type of commercials where music is the foreground, while the picture motive is the background. These commercials celebrate a brand or an event by associating emotionally charged imagery. Synthesising this, we might conclude that this strategy is especially useful for art events focused on music. By using appealing

imagery from previous volumes and the right song throughout the video, it can evoke exactly the same emotions that people feel during the event.

1. 7. 3   Other Emotional Stimuli

According to Precourt (2010), another effective way to evoke the wanted emotions is when the ads contain some story. This strategy is often used in TV advertising but not many organisations are confident in using it in print campaigns. Precourt (2010) also states that *"in 15 out of 17 different categories, story-telling was more persuasive, more engaging than a straight product-as-hero commercial"*.

On the other hand, Dalvit and Leighton (2011) show how to evoke emotions through face expressions pictured in the advertising. It is known that smiling faces are amongst the strongest triggers of positive emotion in humans, however, it also means that faces with sad expressions trigger sad emotions as well as angry expressions evoke emotions of anger. In other words, when using people in advertising, we can easily evoke any emotions through their face expressions. Dalvit and Leighton (2011, p6) explain that this is due to emotional

contagion: *"when a person sees somebody else performing an action or expressing an emotion, parts of the brain are active in exactly the same way as when the person is actually performing the action or feeling the emotion. These parts of the brain are commonly called mirror neurons and are thought to be the basis of much social behaviour."*

The next aspect that evokes certain types of emotions is graphic shapes, usually used in print advertising. A couple of researches on the semiotics in advertising, Beasley and Danesi (2002), point out to 5 basic shapes in connection with the emotions they produce:

1. Circle – it evokes perfection, union, but on the other hand, this shape also represents closeness or inaccessibility.
2. Square, rectangle – these shapes reflect borders as well as territory setting but they also communicate feelings of stoutness or intractability.

3. Triangle – produces senses of threat or danger, however, a triangle can represent an element of spirituality too.

4. Ellipse – often symbolises peace, harmony or stability.

5. Unclosed shapes – such shapes evoke feelings of dynamics, continuous movement or flexibility.

1. 8 Closing of the Theoretical Part

The previous pages, in combination with the practical part, are going to serve as the basis for exploring differences in promotion of one high-culture event in contrast to the other one that lies in the popular sector**.** While a majority of the theoretical part is focused on marketing of art events, a short section is devoted to the rules of the emotional communication which will be applied in the following part in order to discover, whether, the theory of emotional communication matches with the genuine emotions that are produced by the examined campaigns. Furthermore, it will attempt to find out if the chosen events really communicated the same emotions they were offering. In order to accomplish the aim, there are 4 following objectives:

1. To review the literature on art marketing (the theoretical part has already fulfilled).
2. To review existing work on people's perception of advertising and what evokes the needed emotions (the theoretical part has already fulfilled).
3. To examine people's perception of different kinds of events' advertising and find out whether they evoke the right emotions.
4. To explore whether large events try to communicate emotions they offer.

This study uses 2 primary researches. In order to find out rich information about the examined campaigns, 2 in-depth interviews will be conducted. Furthermore, the second primary research is going to be a focus group where the researcher tries to discover how to effectively communicate emotions.

CHAPTER 2

Practical Part

2. 1 Introduction

Looking at the theoretical background in the previous section, this part will explore two art event campaigns carried out in London. The first campaign was run by the National Theatre in London (high-culture sector) while the second one belongs to Raindance Film Festival (popular-culture sector) which is European's leading independent film festival. Both campaigns will be described in detail including an analysis of the design of several advertising media to find out whether they evoke the right emotions regarding the theory on communicating emotions. As we already pointed out in the introduction, in order to get accurate details this study has conducted two interviews with persons who were in charge of the marketing issues for each campaign. For the purposes of this chapter it is useful to mention that Matthew Cunningham is responsible for marketing at the National Theatre while Xavier Rashid works at the same position at the Raindance organisation.

The last part of this section will be dedicated to the two focus groups that will try to discover the real emotions evoked by the advertising with the aim of acknowledging or disproving the theory and the art organisations' intention.

2. 2 London's National Theatre

This study is focused on a large and recent campaign for a play called Greenland run by the National Theatre in London and, according to the Getz's (2007) theory, this series of events belong to the high-culture sector. The play discusses the environmental issues (such as climate change) and human's changing relationship with the planet while tries to form a provocative response to the most urgent questions of our time.

2. 2. 1   Segmentation and Target Marketing

The segment was defined by the basic steps in the segmentation process. On the grounds of the geographic segmentation, the main audience was located in London and its suburbs. After that, this large segment was narrowed down by aiming at Attenders and Intenders (see page 15 - Psychographic Segmentation) older than 30 years whose knowledge and interests are related to environmental issues - behavioural segmentation. So even despite implementing several steps for getting the right segment, the target audience was

remaining relatively large. However, Cunningham argued that this performance has the potential to catch interest of a very wide audience and that is why it was particularly difficult to define a really narrow segment.

According to Cunningham, there was only one defined segment and therefore the target marketing strategy was the concentration one, which allowed communicating only one message towards the target audience.

2. 2. 2 The Product

Core Benefit

As Hill et al. state (2003) the core benefit of any art product is the unique experience. In the case of Greenland the event's experience is closely connected to customers' personal opinions and attitudes towards environmental issues which make the final experience different for every attendant.

Central Experience

Since the series of events were held in the National Theatre, the central experience fulfils all aspects described by Hill et al. (2003). The reason is that such a prestigious venue with a long history has enough resources to keep pace with the escalating needs of the customers and, therefore, it is able to maintain the quality of all its features needed for a world-class performance at the highest possible level.

Extended Experience

This product level is closely linked to the promotion of this play but, first of all, it stands for all facilities provided by the theatre such as cafes or bars. Secondly, customers have the opportunity to buy an information brochure, a book containing professional pictures from the performance or several types of posters representing this play.

However, probably the most exciting and unusual part of the extended experience is an after-event called Talkaoke. This small event is held after each performance and gives "*the chance to discuss and debate the complex issues raised in the play by sitting at the*

'Talkaoke' table" (NationalTheare.org.uk, 2011). This idea adds an outstanding element to the overall experience because it is a unique interactive format for debating with other attendants that allows sharing views and engaging with many different perspectives.

In addition, after every Saturday's performance there is a live music event in one of the theatre's bars that also provides an informal, relaxed atmosphere for the further discussion about Greenland.

Lastly, we can mention several lectures on environmental topics held at an associated theatre throughout the whole period when Greenland was taking place in London. However, by reason of the fact that these lectures were aimed at attracting potential customers this aspect falls rather into the promotion techniques by using event marketing activities.

Potential Experience

The examined product (Greenland performance) is lacking the potential experience because this level is maintained by National Theatre itself that tries to offer their customers several forms of deep involvement independently of ongoing campaigns.

2. 2. 3 Promotion

Promotion plays one of the most important parts in the Greenland marketing mix. The National Theatre used all the communication ways that have been described by several authors (Hill et al. 2003; Getz, 2007; Kerrigan et al. 2004) as the most effective ones. In addition, Greenland was successfully promoted via an uncommon communication tool in the art industry – event marketing.

Advertising

As Diggle (2004) has pointed out, art organisations do not usually use TV advertising because their target audience is often too narrow or local and the costs are too high. That also stands for the Greenland's series of events that were advertised only in London and its suburbs and contained just two types of advertising – press and print. However, before we

present them, let us look at a couple of well known acronyms (AIDA and USP) that, according to Hill et al. (2003), should be taken into account in any campaign.

In the case of the examined "high-culture" campaign, both AIDA and USP were implemented successfully. Using the poster (appendix IV) as an example of one of several advertising channels, we can see that the theory meets the practise. The headline grabs the Attention, the customer's Interest is then captivated by the graphic shape, the 'body copy' stimulates the Desire while the name of the venue and its web address converts the Interest and the Desire into the Action.

Turning our attention to the USP, it was already showed in the part describing the extended experience of the product (see page 37 – Extended Experience). It was represented by several side events with an additional value, in terms, of the opportunity to literally get into the topic through numerous lectures and after-events, where attendants could discuss their experience and opinions with other attendants or professional lecturers on environmental issues.

Press Advertising

Cunningham says that *"Londoners love newspapers. It's like an inseparable part of every morning – we* [Londoners] *just can't travel to work without reading them."* Based on this fact, Greenland was being advertised in several newspapers belonging amongst the most popular ones in London. The advertisement was identical to the poster's visual and covering either 1 whole page or just a 1/2 of a page. Although magazines can also effectively promote art events (Hill et al. 2003), this campaign did not use this way because it was mainly focused on London, while majority of magazines are distributed throughout the whole UK.

Outdoor & Print Advertising

As we already mentioned in the theoretical part, outdoor advertising is one the most common promotional ways of art organisations and especially posters have been strongly connected with the promotion of theatres for decades. This strong connection reflects the fact that posters are still an effective way for some particular organisations. This is even affirmed by Cunningham who states that posters and other forms of outdoor advertising are

particularly valuable for the promotion of art events in London. Furthermore, he adds that the National Theatre uses them for every single campaign.

The Greenland campaign was using nearly all methods of outdoor advertising, however, the main focus was on the London Underground. TFL (2011) claims that 3 million people use the Tube every day, which makes advertising in its premises highly effective. The whole underground complex offers 31 thousand poster sites, ads on lifts and escalators or 200 square foot High Definition projections and currently it is becoming the UK's largest single advertising network. For the purposes of the Greenland campaign, the National Theatre rent a huge number of poster sites to ensure that every station is covered. Furthermore, the busiest stations in the Central London were promoting the event on escalator ads. The advertising steps in the underground were considered as a base for the overall Greenland campaign.

As the next method of outdoor advertising the National Theatre used numerous citylights placed all around the city centre. Cunningham points out that *"this outdoor advertising is relatively expensive for organisations such as theatres or museums but on the other hand it is an effective way to cover the centre"*.

Looking at the overall design of the print materials, we may state that they are professionally designed because they fully correspond with the theory by Hill et al. (2003) and Brown (2004). First of all, all print materials contain the same provision and therefore potential customers cannot get confused when exposed to different kinds of visuals. In addition, the two important factors, readability and legibility, are achieved. Speaking about the brochures, it is obvious that the National Theatre has had many years of experiences. A precisely designed brochure usually covers the 3 following months (4 issues per a year). In the case of Greenland, two pages were dedicated to this art event. They simply described the play but also showed the benefits. Moreover, the brochure highlighted the events that were used as a part of the Greenland marketing campaign.

Public Relations
The base for the PR promotion was an active communication with journalists. Before the play was launched, several interviews with the director and the actors had showed up in the

newspapers. The next PR step was inviting numerous journalists for the first performance, which obviously led to a higher publicity caused due to more articles focused solely on the play. Diggle (1994) describes the cooperation with journalists as a common way of art organisations that supplements the advertising message.

Sales Promotion

Although Sales Promotion has just a short-term effect it is a useful method for one-off campaigns (Tajtáková 2006). The Greenland campaign was using it primarily in the form of special after events (see page 37 - Extended Experience) that were advertised through the website, PR articles or brochures. These events were available just for those ones who had bought the performance ticket and, therefore, it was an effective sales promotion strategy. Of course, the National Theatre uses several subscription programmes however it is not directly related to the examined campaign.

Direct Marketing

The DM campaign had two main stages. The first stage was in the form of (e)brochures (see page 40 – Outdoor & Print Advertising) that were sent to (e)mail addresses from the customer's database. The brochures were the only Greenland's DM strategy towards the "ordinary" audience because the theatre does not send materials focused solely on specific performances in order not to turn such steps into junk or spam (e)mails, considering the amount of plays that are held every year. This reason is also supported by Hill et al. (2003). Nevertheless, the theatre maintains its relationship with regular customers through several other ways.

The second DM stage played an important role for the word-of-mouths purposes. One month before the first performance approximately 200 hundred people closely linked with environmental issues (such as the Senior Climate Advisor for Greenpeace) received a printed letter inviting them for the premiere including a meeting with the director at the after event. Cunningham states that this step was done in order to get the awareness about this play amongst the professionals in the environmental field.

E-Marketing

Apart from numerous banners placed on websites related to environmental issues, it was the National Theatre's website that played the most important role in the online campaign. Every poster contained the Greenland's address so customers could look up any information related to the play and its theme. They also had an opportunity to watch a 1 minute long video trailer (appendix V) communicating the main event's message. According to Cunningham, it is the trailer that was supposed be the most powerful tool of e-marketing.

The Greenland online space was informing its visitors about any event that was organised as a part of the marketing campaign, including the details about the speakers or topics. In other words, the website was the main information provider. Furthermore, after the first performance the web started to be fed with newspapers' reviews and videos from the Talkaoke events (see page 37 - Extended Experience) organised after every performance. Thanks to this strategy, the theatre offered the customers an extra experience and encouraged them to visit the theatre's website even after they had already seen the play, which can lead to raising the awareness of different events provided by the National Theatre. The effort that the National Theatre puts on the e-marketing exactly reflects the theory by Hill et al. (2003) who state that the website is the most powerful tool for art organisations. In addition, the suggestions by Chaffey et al. (2008) are successfully followed by the theatre too, because the Greenland's website was clear, fully functional and every promotional aspect was navigating customers to it.

Event Marketing

Even though the main studies concerning marketing of art (Hill et. al. 2003, Diggle 1994, Chaffey et al. 2008, Tajtáková 2006, etc.) do not mention event marketing as an effective marketing tool for art organisations, the National Theatre has proven that such an implementation into the marketing campaign can be useful. Šindler (2003) states that effective event marketing should evoke emotions related to the product or company, which the Greenland campaign managed perfectly.

The event marketing campaign was formed by 3 stages called Pre-show Platforms, Post-show Platforms and Extended Platforms. They were promoted through the brochures and

the website and every stage contained 4 lectures taking place at the associated theatre with experts on the climate and environmental issues. Each event was on a different topic with a different speaker and was closely connected with the Greenland performance which flawlessly copies the theory by Šindler (2003). While the first platform's aim was to arouse visitors' interest and make them come to the Greenland performance the second and third platform served as the extended experience of the overall product. The result of this strategy was that 80% of people who had visited the pre-show events also attended the main performance. According to Šindler (2003) event marketing has a potential to create a competitive advantage and the campaign by the National Theatre is a functional example of how art organisations can implement a new strategy.

2. 2. 4   Communicated Emotions

First of all, it is important to mention that the campaign did not intent to communicate positive emotions but rather the negative ones connected with the current environmental issues as well as with the feelings of arousal that surround this topic (Cunningham). The campaign was using 3 instruments that can effectively communicate emotions: posters, events and a trailer. In order to communicate emotions, the National Theatre applied the explicit model where the feelings of environmental issues were supposed to make customers to take some certain standpoints. In addition, the implemented strategy was the affective one because it allows designing of emotional messages through helping audiences to recall their experiences (Masterman and Wood 2004). Cunningham states that although the theatre's marketing department did not use the process called 'search for schemata' for finding the right emotional trigger, the other elements (relevance, timing, sender/recipient relationship, frequency and perceived value), described by Robinette et al. (2000), were taken into account.

2. 2. 4. 1   Posters

Posters did not play the main role in communicating emotions and therefore they contained only a few stimuli. By showing the website's address and the venue's name they were basically just a way to the main 'emotional communicators': the trailer and events.

Nevertheless, based on the literature, we can find several elements that could effectively affect customers' emotions.

First of all, let us point out to Lichtlé's (2007) findings aimed at the sort of colours that should be used for print advertising. As we mentioned in the theoretical part, the key is an aspect called optimal stimulation level (further on OSL) that influences perceiving of colours. Lichtlé (2007) has found out that people with high OSL who are usually younger, educated and employed react to more saturated colours with pleasure while the less saturated ones are perceived with arousal or tension. On the grounds of the fact that the main poster's motive contained a less saturated shade of green and the event's target group matches with high OSL, we can state that the posters were communicating the right emotions towards their recipients.

Looking at the dominating colour, we can affirm that green was chosen correctly because it is very closely connected with the event's topic and, in addition, this colour also represents hope (Beasley and Danesi 2002) which was one of the main play's messages.

The last element that allows print advertising communicate emotions is the graphic shape situated in the picture. In the case of Greenland, it was an ellipse that produces feelings such as peace, harmony or stability (Beasley and Danesi 2002) which makes a very good combination for the green colour and the overall play's theme.

Based on the theory, the poster was successfully communicating emotions found in the play. A mixture of the used shape, colour, its saturation and the slogan ('What on earth is happening to our planet?') caught the customers' attention and evoked the kind of emotions that people tend to feel about our changing environment.

2. 2. 4. 2   Trailer

In the case of the Greenland campaign, the 50 seconds trailer played an important role in communicating emotions. It was created with the aim of grabbing the attention of potential customers by showing them a little of the play's content. Although it is not a common way

in which art organisations promote themselves according to Precourt (2010), it is very beneficial for purposes of evoking emotions in customers.

First of all, let us turn our attention to the music that was used in the trailer because Masterman (2005) considers it as the most important element in the audio-visual emotional communication. Basically, the fundamental unit of music that produces emotions are the beat and its tempo. Speaking about the Greenland trailer, both the beat and tempo are extremely slow and therefore very serious emotions are produced. Furthermore, throughout the whole audio track there are numerous turns in the music that work as surprises generating emotions that open up between people's expectations and the actual music. In words by Young (2008), the music in the event's trailer gives audiences what they want but not in the way they expect which is essential for evoking the right emotions.

The next important step for the communication of emotions in advertising has been discovered by Dalvit and Leighton (2011). As the theoretical part mentions, when using people in advertising we can easily evoke any emotions through their face expressions. And because the Greenland trailer shows a few actors in different situation it triggers numerous emotions in its audience. The trailer mostly displays expressions such as anxiousness, surprisal or frustration and exactly these feelings are absorbed by the audience while watching it.

Another element that effectively arouses wanted emotions in customers is the fact the trailer contains some kind of story (Precourt 2010). Through several performance sequences, pictures and titles, consumers can get into the storyline and feel little bit of the play itself. That is basically the main objective of any film trailer but, in this case, it is turned into the theatre environment.

Summarising the theory, we can state the trailer was designed well and was able to trigger all the wanted emotions. Every aspect in this 50 seconds film was communicating more or less the same feelings similar to anxiousness so customers could experience a little bit of the event's core benefit.

2. 2. 4. 3   Events Marketing

No matter how other forms of emotional communication are designed or how many stimuli they contain, based on Getz's (2007) and Šindler's (2003) theory, we can suggest that the best way to evoke emotions is through events because their principle aim is to deliver experiences and emotions connected with the product. In the case of the Greenland campaign, there were several lectures with experts on the climate and environmental issues (see page 37 - Extended Experience) as an event marketing strategy. Since it was conducted also as a discussion the audience could get involved which led to an active interaction where the wanted emotions were being produced much easier and in a greater amount than just by, for instance, watching the trailer. Moreover, majority of emotions connected with these events were exactly the emotions that all the other 'emotional communicators' (such as posters or trailer) were trying to evoke, nevertheless, the beneficial element in events marketing is the customers' involvement.

2. 3   Raindance Film Festival

The second campaign that this study examines took place in September 2010 and was conducted by Raindance Film Festival (further on RFF). It is European's leading independent film festival situated in London that aims to nurture, support and promote independent films and filmmakers from the UK and around the world. As described by Getz (2007), film festivals belong amongst popular-culture events and that is one of the reasons why RFF has been chosen for the purposes of this study.

2. 3. 1   Segmentation and Target Marketing

In order to define the main segment the festival followed 3 important criteria described by Hill et al. (2003): geographic, psychographic and behavioural. Rashid states that the main RFF's segment is London based independent film fans who usually tend to be directly involved in films to some extent. He also adds that the second crucial segment is the people from the film industry. These do not necessarily have to be from London because they are aimed internationally. RFF was, thus, concentrating mainly on Attenders (see page 15 – Psychographic Segmentation).

As shown above, there are two main segments for RFF and therefore the chosen strategy for target marketing was the multi-segment one. Although Chong (2002) points out that art organisations might find this strategy complicated it is necessary for RFF to attract people from both segment because their mixture at the festival creates the unique festival experience (Rashid).

2. 3. 2 The Product

Core Benefit

RFF tries to deliver this most important level of any product via providing a unique experience evoked by screening all genres of independent films that are chosen with regard to make the event known for being bold, daring or edgy. Hill et al. (2003) emphasise that the core benefit should satisfy different kinds of needs in customers and that is what RFF endeavours to do.

Central Experience

The festival was held in Apollo Cinema that is situated in the very centre of London and provides the most up to date facilities. The connection of these well known brands (RFF & Apollo Cinema) was communicating a high-quality experience and therefore customers were able to predict some certain level of standard which is fundamental according to Hill et al. (2003).

Extended Experience

Attendants are offered what Rashid, calls the 'festival experience'. They have the opportunity to meet filmmakers, industry professionals and press people from all around the world. At the same time RFF aims to host events such as seminars, talks, master classes and there is also a party every night that is open to all festival pass-holders. The wide variety of additional activities is affirmed by Yeoman et al. (2004) as an essential feature of every festival. Therefore RFF tries to make the extended experience exceptional.

Potential Experience

This level of product experience is represented by several ways of deep involvement described by Hill et al. (2003). First of all, RFF offers a membership that provides many benefits to its buyers. Additionally, it is also possible to become a sponsor, partner or donator which gives many benefits too.

2. 3. 3 Promotion

Although promotion is an inseparable part of any art event, RFF tries to keep the marketing expenses at the lowest possible level. The reason for this is a strategy that bets on word-of-mouth and an original programme content rather than usual promotional ways. Rashid highlights the fact that no budget spent on marketing, no matter how much, can offer the 'kind' of promotion that festivals want, though it may equate to ticket sales. Because such events are about prestige they need to offer something new. Shoard (2010) agrees and adds that the more important events such as film festivals are those that screen debuts and un-represented films. Rashid supports this theory by stating that festivals that do this carefully *"can be less dependent on marketing budgets because films fans, industry and press will want to follow the festival anyway. So festival promotion comes hand in hand with what they have to offer, and if they offer the same as everybody else, then they're unlikely to be noticed beyond their host city or country."*

Advertising

Similarly to the Greenland campaign and the theory by Diggle (1994), also RFF's main advertising strategy was falling into the printed one and, thus, was lacking the TV or radio support. Nevertheless, before this study starts describing the advertising activities of the RFF campaign it is important to mention that all of them were done by an outsourced agency. According to Rashid the reason for this was that the marketing team was too busy by creating and organising the other promotional ways.

First of all, let us examine whether the keys for a successful advertising (AIDA and USP) were applied. Using the poster (appendix VI) as an example, we can see that one feature of the AIDA acronym was forgotten. While the 'Attention' and 'Interest' were successfully grabbed, the element for evoking the right desire was missing because the poster did not

contain any 'body copy'. Moreover, some researchers could point out that because there is no website address or venue's name, there is also no aspect converting the 'Interest' and 'Desire' into the 'Action'. But we might argue that since the main segment is expected to have some knowledge of technology it is able to find the way to get some information about this event easily.

Speaking about USP, RFF successfully fulfilled this preposition of an effective campaign. All the aspect making the event different has this study already mentioned (see page 47 – Extended Experience). Furthermore, Rashid points out that it is not the promotion but the USP elements that create the main marketing power of the festival.

Press Advertising

Although press advertising did not belong amongst the most powerful ways of the festival's promotion it was able to effectively hit the audience. Newspaper advertising was completely skipped over but, on the other hand, the festival was promoted on several specific film publications such as magazines or brochures that reached the exact target audience. The ability to target accurately is the character of this kind of advertising (Hill et al. 2003) and Rashid states that film publications are a very popular tool for such events.

Outdoor & Print Advertising

In the case of print and outdoor advertising RFF campaign was very similar to the Greenland one except two important differences. The first difference was in the quantity of poster and citylight sites that was not reaching a half of the amount used by the National Theatre. The reason for this was that, first of all, RFF did not have as high budget as the theatre and, secondly, outdoor advertising was not supposed be the way to attract most of customers but the way to promote the event to the general public ahead of the festival dates.

However, the second difference was that RFF, as the only event of this kind in the world, was promoting itself in several capital cities (Cannes, Paris, New York, etc.) around the planet which significantly raised its overall reputation. Synthesising this strategy, we might conclude that events that endeavour to be worldwide, prestigious and well known should

implement such a promotional step although researchers such as Hill et al. (2003), Diggle (1994) or Getz (2007) have not mentioned it.

Cinema Advertising

Cinema advertising is another promotional way that is not too common amongst art events but works well for the purposes of RFF and can be targeted very accurately (Rossiter and Percy 1997). Every year RFF shoots a trailer (appendix VII) that promotes the festival all around the world. RFF uses this trailer in many ways and one of them is as an advert in smaller cinemas focused on independent films so it aims one of the main event's segments. In order to communicate its prestigiousness, RFF does not use the trailer only in cinemas in the UK but also in several other major cities in abroad.

PR

Hill et al. (2003) highlight that art events should not be forgetting about word-of-mouth as a part of PR because when it is used correctly, it can have a great effectiveness. As this study has already mentioned RFF puts a lot of effort into the event's reputation and finds it as the most powerful marketing strategy. In other words, the event would be able to keep a high attendance just by maintaining its current quality.

However, it is also important to convey some information about RFF to event's Attenders and Intenders (Diggle 1994) which is done through organising several other events such as the British Independent Film Awards, the Independent Film Trust or some film trainings. According to Rashid all these events complement the festival's marketing activities and keep the RFF' name in the press.

The festival, of course, actively communicates with journalist which is the preposition to a successful PR promotion (Hill et al. 2003). Since RFF is promoted internationally, every year about 300 members of the press get free festival passes, which leads to many PR articles in numerous publications all around the world.

Sales Promotion

RFF's sales promotion strategies are almost identical with the steps done by the National Theatre. By buying a festival ticket customers did not get just 'the film experience' but the

overall 'festival experience' that offered many smaller events focused on various areas connected with the film industry (see page 47 - extended experience). Furthermore, along with every ticket, consumers got a festival T-shirt, which Hill et al. (2003) consider as a way to increase sales thanks to the link between the gift and the main experience.

RFF also provides a few membership programmes that include discounts on events run throughout a year and other Raindance products. Tajtáková (1994) says that such programmes are necessary for any art organisation but since they are not a direct part of the examined campaign this study does not focus on them.

Direct Marketing

Although RFF owns a database of 60.000 contacts, including both ordinary audience and the press, the role of direct marketing is only informative. RFF was using newsletters on a week-to-week basis to inform about news linked with the festival's affairs but because majority of these activities did not contain any "call for action" they also automatically lost the direct marketing advantage (Diggle 1994). Moreover, as Hill et al. (2003) point out, too many direct emails or badly targeted emails might make customers not reading them and thereby evoke a negative image. RFF sends the newsletters on a weekly basis all year round to provide information about other Raindance events, which means that customers in the database receive approximately 55 of them every year.

On the other hand, a direct mail containing all its appropriateness was used for PR purposes of inviting journalist to attend the event. These emails were carefully designed, containing AIDA features, in order to guarantee as high results as possible. However, the reason why RFF put a lot of effort into creating this direct mail was not getting the journalist from the UK but making sure that journalist from abroad will accept the invitation.

E-Marketing

E-marketing was one of the strongest promotional tools in the RFF campaign. Since the RFF's website is the element representing the Raindance organisation all year round it is designed to provide everything that its visitors might possibly need or want and therefore it fully matches with the Aldridge's (2002) desirable qualities that any art event's website

has to contain. The website itself is very well arranged and apart from the festival's info, it contains an online shop with various aspects directly linked with the festival. It also provides some information on other events organised by Raindance. In addition, the website shows the current festival's trailer that is always made with the intention of being punchy and outstanding.

The next strong promotional way is so-called Raindance TV, which is a website providing short films made by young filmmakers, videos from the festival (such as interviews and ceremonies), numerous trailers of independent films and more. Additionally, the website offers a section 'Filmmaker of the months' and, therefore, it is encouraging for young creators to stay active on this website. According to Aldridge (2002) that is a preposition of successful online marketing.

Another online activity during the campaign was viral marketing that has become almost a must for art events focused on younger audience (Bryce 2007). RFF actively operates on Facebook and Twitter which allows addressing people who are interested in the festival without any financial expenses. During the campaign the marketing team was energetically communicating any news towards the audience. Furthermore, almost every kind of promotion was pointing out to the possibility to follow RFF on the mentioned social networks. Bryce (2007) highlights that viral marketing gives a high probability of being spread by the consumers themselves and that is why the RFF's trailer got uploaded on Youtube and its address was sent to social network users.

Lastly, the campaign was using many online banners placed on numerous websites focused on independent films. Although online banners are a common promotional for many events Parkin (2009) argues that thanks to a phenomenon called 'banner blindness' they are slowly losing their effectiveness.

Event Marketing

In this campaign event marketing did not play a direct role in promoting the festival. Throughout a year, there are some independent events (for instance the British Independent Film Awards) organised by Raindance that remind customers the festival's brand but they

do not promote the festival itself and, therefore, we can state that RFF has not implemented event marketing amongst its strategies yet.

2. 3. 4 Communicated Emotions

In terms of the emotional communication, the RFF campaign was very different from the campaign conducted by the National Theatre. Rashid states that after 15 years of its existence the festival's image has been drawn up by leading, but not mainstream, artists like Cam Archer or Dave McKean. This year it was Gee Vaucher who has been given the responsibility for designing all promotional materials and, therefore, the decision how to effectively evoke emotions was up to her.

According to Rashid the role of the main 'emotional communicators' played only two promotional channels: the posters and trailer. The RFF campaign was designed to deliver only positive emotions by using the associative model described by Tajtáková (2006). In other words, the campaign was evoking emotions through stimuli that are connected with the promoted product just partially. Furthermore, RFF was using the affective strategy that is focused on designing emotional messages through eliciting strong emotional feelings (Masterman and Wood 2004). Rashid, as well as Cunningham, admit that the campaign did not use the process called "search for schemata" to find the right emotional triggers but 5 elements for an emotion-driven strategy, described by Robinette et al. (2000), were taken into account.

2. 3. 4. 1 Posters

As we have already mentioned, all printed materials for this campaign were designed by a well known artist with a wide artistic background. However, the lack of some scientific marketing approach while the poster was being designed makes its analysis difficult by reason of absence of the clues that can be found in the marketing theory. Whether the posters were really communicating the wanted emotions will fully discover the focus group that is conducted within the frame of this study. Nevertheless, the following lines look at the posters' design from the theoretical point of view.

Looking at the research by Lichtlé (2007) that concerns colours' characteristics, we may state that the posters were more likely producing emotions of arousal than purely positive feelings. The reason for this is that RFF's target group were people with higher OSL (see page 30 – Emotions and Colours) while the dominating colours in the picture were less saturated. According to Lichtlé' research (2007) this combination usually tends to evoke negative emotions rather than the positive ones.

Speaking about the colours' characteristics, the two colours that were dominating in the posters were black and blue. As the theory by Beasley and Danesi (2002) points out, these two colours are often used together and represent seriousness and conservatism. However, the blue colour in the background evokes a distant feeling and therefore the picture produces an unusual mixture of emotions.

Although the poster does not contain any graphic shape communicating some certain emotions there is another effective aspect that is showed in a research by Dalvit and Leighton (2011). As we have mentioned, face expressions in advertising can trigger any emotions. One of the main motives of the poster is a young woman with an addictive mysterious smile. Based on the theory, we can state that this expression evokes the same sense of mysteriousness in its audience which leads to very unclear feelings again.

Considering all the emotional stimuli found in the poster, it is obvious that this 'emotional communicator' did not trigger purely positive and cheerful emotions. Nevertheless, although the colours and their saturation did not produce positive feelings the poster's strongest stimulus was the smile that successfully generated wanted emotions but, at the same time, it was raising a mixture of unclearness and mysteriousness, which was probably the artist's intention.

2. 3. 4. 2   Trailer

Since the trailer's director was Brian Durnin who has got several prestigious awards in the field of TV commercials on his account, it was a guarantee of a professional result. The RFF's trailer is the winner of the Film of the Festival award which shows that the Raindance organisation put much more effort into making the promotional film than the

National Theatre. In addition, just a few first seconds are enough to make an impression of a high professionalism. The 1.30 minutes long film was catching customers' interest especially by its humour and the fact that it is made exactly for the event's target group via using its film knowledge and experience. According to Marciszewka (2005), linking up the customer's past experience with the trailer was a useful strategy to get them emotionally involved.

But let us have look at trailer in the frame of the theory. Although music belongs amongst the strongest emotional stimuli the trailer more likely contains some certain sounds that are often used in films to induce a specific atmosphere. Tajtáková (2006) highlights that such sounds work on the grounds of conditioning of the human's consciousness and they can efficiently evoke a long spectrum of feelings. In the case of the RFF's trailer, these sounds arouse strong feelings of fear and anxiety but that is exactly what brings a great deal of positive emotions at the end of the film. Although the trailer does hold some music too it is a purely background element that gently underlines the part where positive emotions are generated. However, according to the theory, the beats and its tempo in the trailer's music matches with the combination that successfully evokes positive emotions.

The next aspect communicating emotions in advertising are face expression that we have already mentioned a couple of times. The face expressions in this short film evoke the same strong feelings of fear and anxiety as the used sounds. Although it might look that such a strategy is not suitable for communicating positive emotions, the opposite is true.

The trailer also held another component that effectively stimulates customers. Precourt (2010) says that when some sort of story is included the advertising becomes more persuasive and engaging. Therefore, we can state that the trailer fulfilled Precourt's theory because the story was one of strong aspects of the trailer.

To summarise the trailer's influence towards its audience, we can state that it belongs amongst the flawless pieces of marketing of events. Although only the negative emotions were evoked throughout most of the film, at the end they were replaced by the positive ones and the slogan "everyone's a critic" successfully closes down the main trailer's idea.

Furthermore, the fact that the viewers' past film experience was included, made the trailer very effective, according to the theory.

2. 4 Methodology

2. 4. 1   Research Objectives

The literature review discloses two issues to which not enough or any attention has been paid in the previous researches. Due to this fact, the research objectives are:

1. To explore whether the theory of emotional communication matches with the genuine emotions that are produced by the examined campaigns.

2. To find out whether the events really communicate the exact emotions they offer.

2. 4. 2   Research Approach

The approach used in consideration of settled objectives is of a qualitative nature. Firstly, because no previous research in this specific context has been conducted, this suggests the usage of qualitative research (Daymon and Holloway 2002, Bell 2005, Bryman 2008). Furthermore, the qualitative approach is distinguished by 'an inductive reasoning,' which explains that the ideas of this research emerges from the findings in the literature (Wisker 2001, Daymon and Holloway 2002). Thirdly, this study uses the inductive research approach that is more common in social researches because it allows the "*findings to emerge from the dominant, frequent or significant themes inherent in raw data without the restraints imposed by structured methodologies*" (Thomas 2003, p2). Thomas (2003) also emphasize the fact that the inductive research gives extensive and varied raw data into a brief format and establishes clear links between the research objectives and the summary findings. In addition, a qualitative research should indicate how people respond to some concepts (Gordon 1999), for example to the concept of advertisement, which is related to the essence of research objectives as well.

2. 4. 3   Research Method

The research aims to investigate 'how' people feel about different types of art events advertisements and 'what' they think about them. Barbour and Kitzinger (1999) believe that focus groups are the ideal way of finding out people's opinions, emotions and feelings and how these points of view are constructed and expressed. Henderson (2009) describes a focus group as a method forming by a group of people discussing their perception, beliefs, opinions and attitudes. Marshall and Rossman (2006, p. 114) state that human attitudes and beliefs do not form in a vacuum and therefore they *"need to listen to each other's opinions and understandings to form their own"*. Moreover, Gordon (1999) and Bryman (2004) agree that the technique of focus groups uncovers how each person can experience the same thing differently, so new fruitful thoughts can be explored. Based on these theories, the researcher considers the usage of focus groups as the best way to examine the research questions.

2. 4. 4   Research Sample

The focus group will consist of six participants with mostly high OSL (see page 30 – Emotions and Colours). Referring to Morgan (1997) and Wilson (2003), the dynamics of discussions is better in smaller groups because they demand a greater contribution of each individual. However, Morgan (1997) points out that such a small number of participants can never be representative and generalized. Gordon (1999) proclaims that there is no right or wrong way to compile a group, only that the researcher must understand the nature and limitation of the information contributed by the participants. So a typical solution is to concentrate on those who will provide the most meaningful information (Morgan 1988 cites Axelord 1975). As a sample the research will use a mixture of both genders and different ages in order to a wide variety of views.

2. 4. 5   Draft of Research Procedure

Each focus group procedure will be divided into four main sections where each one should examine the components of the research objectives with the aim to finally provide complete idea. Yet the 3 first sections have two common essential elements:

1. Showing advertising of both examined campaigns
2. Focusing on how people feel, what they think, and what they would like to do when they see particular images.

Section no. 1: The posters of the examined campaigns with hidden events' names

The first part of the focus group procedure will examine what kind of emotions the participants perceive and feel and to what extent they understand various signs, what those signs represent to them, how they feel about them.

Section no. 2: The full posters' message containing all its aspects

The goal is to examine how their feelings, thoughts and behaviour will change compared to the results of section no. 1.

Section no. 3: The trailer

In this part the events' trailers will be shown to the participants. The aim is to find out what kind of emotions they perceive and feel and to what extent they understand various signs, what those signs represent to them, how they feel about them.

Section no. 4: Discussion on an environmental topic

This part will show the participants a lecture on a specific environmental topic while a group discussion will follow afterwards. When the discussion is finished the interviewer will find out what emotions did they feel and to what extent they were emotionally involved. This section tries to simulate the events done by the Greenland campaign with the aim of discovering whether events marketing strategy is the most effective way to communicate emotions.

2. 4. 6   Data Analysing

One of the main hardness with in-depth interviews is that they very quickly generate a huge amount of data because of their form of transcripts (Bryman 2004). In order to make these data useful they need to be analysed and the meaning understood. Basically, the data analysing process allows researchers to develop theories from the collected data (Saunders et al. 2007). Collis and Hussey (2003) affirm that the main challenge is that there is no

clear and accepted way of analysing in the contrast of quantitative analysing. The study by Sandiford and Seymour (2007) presents data analysing as a combination of three elements: data reduction, data display and conclusion drawing.

Considering the study by Saunders et al. (2007), this research is audio-recorded as well as notes are taken to ensure that no data get lost. Also a special attention is paid not only to what participants say but in what way they say it. When the research is finished, everything is reproduced as a written account using the actual words.

The process of analysis involves different stages and theories suggested by many authors. This research uses the approach by Hampton, adopted from the study by Sandiford and Seymour (2007), who breaks down the analytical process into 6 stages:

1. Preparation of data for analysis
2. Familiarisation and discovery
3. Coding and display
4. Ordering and display
5. Developing interpretations and verifications
6. Presentation and writing

Because reducing and coding the gained data without losing its richness is a usual problem of qualitative approaches, this research pays attention to a careful familiarisation and selection of data but, at the same time, it fully rests on the subjective judgment of the research (Sandiford and Seymour 2007).

In the process of coding this research follows the theory by Bryman (2004) that suggests several useful steps. Coding of the research comes immediately when it is finished. This way may sharpen the understanding of the collected data and helps with theoretical sampling. When the interview is coded, the researcher reads through with taking just general and the most important notes but during the second reading, more detailed notes are noticed down. The next step is reviewing the codes in relations to the transcript which uncovers hidden some connections. Then the researcher has to consider more general

theoretical ideas in relation to the codes and data. After all, the last step is to keep coding perspective and not to equate coding with analysis.

2. 5   Research Findings

The following part will present the findings that have been uncovered by the conducted focus group. First of all, we will look at the real feelings that were evoked by examined posters and trailers. The next part is dedicated to the role of events marketing in the emotional communicating while the last part will be comparing both campaigns according to the participants.

The qualitative research approach has proven both in some aspects the theory is right but sometimes is far from the truth. However, let us start with a specific general fact about the emotional communication. The research by Lichtlé (2007) seems to be wrong according to the research sample. In order to prove or disprove this theory, the researcher changed the saturation in both posters so two less and two more saturated samples were shown to the participants with the aim of finding out the turn in communicated emotions. The overall effect was similar to the following answer of a female participant:

> *If you didn't tell me the colours are different I might not even have*
> *recognised it because I've got more or less the same feeling about*
> *both of them. Anyways, the less saturated one looks better.*

Synthesising this finding, we can state that although the Lichtlé's research (2007) might work in some certain situations or with some particular target groups it is not an emotional stimulus that could work in any kind of advertising and therefore its usage should be considered carefully.

2. 5. 1   Greenland's Poster

To start let us point out one finding that is not too much connected with emotions but is important regarding the campaign itself. The focus group was conducted while the Greenland campaign was still on and the research participants were all London residents.

Nevertheless, when the Greenland poster was shown to them, 5 of 6 participants denied that they had ever seen it before although they use the London underground on a regular basis. This means that the outdoor & print campaign was not catchy enough to get stuck in the potential customers' mind.

Now we will turn our attention to the emotional stimuli used in the campaign. At the beginning, the poster without the event's title, slogan or venue was shown to the participants. Speaking about the colour, we can state that the theory by Beasley and Danesi (2002) matches with the sample's opinion. On the other hand, the used ellipse shape was evoking various kinds of emotions but none of them was related to those ones described by the same authors (Beasley and Danesi 2002). We can highlight some evoked feelings such as a quick movement or even an impression of *"a pregnant woman with a baby in her belly"*.

However, after explaining them what this event is about and showing them the poster with all its aspects including the slogan and the title, majority of the interviewees agreed with the following statement of a male participant:

> *I would never be able to say what this event is supposed to be without the slogan and the title. But now I think this picture is really connected with the event and especially with the slogan. The thing is that we all know that something is going wrong with the world today. And this messy picture exactly expresses my feelings about it. Everything's just going messy!*

Moreover, everybody agreed that the slogan is really well connected with the event and they found it as one of the main posters' emotional stimuli. This example shows that also slogans have a high emotional power even though we have not found any scientific literature mentioning this important fact.

Summarising the findings on the Greenland poster, we can certainly say that the poster was communicating the right emotions connected with the event thanks to the combination of the slogan, graphic shape and colours. But at the other side, for some reason the poster was

not easily memorisable. That might be considered as a mistake in the marketing communication of the event.

2. 5. 2 Greenland's Trailer

This piece of promotion has proven that the theory is more or less correct. The participants were asked to watch it twice while the first time the trailer was mute in order to see how their emotion will change comparing to the time when the music is involved. The first screening proved that the research by Dalvit and Leighton (2011), saying that a certain face expression spotted in any kind of advertisement is able to evoke the same feelings. A female informant stated:

> *Watching the trailer without any sound was pretty strange but we could definitely feel that anxious coming out of the actors. Well, actually I'm not sure about the others but I did feel the negative atmosphere in there.*

However, the second screening has showed that the strongest emotions can be found in the music which confirms the theory originated by many researchers (Young 2008; Masterman 2005; Moseholm 2008). When asking the sample how the music changes the trailer, a common answer was similar to the following one:

> *...with this music it looks there's really something serious happening. I could feel some dread emotions in the mute trailer but comparing to this one my emotions are fourfold.*

Unfortunately, story-telling, described by Precourt (2010), was the only emotional stimulus that this focus group did not examine. The reason for this is that both trailers (Greenland's and RFF's) contained some kind of story and therefore no opposite example was showed to the participants. Although the research could have shown some example of a random non-story trailer, it was considered as an unnecessary and confusing element.

The focus group has also showed that the Greenland trailer was communicating the same emotions that were intended by its creators. However, it does not mean the participants liked the short film. The overall opinion was rather negative than positive. For instance, a female interviewee shared the following feeling about the trailer:

> *I would like to see the play but I did not like the trailer. It wasn't good enough. It looked too cheap.*

At the other side, although this promotional film, made by a theatre, did not reach the level of professional film trailers it still worked as an attracting element. In addition, it was communicating the same kind of emotions as the event itself which is very important according to Marciszewka (2005).

2. 5. 3 RFF's Poster

The research has showed that the RFF's poster was perceived very unusually by the interviewees although they were able to guess the area of the event without seeing the title. Basically, the poster and its emotional stimuli were communicating no emotions at all. Each of 6 participants admitted that they do not feel any emotions coming out of the poster but at the same time they do like the picture. In addition, they were also confused because they could not see any reasonable connection between the poster and the festival.

> *I'd like to know why they chose this picture. I can't see any connection with the festival. It's not bad* [the poster] *but I would like to know what it means.*

Based on the research's results, we can point out one interesting finding. When there is no direct connection between a certain promotional way and its product, the amount of evoked emotions is considerably reduced. Taking into account the interviewees' statements aiming the Greenland's poster and its slogan, we might also point out the fact that a slogan plays a crucial role in connecting a particular event with its campaign.

2. 5. 4   RFF's Trailer

Majority of the interviewees found the trailer very entertaining and humours which was expectable, considering the kind of award that this short film has won. Regarding this way of promotion, the research has confirmed several facts. First of all, it has been discovered that the trailer was communicating the same sort of emotions that were supposed to be evoked according to the theory. In other words, the researches on music (Young 2008; Masterman 2005; Moseholm 2008) and face expressions (Dalvit and Leighton 2011) have been proven as well as in the case of the Greenland campaign.

Furthermore, the presence of the slogan at the end of the trailer caused that the participants were able to successfully connect it with the event and therefore it was not just a promotional channel without any link to the festival. A female interviewee stated:

> *...the slogan connected the trailer and the event. I think it really matches with the idea of an independent festival.*

This fact also proves the previous finding pointing out that slogans are effective for creating a connection between an event and its promotion and, moreover, they are able to produce a large amount of feelings inside customers.

2. 5. 5   Event Marketing

In order to prove or disprove the theory by Šindler (2003) and Getz (2007) highlighting that no promotional channel can produce such strong emotions as a well organised and targeted event, a small experiment, in the form of a discussion, was conducted (see page 57 – Draft of Research Procedure). After this experiment, the interviewees were asked to compare the level of their emotional involvement between the previous media (Greenland's poster and trailer) and the carried discussion that was supposed to simulate the event marketing steps done by Greenland. The received answers have fully confirmed the theory but also showed that the element of the accurate targeting is very important because the event has to be linked with its audience. All participants replied that the discussion had produced much stronger feelings about their environment than the other promotional ways. A female participant answered:

> *You can't even compare it* [level of her emotional involvement between the poster and the discussion]. *When I saw the poster or the trailer I felt some emotions but it wasn't as intense as when we spoke about the icebergs. And you can't interact with a poster, can't you*

In addition, the research has proven that the well designed event marketing activities, done by the National Theatre, were communicating the same emotions as the play itself which is fundamental according to Marciszewka (2005). Considering the linkage between the Greenland's promotional channels examined by the focus group, we can state that the campaign had a strong emotional power.

2. 5. 6   Greenland vs. RFF

At the end, let us compare both campaigns from the emotional point of view. Although the RFF's poster was designed by a famous artist and the trailer was accepted by both critics and the RFF's target group very positively, the campaign was missing 2 important aspects. Firstly, there was no connection between the poster and the trailer while, secondly, the poster was missing a slogan. Furthermore, RFF did not come up with any event marketing steps that would have promoted just the festival.

Looking at the Greenland campaign, we can see that the theatre's strategy was better-considered because every promotional element was communicating the same idea. Thanks to this fact, the campaign was producing a variety of intense emotions and, according to the mentioned theory, it might have had a very positive effect on the final number of attracted customers.

Based on both campaigns, the research has showed that the sole emotional stimulus that fully matches with the theory is music. Colours have also proven their effectivity but only partially because in the case of the RFF's poster they did not communicate any feelings towards the interviewees. Lastly, the only stimuli that did not work within the frame of the examined campaigns were graphic shapes and colour shades (in connection with participants' level of OSL). Nevertheless, on the grounds of the fact that the research was conducted with only 6 participants, we cannot generalise the findings and, therefore, we might just advise to use these last two emotional stimuli very carefully with a previous consideration.

CHAPTER 3

Project Part

3. 1 Introduction

The last chapter of this study is designed to deal with the task determined at the beginning. While the previous part has explored the differences in the promotion of a specific high culture event (Greenland) in contrast to another one that lies only in the popular sector (RFF), the following pages will look at several elements that the examined diverse events can adopt form each other to increase the effectiveness of their promotion.

3. 2 Greenland's Opportunities

Wider Segment

First of all, considering the importance of the National Theatre for England and the fact that it is situated in the capital, we might suggest to extend the area of its promotional activity beyond the London's borders. As well as RFF is actively promoted all around the UK and moreover, to some extent, also abroad, the National Theatre should have reconsidered the decision on aiming just the area of London. Although the marketing expenses would have escalated, the income of this strategy is in hitting a much wider audience and spreading a good reputation about the theatre around England. This has a potential to turn into the way to get new customers. Looking a little bit further, once the new customers are made and their contact details are uploaded to the theatre's database, they become easily reachable by several direct marketing techniques.

Viral Marketing

Another aspect that was missing in the Greenland's communication is viral marketing. As Parkin (2009) points out, social networks (such as Facebook or Twitter) have the potential to achieve various marketing objectives and they also hold an important benefit comparing to many other strategies - they are for free which makes them very attractive for art events. Furthermore, Su (2010) shows the importance of this promotional channel. She states that in the UK the percentage of people who use social networks is escalating and, for instance, there is a huge amount of Facebook users older than 30 (the Greenland's target group).

The RFF campaign was approaching social network users very smartly. The marketing team was basically communicating the latest news and articles about the festival towards

their potential customers on a daily basis and therefore the event became very visible in terms of the customer awareness. And the lack of this sort of promotion was one of several drawbacks of the Greenland campaign.

It almost look like the often-seen pattern when a high-culture event, usually focused on the older audience, does not feel any need of using social networks since the older generation has not started to use them. Nevertheless, this consideration is not correct because the National Theatre has got a Facebook page. The real problem thus is that the page is very poorly fed and that makes it ineffective. Therefore the National Theatre should implement some certain steps in order to start communicating actively on Facebook and additionally on other social networks (such as Twitter, Youtube, etc.) to support the ongoing campaigns.

Special Website

The next idea that Greenland could have implemented is using of a special instrument that would have gone along with the whole campaign like in the case of the Raindance TV (see page 51 – E-Marketing). Of course, it is logical that the theatre would not have created a complex online TV station just for purposes of one play but, on the other hand, there might have been a special, actively promoted Greenland website pointing out the latest environmental news and offering the visitors a blog for a further discussion.

This simple website could become a place where people share their opinions and also their experience from the play or other events organised as a part of the campaign. Aldridge (2002) finds it as a preposition of successful online marketing. Considering its affectivity, this promotional way is useful for various kinds of art events especially thanks to the low acquisition costs. Additionally, in the case of a really tight budget there is a possibility to use a standalone Facebook page as a substitute.

Better Quality Trailer

The last thing that this high culture event should adopt from its popular culture 'friend' is a better quality trailer. Since a trailer plays the role of an important 'emotional communicator' and one of the most attractive ways of promotion at all, it is beneficial to spend some more effort in order to make it catchy for the particular target group.

Although the Greenland trailer, according to the focus group, was communicating the right emotions it did not get a positive feedback in terms of the quality. Most of the research participants rated it as cheap-looking with an untapped potential. On the other hand, the RFF's trailer was reviewed very positively and, therefore, it was a strong promotional media especially in connection with viral marketing. Synthesising the theory and the findings, we might state that it is a common drawback in the promotion of high culture events. It is obvious that not every event in this category needs a trailer but when it does, the marketing department should ensure it will be attractive for its target group. Additionally, as mentioned previously, the connection with viral marketing might be profitable for getting the trailer amongst the audience.

3. 3 RFF's Opportunities

One Clear Message

One of the most visible errors of the RFF campaign was the fact that different promotional channels were communicating different messages and thoughts. For RFF, this should be the first strategy to adopt from the examined high culture campaign because the importance of a clear communication is often highlighted by many authors (Hill et al. 2003; Parkin 2009; Tajtáková 2006). Furthermore, the unclear message communicated by the event was the main reason why the research participants rated the campaign rather negatively.

Using the Greenland campaign as an example, RFF should have been communicating the same motive in all promotional materials including posters, leaflets, the website or the trailer. In addition, when different slogans are used, it makes customers confused and leads to the point where they are not able to connect two different advertising media into one campaign from the same organisation.

One of the possible reasons why RFF failed in this important aspect might be the fact that the event uses different specialist for making each media. While a famous director created the trailer, another well-known artist made the poster's design which had a great potential but, unfortunately, the marketing department did not play the role of a communicator

between these two individuals. Such a crucial mistake is able to cause much harm to the reputation of the festival and therefore this should be the first thing to improve for the next festival's volume.

Improved AIDA

The next issue that RFF could adapt from Greenland is an efficient using of AIDA which is an important and helpful acronym in the world of marketing communications. While the Greenland promotional media successfully implemented the theory of AIDA, we can see a few failures in the visual design that was used for the trailer and the outdoor and press advertising. Speaking about the outdoor and press advertising, although the visual was designed to grab the 'Attention' and the 'Interest', the element for evoking the right emotions was missing because it did not contain any body copy. Furthermore, both the outdoor visual and the trailer were not mentioning any website address or venue's name so there was no aspect converting the 'Interest' and the 'Desire' into the 'Action'.

This drawback could be improved very easily by using a slogan and a website address for all promotional channels. Based on the theory by Hill et al. (2003), if RFF met all AIDA's letter the communication would have been clearer and more effective. We might also assume that the matter of implementing AIDA was led by, already mentioned, well-known artists and therefore the lack of a scientific marketing approach is visible.

Implementing 'Call for Action'

'Call for Action' is another aspect that differentiated the communication of both campaigns. While Greenland was using it in its direct marketing mails, it was missing in the direct marketing communication of RFF. Although RFF was actively using its extended database for informing the customers throughout the whole campaign, majority of these activities did not include any invitation so it automatically lost the its main advantage described by Diggle (1994). However, also this can be improved very easily by adding a short text that encourages customers to make some kind of response.

Newspaper Promotion

Considering the importance of newspapers for Londoners and people from other parts of the UK as well, it is surprising that the RFF campaign did skip over this advertising option.

Nevertheless, Getz (2007) points out the fact that high culture events tend to be promoted through more traditional media (such as newspapers) while the popular culture ones focus on media that are closer to younger audience. However, based on the research by Mintel (2009), no matter whether the event belongs to the high or the popular category it may be beneficial to implement this way of promotion. Furthermore, it belongs amongst the cheaper options that allow a very accurate targeting.

Implementation of Event Marketing

The last promotional strategy that RFF should copy from the Greenland campaign is event marketing. Although the theory on promotion of events does not usually point out the fact that embracing this strategy is advantageous, the examined high culture event has showed the way to a successful implementation. The main benefit of this channel is the amount of produced emotions connected with the product (Šindler 2003).

However, as we have already highlighted, RFF organises several prestigious events over every year but, for certain reasons, they lack a visible linkage between them and the festival itself. Therefore the festival organisers should try to come up with some original ideas for a small number of events at the time when the festival campaign is running in order to introduce a new experience to their customers.

CONCLUSION

As this study has discovered, there are some differences in promotion of high culture events in contrast to the ones that lie only in the popular sector. Although we cannot generalise, we might point out to the finding showing that high culture events more likely follow established and more traditional strategies while popular culture events depend more on technologies and try to find new creative ways. However, in the case of these two examined campaigns, we could see that the high culture one was using a better knowledge of marketing patterns which led to a more effective campaign.

Speaking about emotions, this piece of work has shown that their communication is a complex issue and not even neuroscientists have a full control over them because customers' current mood has a strong impact on the encoding the emotional message in advertising (Agres et al. 1990). But despite this fact, their communication is worth the effort because they can have a very positive effect on the overall outcome of the campaign. Some organisations produce emotions without any intention of doing it but, as we have discovered, when following the right steps almost every campaign can evoke the right feelings. For instance, the examined high culture event was good at it while the emotional communication of the popular culture event had several flaws.

Having talked about the two main issues of this piece of work, let us turn to its aim and objectives. Through following the set objectives the study has successfully fulfilled the aim by finding the differences in promotion of diverse events and pointing at several elements that they can adopt from each other. In addition, the primary research has successfully compared the reality with the theory on emotional communications and found out whether the examined art events communicated the same emotions they offered.

Nevertheless, since nothing in the world is flawless also this work has some drawbacks. First of all, the information on promotion of both examined events could be richer in details but on the grounds of the fact that this work focuses on two campaigns and embraces their promotional as well as the emotional side, it was necessary not to dig too deep into some parts. Secondly, there are many ways of communicating emotions but if we wanted to present all of them the extent of this study would not allow it. And therefore we have focused only on the basic ones that were used in the campaigns in order to show the

connection between events and the possibility to implement a new element into the communication.

Furthermore, having found a literature gap in the communication of emotions, a space for further researches is present. One research could focus on the emotional power of slogans while the other one may explore what stimuli or graphic elements make some certain promotional steps easily memorisable.

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LIST OF ABBREVIATIONS

DM   Direct Marketing

OSL   Optimal Stimulation Level

PR   Public Relations

RFF   Raindance Film Festival

APPENDIX LIST

**Appendix I:**   Levels of an art product by Hill et al. (2003)

Appendix II: An example of a 'play bill'

Appendix III: Other 'publics' described by Hill et al. (2003)

Appendix IV: The poster used for the Greenland campaign

Appendix V: The trailer used for the Greenland campaign

Appendix VI: The poster used for the RFF campaign

Appendix VII: The trailer used for the RFF campaign

Appendix I:
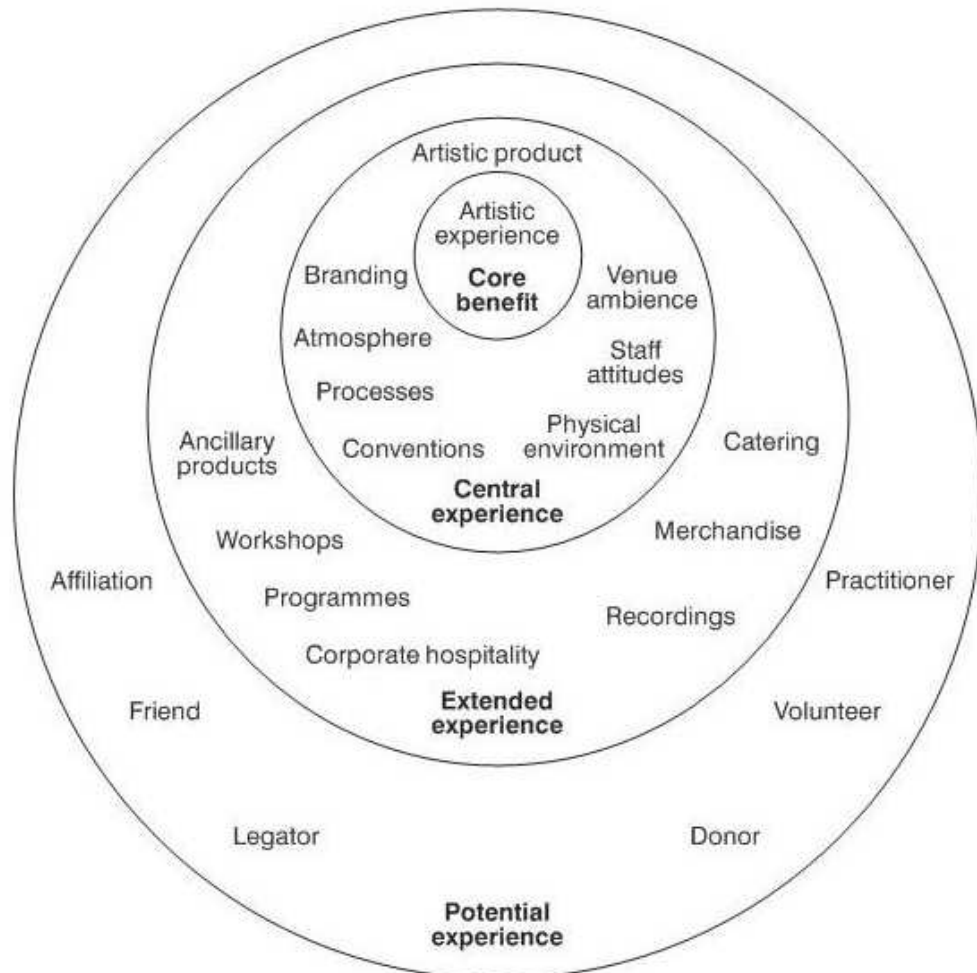
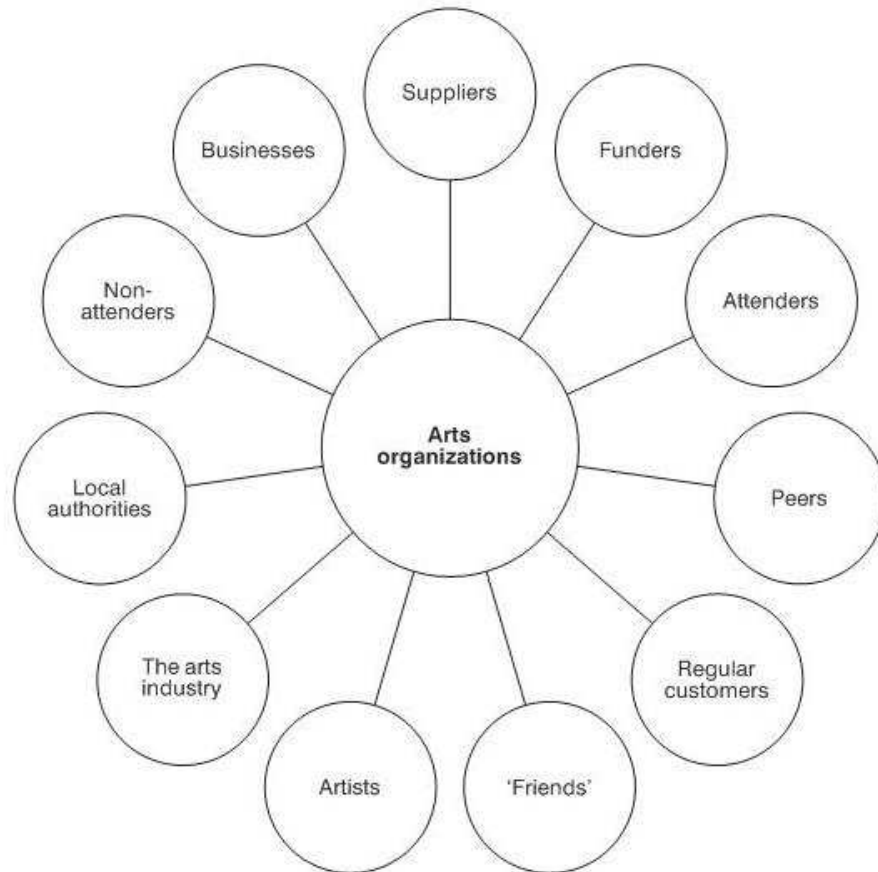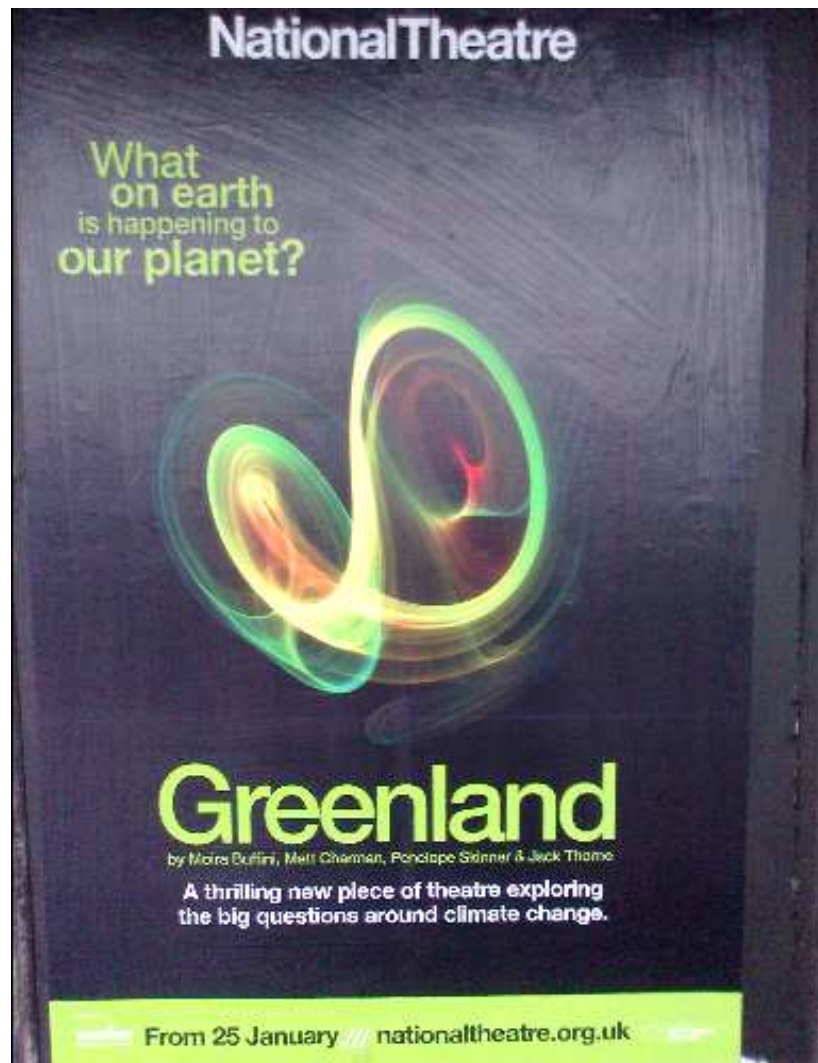Four levels of product in the arts experience

Appendix II:
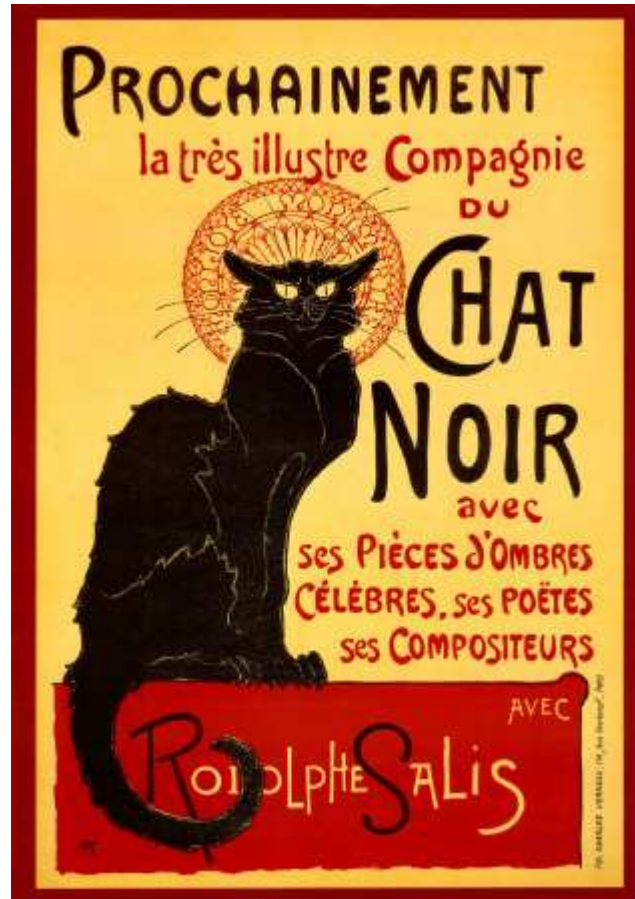
Appendix III:

Figure 6.1 Publics of an arts organization

Appendix IV:

Appendix V:

http://www.youtube.com/watch?v=xlr-gr2gAY0

Appendix VI:

Appendix VII:

http://www.youtube.com/watch?v=ToTzKfJAI38