

**POSSIBILITIES OF MOBILE MARKETING IN CLASSICAL MUSIC
AUDIENCE DEVELOPMENT**

**A charting survey on classical music audiences' willingness to adopt an
orchestra branded mobile application**

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Tiivistelmä <p>Tutkimuksen tarkoituksena on selvittää, miten klassisen musiikin ja erityisesti suomalaisten orkesteri-instituutioiden yleisöt suhtautuvat mobiiliapplikaatioihin markkinoinnin ja yleisötyön työkaluna. Klassisen musiikin konserttikonventiot ovat säilyneet pääpiirteittäin melko muuttumattomina 1800-luvulta saakka ja uusien innovaatioiden käyttöön ottaminen klassisen musiikin käytänteissä kestää usein pitkään. Tutkimusta digitaalisesta markkinoinnista klassisen musiikin kentällä ei ole juurikaan tehty.</p> <p>Tutkielman teoriaosa asettaa uuden kehityksen klassisen musiikin markkinoinnin ja yleisötyön jatkumoon ja selvittää näiden suhdetta, taustaa ja käsitteistöä. Maitlandin (2000), Kawashiman (2000) ja Hayesin & Slaterin (2002) yleisötyön jaottelut, Kotlerin (1972) määritelmä markkinoinnista arvon fasilitoijana ja Boorsman (2006) näkemykset taideyleisön roolista taiteellisen tapahtuman arvon rakentajana ovat pohjana mobiiliapplikaation potentiaalia yleisötyössä ja markkinoinnissa sekä applikaation toimintoja ja käyttötarkoituksia arvioidessa. Myös mobiilin markkinoinnin kehittymistä, jatkumoa ja teknologioiden käyttöönoton teoriaa tutkitaan. Davisin (1989) Technology Acceptance Model TAM ja McCreidicen & Ricen (1999) kuusi estettä uuden teknologian käyttöönotolle ovat lähtökohtina selvittäessä mitkä seikat ovat esteenä mobiiliapplikaation käyttöönotolle klassisen musiikin piirissä.</p> <p>Tutkimusaineisto kerättiin verkkokyselylomakkeella joka levitettiin kuuden eri orkesterin yleisöille. Lomake keräsi yhteensä 103 vastausta, joita analysoitiin sekä laadullisiin että määrällisiin menetelmin.</p> <p>Tutkimuksen perusteella klassisen musiikin yleisöstä valtaosa ottaisi käyttöön orkesterin brändätyn mobiiliapplikaation. Kuitenkin myös orkestereiden nykyisten mobiilimarkkinoinnin kanavien eli sosiaalisen median käyttämisestä voitaisiin mobiilissa markkinoinnissa tehostaa. Yleisön kiinnostavimpina pitämät applikaation toiminnot olivat taidekokemuksen arvon rakentumista tukevia, esimerkiksi lisätiedon saaminen teoksista kiinnosti vastaajia. Yleisöä kiinnosti paljon myös mm. lippujen mobiili ostaminen ja konserttien digitaaliset tallenteet. Myös esteitä applikaation käyttöönotolle tunnistettiin. Suurin este applikaation käyttämiseen oli sosiaalinen ja liittyi konserttietikettiin.</p> <p>Tutkimus tarjoaa uusia näkökulmia klassisen musiikin markkinointia kehittäville tahoille ja avaa mobiilimarkkinoinnin mahdollisuuksia ja haasteita klassisen musiikin kentällä.</p>	
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1 INTRODUCTION

In the past few decades the world has revolved rapidly while the classical concert conventions have remained remarkably similar (Kolb 2005, Hämeenniemi 2007). One huge change in the classical music institution's operating environment has been the introduction of the mobile smart phone in the beginning of 21st century (Kaplan 2012, Goggin 2009), by now found in almost every concert-goer's pocket.

We are carrying vast amounts of entertainment and unlimited stimulation on our smartphones wherever we go. As it is unlikely that this development would go away, the arts institutions need to make choices as to whether they aim to be in the forefront regarding their digital services or whether they'd rather take a role of slow adaptors. Essentially the arts will need to find new ways to fit in to today's audience's busy lifestyle of invasive work culture and endless stimulation that marks our time.

In this thesis it is brought to discussion whether classical music marketing and audience development could benefit from incorporating mobile marketing more widely. It aims to look in to this change of operating environment via combining new mobile marketing technologies to traditional classical music marketing and audience development in the form of a branded mobile application. Furthermore an assessment will be made on how willing would the classical music audience be to adopt this kind of new technology. This is a new territory in arts marketing that has not been given much attention thus far.

Marketing in its generic concept, defined by Kotler in his since well-cited article in 1972, is facilitating transactions of value between two parties (Kotler 1972, 50). Furthermore, by mobile marketing – a marketing paradigm that has only emerged in the past decade – it is facilitating these transactions on a mobile, digital platform, such as smartphone or tablet (MMA 2016). Marketing paradigm has embraced this change of their operating environment and mobile marketing is on fast, steep rise (Fritz, Sohn & Seegebarth 2017, Falaki et al. 2010; Böhmer et al. 2011). This, however, seems to be somewhat lagging behind in the classical music marketing environment.

Marketing and audience development somewhat overlap, as marketing can be viewed as a component of audience development (Kawashima 2000, Maitland 2000, Hayes & Slater 2002). Audience development is however a wider concept. One generally accepted attempt to shortly outline it is as follows: "...quantitatively and qualitatively targeting new sectors in innovative ways to broaden the arts audience base, then nurturing new attenders, along with existing audiences, to encourage them to grow with the organization" (Rogers 1998, referred in Hayes & Slater 2002, 2). In this thesis marketing is thus standing in the wider context of audience development where marketing communication's goals should not only be in increased sales but also in building better understanding of the art form.

If classical music marketing and audience development were to take the next steps in to the direction of implementing more mobile technologies in their marketing and audience development, this would be a new endeavour in the paradigm in Finland. To better understand the past steps and to see these new marketing means as a part of the continuum that they are, the theoretical part of this dissertation takes a look in the history and development of marketing and audience development in classical music. Furthermore the concert goer's value creation process is examined to better understand marketing's role in the arts. The second part of theoretical background in this thesis focuses in history and key features of mobile marketing, mobile applications and key findings in previous research about barriers to adopting new technologies.

To find out how open the classical music audience would be to an orchestra's branded application, a structured survey is distributed to audiences of several Finnish orchestra institutions. The survey allows collecting both quantitative and qualitative data and the responses are then analysed both by quantitative and qualitative methods. Though the research is charting by nature, the conclusions of this analysis already provide useful information for classical music marketing decision makers.

2 CLASSICAL MUSIC MARKETING AND AUDIENCE DEVELOPMENT

2.1 Classical music marketing research and early key marketing theories

2.1.1 Attention towards arts marketing built slowly

Arts and marketing have a complicated relationship. Art at least in most circles is often mentioned to hold intrinsic value: broadening our minds and views on life via art is in the humanistic worldview something that's generally supported and sought after. Whilst marketing is focused on facilitating value transactions, we can see how intrinsic value might pose problems, starting from how hard if not impossible it is to measure. Hence marketing has not always been viewed positively in the arts sector, but rather as something that obstructs artistic expression (Kotler & Sheff 1997, 29–30).

However, ever since the arts became separated from societal functions in 1800th century and the recognition of art for the sake of art came to be, there has also been some kind of presence of marketing communications of the arts. For a concrete example, the very first orchestra in Finland lead by Robert Kajanus in 1880's cleverly added weekly popular music concerts in Seurahuone restaurant to their concert schedule whilst symphony concerts were played only once a month (Sirén 2010, 32). That was surely something that not only increased the cash flow, but also worked as an effective marketing channel of the new orchestra in town when most of the modern marketing means weren't even in the far horizon. Free pop-up concerts by classical music institutions in public or semi-public spaces such as shopping malls, cafés or elderly homes are still used as even a rather trendy marketing and reach-out medium by orchestras of today. Now they are considered audience development (Kawashima 2000, 7).

It is, however, difficult to track down when more organised marketing of classical music starts to emerge. A way to approach the question is by collating research of arts marketing literature. In an article from 2002 Rentschler takes a look at 171 articles published in seven major journals representing the mainstream of arts marketing research over the course of 25 years ranging from 1975 to 2000. Rentschler goes on to divide these 25 years of marketing research

to three different periods based on the differences found in the research literature: the *Foundation Period* from 1975 to 1984, the *Professionalisation Period* from 1985 up to 1995 and finally the *Discovery Period* starting from 1995 until 2000. (Rentschler 2002, 8, 12–13.)

In Foundation Period studying the audience demographics and educating audiences is in the focus of the articles alongside with discovering the economical impact of the arts in their community. During Professionalisation Period, as marketing departments start to be established in arts institutions administration, the research starts to take a closer look on the applicability of marketing, mostly known from business life, in nonprofit organisations: the studies are more strategy-driven and suggest action and implications of marketing strategies. Only during the Discovery Period marketing orientation, according to Rentschler, has embedded itself in arts organisations and the marketing strategies start to take a focus on the aesthetic experience. (Rentschler 2002, 8–9, 12.) An observation is made that there's a steep increase in the numbers of articles published indicating a clear increase in attention to the matter throughout the time period observed (Rentschler 2002, 8).

Rentschler points out that in the beginning of the timeline of her research, during the Foundation period, the literature had to focus a lot on arguing for marketing's case. She states that marketing was at the time considered something of a dirty word in arts field. (Rentschler 2002, 10.) It takes decades to move from this general opposition of marketing in the arts world towards a more holistic marketing approach. Noticeably only in the final period, from 1995 onwards, a move towards arts being a process of exchange between the artists and the audience rather than a hierarchical relationship between the receiver below and the dictating arts institution above is noted in the literature (Rentschler 2002, 11). This approach to the arts seems to pave the way for marketing communications to facilitate the said value exchange. The new point of view may have been essential for the field to even start discussing about marketing's place within the domain.

While the trend is clear and global, it also has developed on a different pace around the world. It seems that this has some roots in the funding of the arts: in Europe, where funding has traditionally come mainly from public sources, history of marketing of the arts seems to be

shorter, while in the U.S. where there's proportionally much bigger private funding of the arts, also the marketing research within arts domain seems to have started earlier. In the U.S. the National Endowment of the Arts or NEA was established in 1965 and has since its founding consistently produced reports that now enlighten the early stages of arts marketing and audiences in the U.S. (NEA 2018).

In a NEA report from 1978, a vast effort is made to understand the audience of the arts in America by collating audience studies from 270 different arts organisations. It turns out that the main reason behind conducting an audience survey in an arts organisation was to create leverage for seeking public or private funding (Brown et al. 1978, 1, 56). However, the second largest instrumental use of the research results was to utilise them for planning marketing efforts (first in the list being physical planning of the space where the audience visited during particular arts experience, e.g. museum or concert hall) (Brown et al. 1978, 58).

In a later report for the NEA in 1991 it is mentioned that audiences for the arts have been growing since the 1970's. This report states planned and continuous marketing efforts as one of the explanations for recent growth in audience numbers, the other major reason being the ongoing socioeconomic growth (Andreasen 1991, 1). Most likely the same socioeconomic growth during those decades has created resources for the arts marketing branch to emerge in the first place, as marketing requires markets.

2.1.2 The Marketing Mix

The marketing mix or the four P's is considered one of the key basic tools of any marketers toolkit. The four original P's were *product*, *price*, *place* and *promotion*, and a later addition, the fifth P, is *people*. These five together are generally referred to as the *marketing mix*, and they are supposedly the complete set of marketing tools or variables that can and should be altered when pursuing certain marketing objectives. (Kotler & Sheff 1997, 42–43.) Mentions of the marketing mix are, however, hard to find in arts marketing literature. Anderasen, who briefly mentions the four P's in his report, in the same report also regretfully mentions that literature about arts marketing theory is quite sparse and that there's need for more (Andreasen 1991, 1).

Product, price, place, promotion and people are terms easy enough to understand, yet when used in the marketing mix it's good to examine them closer in the specific context. Kotler and Sheff (1997) give a brief, yet rather thorough look in to the details included in these umbrella terms within arts and classical music industry.

Product, in classical music, can be examined from a few different viewpoints: it might be the specific ticket the audience member purchases (was it bundled with some other product in an innovative way or was it maybe a flexible ticket or a season ticket); it might be a specially themed and carefully curated concert evening with some extra entertainment such as dinner involved; anything related to the offered purchase, really. For a donor or subsidiser it might be for example an outreach programme. (Kotler & Sheff 1997, 42.) There is, then, much more to the product of art than the work of art itself.

Pricing of the product will in the arts have many different factors: there could be an "early-bird" discount, different seats in the same hall might have different prices based on how good they are perceived acoustically or by the view of the stage, and there's usually a different price for example for pensioners, students and younger audience members and the like. (Kotler & Sheff 1997, 42.) The product obviously affects the pricing: highly sought after product such as a soloist in high demand might be priced higher.

Place in the arts is the channel or access point to the product (Kotler & Sheff 1997, 42). It is often dictated by the product, too: you can't have symphony played by a symphony orchestra in too small chamber music hall. However, many variations are possible. A distinct place might add value to the product, and live music in historical or otherwise inspiring settings has a value on it's own. Place can also refer to any kind of distribution channel, so it might include for example a live facebook broadcast of the concert, which opens up whole new audiences.

Promotion stands for general communications: all the different, multiple channels that are used to communicate the product, price and place. The final part of marketing mix, *people*, refers to many inner stakeholders: mainly the staff of the organisation itself, but also for

example the staff at the ticketing desk or at the concert hall doors, or the person who will answer the phone, email or any message from the audience member were they to reach for the office. (Kotler & Sheff 1997, 42-43.)

More and more of the “people” and “promotion” -parts of marketing mix are happening online on social media platforms and websites, and as mentioned, even the “place” can be taken online. The internet offers the audience member an easy route to get in touch with any organisation and to look for fast answers, and can thus considerably widen the audience. That does put a strain on the people looking after the channels the particular classical music organisation is present at, as social media works in real time 24/7 and the audience is used to getting fast answers. The pace can be rather fierce – if you have an active presence in social media, you also need to be ready to react to any events in the market environment that include the institution in any way and require it’s attention, voice or opinion. Despite being possibly straining, it does however open a valuable opportunity to deliver top notch communications.

2.1.3 Building loyalty

Loyalty is much sought after by marketers, as it has been discovered that virtually in any industry the most loyal and active 20 % of customers bring in 80 % of the revenue. This 80/20 -proposition is known as the Pareto principle. (Koch 2008, 4.) Applying Pareto principle to a classical music institution means that the most active 20 % of the audience counts for 80 % of attendance.

Several theories have been made also within arts marketing to model how loyalty is formed. Andreasen (1991) shortly makes an attempt to explain the process of committing an audience member to the art form (Andreasen 1991, 1–2). He makes the obvious remark that anyone involved with the arts originally was not, so there must be some sort of adoption process to become an audience member. Six stages an audience member needs to go through to commit to the arts institution are then drafted: first stage being *disinterest*, the second *interest*, third *trial*, following that the fourth step of *positive evaluation*, the the fifth step of *adoption* and finally sixth, *confirmation*. This Andreasen calls the *performing arts adoption process*. Within

these steps the audience member has gone from disinterest to attending many arts events and planning to attend more. (Andreasen 1991, 3–4.)

Interestingly enough, Andreasen's six steps could nowadays be taken fully online, as streaming concerts is becoming more popular and the quality of these streams is high. To attend no longer means that one has to step over the concert hall doorstep.

Wider marketing paradigm has made creating loyalty an art form and a model of developing customer loyalty by Oliver from 1999 takes creating steps to loyalty a bit further. Oliver's four steps are more refined: *cognitive*, *affective*, *conative* and *action loyalty* (Oliver 1999, 35-36). When compared side by side, completing Andreasen's six steps only takes an arts consumer to Oliver's step number two, affective loyalty: the person has developed a liking based on cumulative positive experiences. Oliver then takes the steps further and explicates that when positive experiences follow one another for long enough, the conative level of loyalty is reached. This level indicates true and more stable commitment to re-attend. The final level of loyalty, action, refers to commitment so strong that the person is willing to take action to overcome serious obstacles to reach their preferred choice. This requires repeated engagement and again, further positive affirmation. (Oliver 1999, 35-36.)

Similarity in these theories lies in the positive experience. Andreasen suggest a positive experience is essential step four after the trial, and without it an audience member never gets to step five, adoption. Oliver then underlines that repeated positive experiences are needed to create more stable loyalty. It is hard to overcome disappointment and go further on the steps to loyalty after a non-satisfactory experience.

This is particularly interesting challenge for the arts, as they tend to be from time to time simply designed to push one out of their comfort zone. Thus, for a positive experience to form, the audience members should in fact enjoy finding the limits of their comfort zone. This should be taken in to account within the arts institution's marketing department to reach loyalty within the audience while also fulfilling certain artistic goals. This is also something audience development is thriving for.

2.2 Customer centred and customer relationships marketing in the arts

2.2.1 Customer centred and customer relationships marketing

Marketing mix (or the four P's) is still a well-used marketing tool, but lately marketing research has found new viewpoints for planning marketing that are increasingly relevant to marketing of the arts. In the following paragraphs two more recent directions of marketing theory, *customer centred marketing* and *customer relationship marketing* are examined. What unifies both of these viewpoints compared to earlier theories is the shift of focus from the product to the consumer. Especially the latter has a focus on building loyalty and retaining loyal customers.

In customer centred marketing (also referred to as *customer oriented marketing*) all marketing actions should be based on systematically studying the customer's needs and wants via consumer research and making every effort to respond to the findings. Based on the results of structured and planned data collection of preferences and attitudes of the audience, an organisations should easily be able to create products that bring value to the customer. (Kotler & Sheff 1997, 34–36.) This is undeniably a good way to discover any potential barriers audience members might have for attending. Essentially Kotler and Sheff suggest that the customer knows what's best value for them, and that what is best for the customer also is the best for the organisation in the long run (Kotler & Sheff 1997, 437).

In customer relationship marketing communicating with the customers and listening to them is also found important, but does not necessarily lead to building the product thoroughly based on the opinions of the customer. The focus is more in building functioning and effective relationship with the customer. This is done by basing all marketing communications in knowing the customer's level of loyalty and altering the communications to match it. (Carr et al. 2001, 123–142.) In arts marketing, the aim would be to create value by creating highly personalised relationships with each member of the audience.

This could be done for example by inviting a certain audience member to purchase tickets to a certain concert based on their earlier attendance: if their purchase behaviour points to

imminent liking to piano music and works from romantic era, they would receive an email when a concert of romantic piano music comes available. Making things convenient for the audience member and thus creating a feeling of being attended to can then lead to higher loyalty and ultimately higher attendance. The relationship we build with music can be much more meaningful and personal than a relationship built around most consumer goods, and so customer relationship marketing approach can have many applications in marketing music. And as our relationships with music are long, complex and personal, our relationships with music institutions such as orchestras can also be complex and personal.

2.2.3 Value co-creation and issues of customer centred and customer relationships marketing in the arts

Both customer centred marketing and customer relationships marketing put customer in the centre of attention, which seems to be the direction marketing of all fields has been taking. However, when applying these principles to marketing in the arts, it needs to be questioned whether putting focus solely on customer might create a problem to artistic integrity and the wider task of any arts institution. This is especially so in customer centred marketing paradigm, though some might argue differently. Kotler and Sheff (1997) for example do point out that customer centred marketing would not affect the artistic planning as it should only be used as a starting point for developing marketing planning, not artistic planning (Kotler & Sheff 1997, 34).

However, one can't wonder whether or not that would at some point trickle also to artistic planning, for example if the marketing resources (whether that being money, time or understanding) are not meeting the more challenging artistic aspirations' needs. The question that needs to be asked is *can a customer know what they want from the arts*. Surely at times they can: for example, a customer may want to hear a certain soloist or have a favourite composer. However, it seems that no consumer is able to describe something that doesn't exist. (Kolb 2005, 72.) Art is also meant to surprise, to take us out of our comfort zones, and to create new trails of thought.

It can be argued that this can't be fulfilled by following the customers' line of thought as customer centred marketing suggests. Boorsma (2006) notes that the value of art lies in the response it evokes in the receiver. The potential of artistic experience one has relies in the audience member's understanding or resolving of the metaphors the art is implying to. Resolving these metaphors is followed by highly rewarding feeling of realisation, and this is where the value of artistic experience lies – not in the work of art itself. Hence the audience is an essential part or even a co-creator in the value-creation process of any artistic experience. (Boorsma 2006, 75–76.)

For a work of art to evoke this positive feeling in the audience member, resulting from the epiphany of resolving an original artistic metaphor, the artist cannot rely on preconceptions or -requirements of what the audience members may or may not want to see or hear as customer centred marketing suggests to do. The epiphany does not occur if the metaphor is already familiar for the listener. (Boorsma 2006, 85.) This should however not exclude that one can enjoy the same piece of music again and again. Realising new tones, nuances and levels from a familiar musical work adds to the experience, and one may be examining it at a different time of their live and with more experiences to mirror it on.

However, to get back to the core, as marketing is about facilitating value exchange (Kotler, 1972) and as the value creation process in the arts is, as established, quite different from many other sectors, consequently it might be that the usual marketing approach does not measure all the aspects of success of marketing in the arts. Revenue and other numbers that are usually behind all decisions and measuring outcomes of marketing are simply not the only relevant measurements when evaluating marketing outcomes in the field of arts. Audience numbers and maximisation of revenue are both important objectives to keep in mind, but Boorsma suggests that helping the audience to receive a work of art and facilitating their co-creation process is an even more valuable objective. This is even more so when discussing contemporary art that has not yet maybe established intrinsic value, as many historical works have. (Boorsma 2006, 76.) The audience might take away a great deal more from the arts experience they attend to than the box office numbers look like.

Boorsma suggests that as customer relationships management generally falls under marketing, the responsibility of facilitating audience members' role as a co-creator of value should be one of arts marketing's main objectives. Listeners response to music requires more than buying a ticket and getting in to the concert hall. In fact it might require skills that one does not readily have. (Boorsma 2006, 77.) As the customer in the case of arts experience is a co-creator of value, no value at all is created if these skills sets or resources to build those skills are not there. Hence, it could even be said that providing facilities for those resources to come to be should actually be the number one objective of arts marketing.

Placing the loyal customer in the centre of the marketing equation and concentrating on creating more value to the already loyal customer as customer relationships marketing does has several other issues. Focusing solely on the loyal customer with whom the arts institution has established a relationship with can potentially lead to forgetting other customer segments that should not be forgotten, such as the occasional art consumers and thoroughly new audiences. (Boorsma 2006, 86–87.) Given that the Pareto principal applies to arts audience, that would be neglecting up to 80 % of the people in a sold-out concert hall. The remaining 20 % would be served well and potentially attend more often, but a great potential is lost.

Moreover, from a more cultural politics viewpoint, one of art's functions is to work as a tool to scrutinise and comment it's surrounding society. Hence the arts have a set place in our society (often supported by public funding) which it cannot fulfil if it only serves 20 % of it's potential target audience. The arts organisation should aim for a mix of having both loyal, highly invested part of the audience – the 20 % –, yet also to be open and accessible for people less involved and culturally knowledgeable. Everyone in the audience should be provided with necessary tools to fulfil their co-creative role in the art experience on a sufficient level. What the sufficient level is might vary from person to person and also depending on the art content. (Boorsma 2006, 87.) Acknowledging this should be in the core of arts institution's marketing mission.

2.3 Origins of audience development

Marketing is its own function in an organisation, but in classical music context it can also be viewed as a part of a bigger entity of audience development. Especially in countries where the arts are relying on public funding and might feel pressure to justify their existence to their funders, audience development has become a growing paradigm. Audience development and marketing overlap in several ways. Whilst marketing is one of audience development's essential instruments, audience development can also be viewed as a branch of marketing in itself.

One of the first and heavily cited audience development guides, Heather Maitland's *A guide to audience development* published in Britain by the Arts Council of England in 2000 lists marketing as one of the three different directions from which to approach audience development. Maitland states that all of these three directions (further discussed in chapter 2.4) are equally qualified and valid as they all essentially aim for the same thing: *enhancing and broadening one's experience of the arts* (Maitland 2000, 5). This goal is rather widely accepted as the main goal and a mission of audience development. When taking facilitating the value co-creation process as an important objective of arts marketing, we can see how the goals of audience development and marketing overlap in quite some measure. More or less they are different parts of the same function.

Audience development has become a wide field, making it quite difficult to pinpoint one definition that would sufficiently cover all the different forms it takes. Rogers' definition from 1998 states that audience development is interested in both quantitative and qualitative measures and aims to broaden the arts audience, then nurturing both the new and existing, loyal customers to stay and grow with the organisation (Rogers 1998, referred in Hayes & Slater 2002, 2). This definition leaves room for a broad array of different approaches.

In Europe, Great Britain seems to have shown the way in audience development. An early stage of audience development mindset can be tracked down all the way to Victorian age England, where art and culture was given a goal to improve the working class and meant for

enlightenment, not entertainment. The upper classes made the decisions of what was deemed as “good culture”, but that was then made available for everyone for the greater good. (Kolb 2005, 31.) Fast forwarding to 1940’s, thoughts were presented in Great Britain that schools and arts institutions’ co-operation is a pivotal point in the upbringing and general civilisation of all children (Hietanen 2010, 4). This thinking coincides with the public funding of the arts starting to take more established forms in Britain (Kawashima 2000, 1).

Audience development closer to how we know it today then takes a jumpstart in Great Britain in years 1998 to 2003, when over £20 million is distributed to over 1100 audience development projects in the islands by Arts Council England. As often is in audience development, many of the projects were closely intertwined with marketing, merely the goals were slightly differently verbalised. (Kawashima 2006, 58.)

In Finland audience development doesn’t take off until the 90’s. The forerunner in audience development in Finland was the National Opera in Helsinki, launching it’s first audience development project in 1992. The Opera was highly invested in the success of the launch of audience development in their organisation. Prior to the project the National Opera sent their future audience development manager to a three-month educational trip to Britain. Audience development has ever since continued to be a big part of the National Opera’s operations. (Hietanen 2010, 8–10.)

Since then audience development has become a part of all Finnish classical music institution’s curriculums, though some more than others – however, everyone working by their own recourses. The Finnish National Opera has audience development unit in their administration. The only orchestra in Finland that currently has had the recourses to hire a producer focused solely on audience development is the Helsinki Philharmonic Orchestra. Interest and willingness to develop classical music audience development in Finland is in any case widely perceptible. The audience development producer of Helsinki Philharmonic Orchestra is coordinating an audience development forum in Finland. This forum, currently with 18 Finnish orchestra’s as members, aims to strengthening the field via networking and exchanging best policies. (Suosio 2018, 7–8.)

Audience development takes many different forms. Judging by what kind of projects have received grants as audience development projects from Arts Council of England, audience development can at its simplest form be very practical, such as developing ticket sales practices to being more functional or funding transportation to and from the concert site for those with limited access (Kawashima 2000, 2). However, the broad range of audience development actions can also be much more intangible, and above all they often are hard to measure and hence might be difficult to argue for funding.

Whilst this thesis approaches audience development mainly from the marketing point of view, all of the different forms audience development takes are tightly intertwined and connected to each other. Therefore the following chapter will further explicate audience development via several different classifications that have been presented in literature, displaying some of its instruments and also further explicating where marketing's role in audience development lies.

2.4 Classifications of audience development

In her *Guide to Audience Development* Maitland divides audience development by the people who are doing it: *education workers*, *artists* and *marketers*. These three groups approach the subject from different angles. Educators apply audience development through participatory projects that usually aim for participants individual development. Artists can take part in audience development by opening up their points of view or processes, thus maybe improving the understanding and appreciation of the art they're performing. The results from these kind of projects are hard to measure. (Maitland 2000, 5.)

The marketers on the other hand are mainly looking for tangible results, such as increase in sales, and creating carefully aimed and planned projects that should reflect in the attendance numbers of their events and the revenue of the organisation (Maitland 2000, 5). Maitland does not involve value co-creation in the marketer's goals.

While this classification includes marketing as an obvious part of audience development, it also keeps it strictly separated from the actual art. As value is created in cooperation between

the artist and the audience, this is a problematic starting point. This kind of approach of dividing artistic and marketing functions has later on sparked some criticism, as fruitful cooperation between these departments that are eventually aiming for the same goals would be more efficient (Hayes & Slater 2002, 11). As audience development has lately become more established and organised in different institutions' administrations, recent audience development projects also show much more cooperation across educators, artists and marketers.

Hayes and Slater (2002) point out the obvious difference between the two most distinguished target groups of audience development: those who have already attended institution's events and those not ever or currently attending. They classify audience development projects accordingly to two separate entities: *missionary* (aimed at potential audiences) and *mainstream* (aimed at existing audience). They point out that missionary audience development is not only expensive, but also difficult and hardly ever successful. It is much cheaper and easier to retain existing audiences and nurture the loyal members of the audience. They come up to the conclusion that institution's audience development program should be balanced between these two, and this could be achieved by applying more management involvement and clearer strategies. (Hayes & Slater 2002, 4, 11.) It should always be addressed in the early stages of planning a marketing project or campaign to which part of the audience members the project is aimed at: the existing or potential ones (Kotler & Sheff 1997, 93, 436–438). While it's important that a marketing campaign is planned as either missionary or mainstream, the same campaign can also simultaneously achieve results in both target categories.

While Hayes and Slater only take into consideration the target group of an audience development project in their classification, Kawashima (2000) on the other hand distinguishes three variables: *target group*, the *form* the project takes and the *purpose* it has. Different combinations of these variables form four different types of audience development: *cultural inclusion*, *extended marketing*, *taste cultivation* and *audience education*. (Kawashima 2000, 8.)

The first two are aimed at potential audiences, so missionary. The form the project then separates the missionary type audience development projects to *cultural inclusion* type, which are outreach projects aimed towards under-represented social groups typically in their own environment; and *extended marketing*, which aims to enhance the existing product to being more approachable for potential audiences. The purpose of cultural inclusion projects is social, and the purpose of extended marketing mainly financial, but also artistic. (Kawashima 2000, 8–9.)

The latter two types are mainstream, aimed at existing audience. *Taste cultivation* takes the form of educational opportunities for the existing audience to extend and broaden their knowledge on different, unfamiliar, new genres such as contemporary music, and *audience education* forms around offering deeper knowledge on the already familiar art forms to enhance and deepen the existing audience member's artistic experience on their already comfort zone. The purpose of taste cultivation is artistic and in audience education educational. Both do also have a secondary financial purpose. (Kawashima 2000, 8–9.)

To conclude, a look at these different ways to categorise audience development from mobile marketing point of view is taken. It needs to be kept in mind that mobile marketing can take many different forms and shapes. A mobile marketing project or campaign as an audience development project would most likely mainly be executed by marketers. For the project to be more wholesome, cooperative audience development as Hayes and Slater (2002) are recommending, the planning should also involve artists and educators as content creators. As it has been established that missionary audience development is very hard to make successful, also mobile marketing would most likely appeal mainly for the already existing audience, making it mainstream. However, it could have also missionary ripple effects. An innovative form of mobile marketing might spark interest in some new audiences or at least make the orchestra more approachable to new audience segments. Depending on the purpose, mobile marketing could also be designed as missionary from the beginning. In Kawashima's (2000) four meanings mobile marketing would most likely fall in extended marketing making it in fact missionary. Depending on its contents mobile marketing could also simultaneously lean heavily to taste cultivation and audience education.

2.5 Accessibility and the classical concert conventions

In classical music audience development one recurring theme is to distinguish barriers that stop people from attending the arts and then trying to unravel them. The aim is to lower the threshold to attend for those for whom it is higher. This thought has roots in the Liberal Humanist ideology, which believes that everyone should be entitled to benefit from the arts regardless of social class or any other limitations (Kawashima 2000, 3). Barriers and hence accessibility forms in many different areas: the barriers limiting accessibility could be for example physical (e.g. event space not being accessible for people with physical limitations), financial (e.g. combined costs to attend are too high), geographical (e.g. there's no opera house in the area to attend opera) or social (e.g. you have no one to attend with and you don't want to go alone). (Kawashima 2006, 62.)

Increasing attention has been put to overcoming physical, financial, geographical and social barriers to attend the arts and many solutions have been found. Physical accessibility has been paid more attention in event spaces. Pricing of tickets has different tiers offering lower prices for those who are likely to have lower income such as students or pensioners. In some areas, financially limited members of the audience can even get free tickets to events: for example *Kaikukortti* is a scheme that enables economically struggling members of the community to get free tickets to cultural events in several Finnish municipalities (Kulttuurikaikille 2018). National classical music institutions such as the Finnish National Opera and state subsidised orchestras tour in rural areas to bring live art closer to the people living there. In some areas concert buddy-ups are organised by the municipality to encourage people who don't want to go to a concert alone (Helsingin kaupunki 2018; Espoo n.d.).

All of these barriers thus can be overcome at least to some extent, but there's some hurdles that are more complicated when it comes to classical music. As discussed in chapter 2.2, arts audience member has a task as a co-creator when it comes to creating value. A work of art needs to confront an audience in order to function as art and contribute to the objectives it has. (Boorsma 2006, 75.) The audience co-produces the artistic value, and to do this, some skills are needed. Kawashima (2000) points out that all of these quite concrete and thus relatively

easily attended physical, financial, geographical and social barriers are minute compared to lack of education and cultivation. Education and cultivation is achieved in educational institutions such as public schools and also music schools or at home. It is not something we're born with. (Kawashima 2006, 65.)

This brings us to the important and not to be neglected matter of social class. In his book *Distinction* (1984) Bourdieu explains his vast study that takes a look on the social class and musical taste and finds that they seem to be connected. His theory is that higher social classes are more likely to enjoy so called "high-brow" music, whilst lower social classes enjoy popular music. (Bourdieu 1984.) Going to music events is also conceived as a medium to express taste and claim social position, to show where you belong within our cultural construction (Boorsma 2006, 81). According to a study in the U.S. in 2010, a person with even some level of higher education is 24 % more likely to attend cultural events opposed to a person with lower or no formal education (National Endowment for the Arts 2010, 12). Education and cultivation tell us how to act in a cultural event and thus lower the threshold to attend. Many orchestra's have noted this, giving out instructions to guide how to act in a concert hall on their websites. Sometimes this has been taken to some extremes, such as instructions on where to applaud in the concert programmes.

Classical music concert concept as we know it came to be in 1800's (Kolb 2005, 27) and has remained very similar ever since. In the 18th century grand concert halls, spaces specially designed for listening to a classical concert, started to quickly emerge in the Western world (Wade-Matthews & Thompson 2004, 92–93). In these halls the listener is strictly separated from the artist in all ways from dress code to lighting: the orchestra still dresses in attire that was standard also for the audience in 18th century, the frock coat, and the audience sits in darkness, while the orchestra is brightly lit. It is regarded important that the audience is silent, even coughing is not allowed. The concert etiquette and institution is as old as the concept of concert hall space, and it is designed to support the idea that only the music and the artists playing it are important – the audience needs to be invisible. (Hämeenniemi 2007, 13–14, 22.) All of this can to an outsider of the tradition seem like a peculiar and downright exclusive and

limiting environment. Time in the concert hall seems to have come to a standstill centuries ago.

O'Sullivan (2009) suggests that these traditions that separate the concert audience that knows them from the ones who don't can form a semi-temporary community. A community is characterised as a group of people who share traditions and history, and more widely even consciousness and a sense or moral responsibility. In a classical music concert audience these manifest in for example dress codes and performance conventions, such as showing respect to the performer (and vice versa performer showing respect to the audience). There are different levels where the community operates. The audience members operate on one community level between each other and this audience community and the performers form a different level. This temporary concert community or "communitas" is brought together by music. The concert community oftentimes holds their traditions, history and morals superior to mainstream ones. (O'sullivan 2009, 212–213.) The aspect of hearing something together as a community is a part of a concert experience and how one experiences the community plays a big role. Feeling excluded from this community most likely does not reinforce positive experience and can harm the artistic experience.

However, even though social opportunities to interact with peers also play a role in attending arts event, the artistic experience in itself is usually the primary reason for attendance (Boorsma 2006, 81, 84). In marketing and audience development it is important to acknowledge that this artistic experience forms individually and subjectively in and by the listener. The artificial line drawn between the audience and the art can make both the artists and the audience oblivious about this. To make this clear, Small (2011) suggests that the word music should be made a verb: *musicking*. This verb would not only portray playing music or listening to music, but this new word would describe the process of taking part in the musical experience in any way, shape or form. Forming a whole new verb that would not create a distinction between the musician and the listener would underline the nature of musical experience and it's success as dependant on all the people attending in any way, from ticket sales personnel in the box office to the stage hands, musician and the audience that's listening. (Small 2011, 343–344.)

The concert conventions have been criticised for being rather strict and sometimes even restricting and classical music institutions are starting to react to that. This has been approached by changing the concert conventions and actively pursuing a more relaxed atmosphere in their event. However, at the same time, changing those conventions needs to be done with great care and based on their aesthetic and artistic values. (Sigurjónsson 2009, 42.) This is because whilst some parts of the audience and some audiences an institution is trying to reach might enjoy the more relaxed and free atmosphere, the same changes can make some parts of the core audience feel uneasy. As Bourdieu (1984) states, some people also go to certain events to separate themselves from the people who don't attend the same events.

While looking for new audiences the arts institutions must take in to account also to keep the old, faithful audience happy. They might be alarmed if their social identity and feeling of exclusivity is threatened, and this might lead to them looking for something more exclusive that would keep their sense of social class in place. This is the paradox of audience development. While it seeks to bring art to more people, it also needs to look for ways to hold on to the old audience. The needs and wants of these groups might collide even so substantially that the old audience simply is so set in it's want to separate itself from others that they truly do not want the art to reach out to new people. (Kawashima 2006, 65–66.) Institutions working with audience development must find balance in the ever changing surrounding opinion climate. This needs to be considered also when introducing new technologies to the concert convention.

3 MOBILE MARKETING AND MOBILE APPLICATIONS

A survey from 2006 suggests that by 2008 89 % of large global brands were running or planning to run mobile marketing campaigns (Atkinson 2001). Between 2013 and 2016 we've seen an increase of 400 % to the expenditure towards mobile advertising (Fritz, Sohn & Seegebarth 2017, 114). This trend seems to be ongoing. However, arts marketing has not yet fully embraced it.

This thesis is particularly interested in branded applications. Branded applications are downloadable platforms that strongly display and represent the brand in all of their functions. These applications are usually aimed to either support or replace other, more traditional platforms such as website or printed material and generally conceptualised to be practical and useful. (Bellmann et al. 2011, 191.) In the following chapters a look is taken on history behind mobile marketing to better understand where the phenomenon is coming from. Then a look is taken on mobile marketing's characteristics, adopting and building mobile applications and the current use of mobile applications in classical music marketing.

3.1 Internet phone sets the stage for mobile marketing

Geser (2004, 3) sees the power of the mobile phone in the possibility to communicate free from the physical constraints such as proximity or immobility. How we use our phones nowadays has, however, diversified immensely in the past ten years. Mobile phones have been predicted to inevitably run over personal computers in numbers and also in ways of uses (Rohm et al. 2012, 486; Geser 2004, 5). One of their main traits over computers is the constant presence of the phone: it is truly integrated to everyday life through our daily activities as it's small and close to us at any time or place (Goggin 2009, 231), even up to being a burden. Smartphones and especially the applications they host have changed our lives and it seems that the end of this change is not yet in sight.

Already in 2004 in his article "Towards a Sociological Theory of the Mobile Phone", Hank Geser suggests that handheld mobile phones will eventually substitute personal computers (Geser 2004, 5). This was years before iPhone and other smartphones let alone all the

applications we have for them by now had taken the world by storm. The first iPhone was arguably the device that started this mobile revolution. The iPhone, first launched in June 2007, changed the mobile phones and hence mobile marketing in a fundamental way (Kaplan 2012, 130). The iPhone took that critical step from a classic phone built for making phone calls towards a handheld computer. It really is considered more as a platform for mobile applications than a phone in the traditional meaning of the word – even phone calls are increasingly made over the internet using applications such as Skype or WhatsApp in stead of the actual phone network. The iPhone adapts the phone to the internet age, making it possible for us to access the world wide web while on the move. In fact, the iPhone originally even got it's name from an abbreviation of the “internet phone”. (Goggin 2009, 233.)

Finally, the wider penetration of first 2.5G network in 1995 and later the 3G in 2002 and especially the 4G in 2010 has freed smartphone users from all wires thus creating a possibility for truly mobile environment. These are the first wireless networks with high enough data rate and wide enough bandwidth for advanced mobile services and online applications to function properly without wifi. (Sun, Sauvola & Howie 2001, 3433–3534.) These technical developments and all the ones that followed them set the stage for mobile marketing paradigm to emerge.

Along with all of these changes also a new way to describe the generation born and raised to the handheld IT revolution has emerged. When talking about mobile application use, the younger generations constantly come up as heavy users. This generation is often referred to as Millennials or Generation Y or M, and in the literature they often represent the future consumers (McMahon & Pospisil 2005; Rohm et al. 2012, Berthon et al. 2012). It is hard to draw a line as to when you'd need to be born to be a Millennial, but for example McMahon and Pospisil suggest that everyone born after 1982 would be considered as a Millennial (2005, 421), whilst Rohm and his colleagues suggest that people in their late 20's are the core (2012, 486–487). The combining characteristics of this group of people however are features and skills like multitasking, immediacy and connectedness that is thought to derive from the exposure to IT from a very young age (McMahon & Pospisil 2005, 421).

Even though the Millennials are not considered to be the core audience of classical music at the moment, they are exactly what all classical music institutions are looking towards: they are, in any scenario, the future audience. Developing services towards this future audience early on will likely eventually pay off. In any scenario the smart mobile phone will be increasingly used and acceptable media platform in the future.

In classical music, the development of technology has often been seen as a worry and competitor. However, it was also realised early on that digitalisation can be used as an advantage. It has been recognised that easier access to the arts via digital environments encourages people to attend to live events also in person, and this has knowingly been used to lower the threshold to attendance. Good example is live streaming concerts and events. A live stream can deliver – at least to some extent – the excitement of live music at any time and to any place where a device and internet connection is present, and is often offered free of charge. It seems that experiencing a concert via a stream also encourages people who have not attended before to cross the threshold of the concert hall. (National Endowment for the Arts 2010, 10, 14.)

As people have access to much more information, opinions and resources via the internet, there's much more opportunities to educate oneself also about the arts. The so called “gatekeepers” of the industry are no longer the only ones who are knowledgeable on the field. Technology makes making art and making decisions about what's good art available for everyone. (Kolb 2005, 43–44.) As lack of education and cultivation is the single biggest barrier to attending arts events (Kawashima 2006), this is an important development.

3.2 Mobile marketing's characteristics, one-to-one marketing and privacy

As mobile networks, devices and technology in general have taken huge leaps and integrated to our lives, marketing paradigms have followed right behind. The Mobile Marketing Association MMA defines mobile marketing as follows: “Mobile Marketing is broadly defined as including advertising, apps, messaging, mCommerce and CRM on all mobile devices including smart phones and tablets” (MMA 2016). To put more briefly, the defining

key characteristic of mobile marketing is the medium it's made for that's inherently mobile and not restricted by place or time.

The mobile media, such as a smartphone, is with the consumer around the clock. Hence the consumer can in theory be reached throughout the day on a precise moment, compared to for example to a physical newspaper, which usually would reach the consumer in the morning while having breakfast or commuting. Moreover, location services of mobile phones create the opportunity for location-sensitive marketing content. (Fritz, Soon & Seegebarth 2017, 113.) The key purpose of mobile marketing compared to traditional forms of marketing could so be simplified to it being targetable to any desired time and place.

In practise, mobile marketing could be something as simple as advertising or giving out promotional perks on social media platform at given time for people in given area, but it can also take much more complex forms. Customer support and feedback channel is one example. Mobile marketing is as a separation from traditional marketing (print being a good example) usually two- or even multi-way communication between the brand and it's customers (Shankard & Balasubramanian 2009, 118), allowing the consumer to comment and question live, creating a possibility for real conversation, engagement and deeper relationships between a brand and a consumer.

Kaplan (2012, 130) sets three conditions required for mobile marketing: firstly, a mobile, ubiquitous network, secondly, constant access to this network and thirdly, a personal mobile device with which one is using the network. It is the personal dimension that is fascinating to marketers in mobile devices.

The personal aspect of the device has two dimensions: firstly, mobile phones are sometimes regarded almost as extensions of oneself (Bellman et al. 2012, 192) and secondly, because of that people tend to aim to personalise their phones to reflect themselves more, for example by wallpapers, ringtones and content such as chosen applications (Sultan, Rohm & Gao 2009, 312). To take this aspect even further, branded applications often give the user an option to customise the app, offering further personalisation and giving the app more information about

the consumer's personal interests, hence opening more possibilities for *one-to-one marketing* and creating a more personal connection with the brand (Bellman et al. 2012, 193).

After the marketing paradigm discovered that customer retention is far more profitable than acquiring new customers, a lot of attention has been focused on retention. One-to-one marketing is the next step in this development. Originally marketers would be employed to find customers, any customers, then it was realised that some customers are more relevant than others, and this resulted in segmentation. Creating rather crude and large segments based on certain easy-to-attain similarities within the customers such as age or gender has proved to be outdated in the information environment of today. One-to-one marketing is essentially creating a marketing segment of one and focusing to this one individual. This is made possible by the advances in information technology: whilst in the past our personal hairdresser, doctor or bartender could've known or predicted our purchase history, behaviour and even purchasing power quite well based on face-to-face interactions, this information can nowadays be attained by collecting data of our internet usage. (Franzak, Laric & Pitta 2003, 616, 623–624.)

This extensive collection of data has raised legitimate concerns about consumer's privacy, and past years have seen harsh privacy breaches of individuals and groups of individuals widely covered in the media. The relationship between the marketer and consumer is best based on trust, especially as the legal responsibilities in the field have been dragging behind for a long time. (Franzak, Laric & Pitta 2003, 617–618, 627.) In the EU a move towards it's citizens right to privacy was finally taken in 2018 when the new GDPR legislation came in to force (European Commission 2018, 1). Now that the legislation is in place, it should however not be forgotten that the trust between a consumer and the institution marketing towards them continues to be based on transparency and respect, not law.

Marketing communication can be divided to two different categories depending on the initiative. When consumers initiate communication themselves (e.g. by downloading an application), it is called *pull* communication. When an advertiser contacts the consumer via any media, that is called *push* communication. (Kaplan 2012, 313.) The EU's GDPR legislation takes a stand in this, as it requires companies to ask for an opt-in for marketing communications. This vastly restricts the possibilities of push communications in the EU

(European Commission 2018, 1), and should logically move the whole marketing paradigm more towards pull communications.

If a customer has chosen to download an application and within the app allowed access to multitude of information of themselves, that is pull communications. The app can offer the customer an opt-in for push-notifications (pop-ups on the phone or tablet screen that the app might use to stay in touch with the receiver), which has high potential as a mobile marketing channel. Push-notifications allow the company to tune one-to-one marketing to the finest with a considerably low risk of annoying the consumer in the process: after all the consumer has initiated the communication and also provided the company with the details they need to target the marketing (Kaplan 2012, 130–131). The company only has to utilise this information to design the push communications as relevant as possible to the customer. Furthermore, the app should always have an option to opt-out of unwanted push-notifications.

Mobile marketing done via personal mobile phones has the potential to turn marketing to an interactive communication rather than just brand communicating towards the consumer. The two-way communication option makes the platform naturally interactive, and that is one of mobile marketing's key strong points compared to traditional marketing. (Sultan, Rohm & Gao 2009, 309; Shankard & Balasubramanian 2009, 118.) This kind of rich engagement that mobile marketing platforms can provide has a positive impact on marketing effectiveness (Calder, Malthouse & Schaedel 2009, 323 & 328-330).

That being said, mobile marketing however can't be the only tool present in any company's marketing mix. It should not try to function as a separate marketing environment nor as a sole communication tool towards customers. It needs rather to be a part of the overall marketing and communications strategy, fulfilling it's own designated function and complementing the other marketing tools. (Rohm et al. 2012, 486; Shankard & Balasubramanian 2009, 126.) Technically mobile marketing can infiltrate the whole marketing mix from product to place, as retails can also be done mobile (Fritz, Sohn & Seegebarth 2017, 113–114). However it needs to be carefully planned out which existing marketing functions are reasonably transferable to mobile environment.

3.3 Mobile applications

A mobile application or app is what turns a mobile smartphone from a mere phone to a “Swiss army knife” of everyday life. The phone’s built-in app-store offers an access to myriad of readily downloadable applications for a plethora of different uses: playing games, navigating, listening to music, time management, connecting to social media and so on (Böhmer et al. 2011, 47). Mobile applications are able to offer interactivity and engagement within any wanted time and place, and this potential for context-awareness makes them a great tool in marketing (Kaplan 2012, 136, 132). Personal attachment to phones and the fact that phone is considered as a status symbol that can be personalised to the max (Geser 2004, 6) makes mobile applications even more attractive platforms for marketers.

One more reason to take mobile applications seriously is that almost everyone uses them. There’s huge diversity in application users and usage which does not seem to be explainable by demographic factors. The time spent using a smartphone ranges from 30 minutes per day up to eight hours, on average however about one hour. There could be anything between ten to a hundred sessions spent with the phone, and the session lengths vary substantially – usually between 10 seconds up to four minutes, average time spent with one application being around 70 to 80 seconds. People tend to have between 10 to even 90 applications on their phones, 50 in average. (Falaki et al. 2010; Böhmer et al. 2011.) The reasons to adopt and use mobile applications range from purely functional to hedonistic uses for enjoyment (Sultan, Rohm & Gao 2009, 311–312). In the next chapter a closer look is taken to adopting mobile applications and the theories behind it.

3.3.1 Adopting mobile applications – six main types of barriers

Researchers and practitioners alike have been interested in how consumer’s adopt new technologies ever since technology started rapidly becoming part of our everyday life. Many models formerly in use to predict traditional consumer behaviour have been viewed in this new light in the literature since. A model created in 1989 by Fred Davis on adopting professional computer programs still continues to be a starting point towards understanding

how we pick up new technologies, even though technology and uses for it have come quite a long way since.

Davis presents his Technology Acceptance Model TAM, consisting of two variables: *perceived usefulness* and *perceived ease of use*. According to TAM, if a person sees that a new technology has high enough potential for adding perceived value to their life or further facilitate a certain necessary action, and learning to use it seems to take comparatively low enough effort, as effort is regarded a finite resource, they will adopt this new technology. He concludes that both factors play a role when adopting new technologies, but states that no amount of ease of use can replace the usefulness; no one would adopt a new technology that is completely useless for them. Moreover, if a technology is perceived inevitably useful – for example if it is turning impossible to function in certain environment in the future without it – the technology probably will be adapted even if it requires a whole new set of skills and a lot of resources to adopt. Furthermore, he points out that the usefulness of a technology might well be in the ease of it's use. (Davis 1989, 320, 333–334.) Davis's model is similar to the well-known cost-benefit model familiar from the economic sciences; costs shouldn't exceed the benefits (Davis 1989, 321).

To put Davis' TAM in the context of this thesis an example of buying tickets to a concert is considered: using a mobile application to buy tickets could require considerably lower amount of effort compared to making your way to the box office in person or even navigating through a second-party web shop, hence it could be perceived useful especially for a frequent concert-goer and could be a reason for adopting a new mobile application. However, the application would also need to appear easy to adopt and use for any consumer to switch from their usual ticket vendor to a new, branded application for ticket purchase.

Davis's model took inspiration from Theory of Reasoned Action, TRA, which mainly states that actions can be predicted based on one's behavioural intentions. This sounds rather general and multiple limitations have since been taken in to account. (Sheppard, Hartwick & Washaw 1988, 325–326.) Theory of Planned Behaviour, TPB, is further adaptation of TRA. TPB takes in to more careful consideration that an intention that later turns to motivation to adopt some

new innovation might be hindered by social, economical or psychological barriers. Hence the behavioural intention might not lead to an actual action, but rather to giving it a try. Whether or not one gives it a try depends on the weigh of advantages of successful attempt weighed against the disadvantages of failure. (Ajzen 1985, 29–36.)

Many constraints considering mobile application adoption process applicable to TPB have been suggested, and also multiple barriers considered in other domains are applied in to mobile technologies. The six types of constraints to accessing information distinguished by McCreedice and Rice (1999) are a good example from information technology field. These constraints are *physical constraints*, not being physically able to reach or use desired product; *cognitive constraints*, which are more related to the actual use of technology and perceived or real ability to adopt and learn how to use them; *economical constraints*, which should be noted in this context as simply owning a smartphone might be an economical threshold one is unable to overcome; *social constraints*, the social norms within the community, in the case of this thesis the classical orchestra institution's audience; *political constraints*, concerning power and access to knowledge; and finally *affective constraints*, which have to do with attitudes, comfort and discomfort. (McCreedice & Rice 1999, 61–71.)

One of the biggest barriers distinguished for mobile applications to overcome is an affective constraint to avoid the risk of losing one's privacy and security. The discomfort of sharing one's personal information to an unknown party can make the difference on whether or not one is willing to download an application. Privacy legislations have indeed been dragging behind technology's development. To overcome this hurdle it is essential that the application provider is able to convey trust, which can be done for example by offering opt-ins within the application. (Kaplan 2011, 138; Rohm et al. 2012, 490.)

Many theorists also take in to account uses and gratifications research, which adds the aspect of hedonistic enjoyment to the usefulness factors of TAM. Uses and gratifications theory suggests that we use technology for both utilitarian and hedonistic purposes. (Sultan et al. 2009, 310.) It has been suggested that an app should have both useful aspect and an entertainment value for best possible success (Hsiao, Chang & Tang 2015, 346). Even if an

app isn't particularly useful in any specific way, simply having fun and receiving entertainment can be gratifying enough to adopt the application.

Another theory that deserves recognition is the the so called Braudel rule which was first introduced in this context by Keen and Mackintosh in 2001. The Braudel rule has to do with value creation. By Braudel rule mobile services can be turned into value only when they change or expand the options one has in their day-to-day life and specifically life's structural routines, thus intertwining to our everyday lives. According to Braudel rule, a mobile service is useful only when it can expand our everyday possibility horizon and bring a new routine to our lives or critically enhance an existing one so that if we'd have to give them up, our life quality would be noticeably lower. (In Carlsson et al. 2006, 8.) Mobile devices and applications seem to have a high potential to intertwine to our personal routines as they are continuously present and with us throughout the day. A branded mobile application of a classical music institution could fulfil the Braudel rule if well structured, planned and aimed to a certain audience.

3.3.2 Building mobile applications and service design thinking

Hurley (2012) identifies several stages in building any mobile application after the original idea is developed. This thesis concentrates on the first stage: defining the target market and its needs, which is a customer oriented approach in that sense. When the target market and its needs are defined in a satisfactory measure, the next step would be to build a team and start pulling the components of the app together. This is followed or somewhat overlapped by rather technical steps such as choosing the platform and outsourcing the infrastructure. What's left after that is managing the production cycle and running the app, which obviously continues after the app has been launched. To launch an app multiple other obstacles must be attended to, such as app store policies, privacy and security and different intellectual property details and possible permissions. (Hurley 2012, 33.) Properly managing intellectual property would be indispensable to classical music institution's application.

Mobile application is in its core a service. One way to approach designing a mobile application is the emerging field of *service design thinking*. Service design thinking is an

interdisciplinary design paradigm aiming to create desirable, holistic services for the user. By service design thinking, services should be closer to well thought out, full experiences from the beginning to end and even beyond. (Stickdorn & Schneider 2011, 30–31.) There are five core principles to service design thinking: creating user-centred services, co-creativity, sequencing the service timeline, creating holistic service for the user and evidencing: making intangible tangible (Stickdorn & Schneider 2011, 34).

As music and arts are by nature intangible, and although they get added tangibility from live performances taking place in physical environments performed by real people, the core product in the end is very abstract and essentially produced in listener's mind. Creating an app that would turn that experience more tangible and help you process the experience can certainly support audience development's goals of enhancing and deepening the arts event.

When building a branded application it is vital that the visual identity is brought to all levels of design. Visual design at its best can be used to increase the trust customer is feeling towards the service provider and hence the brand (Shankard & Balasubramanian 2009, 121), which could possibly contribute to the customer's feeling of safety concerning for example privacy when using the application or using the app as a sales platform. Applying the institution's visual identity on all levels of the service also ensures and fortifies brand recognition. The enjoyment factor shouldn't be overlooked either: an application should be visually pleasing to appeal both to our hedonistic and functional needs.

Creating visually pleasing, informative, entertaining and useful application is, however, not for free. Costs add up as an application usually needs to be created separately at least for iOS (Apple) and Android phone environments. To avoid bigger pitfalls, creating a prototype and testing that on a focus group can cut costs in longer run immensely. In time applications also need maintenance in the form of updates. (Mehra 2014.) Business News Daily reports that on 2013 companies spent between 25 000 to 100 000 \$ to build and run an app (Brooks 2013). These kind of sums for any classical music institution in current economical environment are large investments to an area not so well yet known, though a substantially smaller investment can also be enough depending on what is planned to be included in the application.

3.3.3 Mobile applications in classical music field

As established, mobile applications have vast possibilities within marketing and audience development. However, using applications in classical music marketing or as a means of developing audience engagement is fairly new. As Crawford et al. (2013) mention, there is not much academic research on classical music audiences and the use of new technologies done thus far (Crawford et al. 2013, 1073). Their paper is one of the few that combines these.

In the research of Crawford et al. it was established that an application created for a UK based orchestra that allowed students to buy cheaper tickets to concerts was successful in doing exactly that, and ticket sales in the target group noticeably increased. Interestingly, despite being offered significant discounts, the focus groups were very much opposing the whole idea in the beginning of research. Only once adopting and getting used to the application, it was more common to endorse it. However, the application did not do much more or enhance the audience engagement even though it did have some features for that, too, for example program notes. All of the focus groups felt it would've been inappropriate to hold a mobile phone in the concert hall. The writers suggest that this is due classical music culture maybe overruling any attempts to introduce new media to the concert hall. (Crawford et al. 2013, 1077, 1082–1083.) The classical music concert culture shows itself in their focus group discussions as slow to react to its surroundings, but as examples in the following paragraphs show, some advancement has been seen.

No Finnish classical music institution currently has a branded mobile application. However, as social media platforms are also increasingly used on mobile phones, they too can be viewed as mobile marketing. To get a brief idea of the current situation of potential mobile marketing within Finnish classical music institution field, a quick look was taken to chart the use of social media platforms in 19 different Finnish classical music institutions. This revealed that they all have some presence in social media. A Facebook page and an Instagram account are the most popular choices of social media presence, kept by all of the institutions researched. Almost all of them, 16, also have a Twitter account – the ones that don't have Twitter are generally the smaller, lighter institutions. Furthermore, six have a Youtube channel and YLE's Radio symphony orchestra has presence in YLE Areena platform and the National

Opera at their own Stage24, and at least one also has a Spotify account. (Finnish National Opera and Ballet n.d., Radion Sinfoniaorkesteri n.d., Helsingin kaupunginorkesteri n.d., Finnish Baroque Orchestra n.d., Jyväskylä Sinfonia 1 n.d., Jyväskylä Sinfonia 2 n.d., Kymi Sinfonietta 1 n.d., Kymi Sinfonietta 2 n.d., Tapiola Sinfonietta n.d., Turku Philharmonic Orchestra n.d., Sinfonia Lahti n.d., Tampere Filharmonia n.d., Vaasa city orchestra 1 n.d., Vaasa City Orchestra 2 n.d., Joensuun kaupunginorkesteri 1 n.d., Joensuun kaupunginorkesteri 2 n.d., Kuopion kaupunginorkesteri n.d., Lappeenrannan kaupunginorkesteri n.d., Oulu Sinfonia n.d., Avanti! n.d., UMO Helsinki Jazz Orchestra n.d., Lapin kamariorkesteri n.d., The Ostrobothnian Chamber Orchestra, n.d.). All of the social media platforms viewed have mobile app versions, and hence can fulfil a role as mobile marketing channel.

Branded mobile applications are, however, making their way also to classical music around the world. In the following paragraphs six chosen examples are presented to display different ideas and possibilities an application might serve: two apps by very different kinds of festivals; an app bringing classical music concerts from different institutions together on a combined effort to reach students as a segment; a program note application that's not tied to any institution; an app created to function as a streaming platform and finally an app that's an essential part of a composition.

BBC Proms launched their application for the first time in 2016. The app offers e.g. venue guide, all program organised by artists and composers, extra information on musical works, artists, composers and venues and an option to create your own Proms calendar (Wright 2016). The app further provided some sneak peeks and previews during Proms and implemented links to further video material and opportunities to buy tickets. However apparently in-app purchase is not available. The app was not offered for free, but cost £2.99 in app store. (BBC Radio 3 n.d.) However, "prommers" are used to paying for their printed program book, too.

German contemporary music festival Podium also has their own app. Podium festival in Esslingen is focused on new music from living composers, and their app, called Henry,

launched in 2016, was designed to introduce the music featured on the festival to listeners. In practice it takes a form of a friendly digital music curator. Henry publishes new information throughout the year weekly, not only during the festival. Most of the material from Henry can also be found on it's website in the form of podcast series. (Podium, 2018.)

Another example from Britain and more specifically London is the Student Pulse app. With the Student Pulse anyone registered studying in London can search nearby classical music events and purchase tickets for a discounted price via the app. Most London classical music institutions are involved in this group effort of engaging younger audiences. The app is free and offers rather generous discounts for chosen concerts. Student Pulse discounted tickets can also be purchased online after registration, so using the app on a mobile phone is not compulsory. (Student Pulse London 2018.) It has also found it's audience: on a good night the app might bring dozens of students to the concert hall. An app, when carefully built, can thus also act as a new and important sales channel.

All these examples above have been mainly local and used by and designed for particular institution or institutions, but the following is an example of an app that can be taken to any classical music institution in the world. The enCue app is a new way to engage the audience and also a new way to think of program notes: an app that delivers program notes timed to the music. It requires that one has their phone open and visible during the concerts. The app has been specifically designed not to disturb anyone during the performance, for example dimming the phone screen automatically and switching the phone to no alerts –set-up. Developed in the U.S., enCue has been used e.g. by the Royal Philharmonic Orchestra, Baltimore Symphony Orchestra, Houston Shakespeare Festival and many more. (enCue n.d.)

Berliner Philharmoniker has another kind of approach. They have an multi-platform Digital Concert Hall -application, available for smart TV's and Apple and Android phones and tablets, which is strongly focused on streaming concerts. There's both live streaming opportunities and access to hundreds of pre-recorded concerts, and also additional documentary style films and interviews. Some of the content is for free, but to gain access to

everything user needs to buy single use tickets or a longer subscription. (Berliner Philharmoniker, n.d.)

An innovative use of mobile technology and an example of an app that's more intertwined to artistic expression than marketing is German composer Mathis Nitschke's opera *Vergehen*, launched in 2017. To experience this opera, you have to download an application and travel to Munich. The app uses phone's GPS receiver to locate the listener and then guides you to walk through the opera, playing site-specific music, in an attempt to take over public space for the arts. (Nitschke, 2018.)

In Finland, as mentioned, no applications in this field are yet to be found. However, some new ways to utilise social media platforms have been seen. At the time rather groundbreaking concept that was adapted by Turku Philharmonic Orchestra in 2014 was live tweeting concerts. In these specifically chosen concerts (in spring 2017 they have two live tweeting labeled concerts in the programme) there is a designated row of seats for live tweeting about the event in twitter as it's happening with hashtag #leiflive (after their head conductor Leif Segerstam). With this the orchestra aims to be present where the people are and lower the threshold of attending without compromising the peace and silence of the concert hall. (Koskinen, 2014; Turun Filharmoninen Orkesteri, 2017.)

In all of these rather different examples we see a connecting feature: almost all of them can be used both on an online desktop computer and on a separately built mobile application. For the app to be truly purposeful, it needs to bring some added value; not just act as an extension for a website.

4 RESEARCH DESIGN

4.1 Research questions

In cultural studies the starting point to research is often closer to questioning the old ways of thinking and opening up and widening of those with new viewpoints rather than following what is already known (Alasuutari 2011, 234). This thesis aims to construct something new by combining what is already known. It's a combination of mobile and digital marketing research and classical music marketing and audience development literature, then adding new research data and analysis to the mix.

While charting a rather unknown part of classical music marketing, the thesis is aiming to simultaneously develop practical conclusions to use on the field. The main goal of the research is to provide useful information for decision makers in classical music institutions and to, if the results so suggest, pave the way and provide tools and insights for mobile and digital marketing within classical music context. To do this four research questions were constructed:

- 1) How engaged the classical music audiences are in the current mobile marketing platforms (Facebook, Twitter, Instagram and streaming platforms) used by orchestral institutions?
- 2) How willing classical music audience is to adopt a branded mobile application of their orchestra institution?
- 3) What kind of barriers can be distinguished that would stop or hinder adopting a branded mobile application of a orchestra institution?
- 4) What kind of features the audience would find interesting in the application?

No hypotheses are suggested. The research, being charting and on a new territory, does not necessarily require hypotheses. Though plenty of literature can be found on classical music audience development, on mobile marketing and on adopting new technologies and the research questions rely on that literature, only one previous research combining classical music audiences and new mobile marketing technologies could be found. It is thus too soon to

form hypotheses firmly based on earlier research. The research also concerns intentional actions in hypothetical situation, and it would be somewhat questionable to place hypotheses on such impalpable research subject (Hirsijärvi & Hurme 2008, 66).

4.2 Method

The data was collected using an online structured survey that had questions formatted for both quantitative and qualitative data collection. A survey is a good way to collect data when charting opinions, attitudes, features or behaviour (Keckman-Koivuniemi 2010), and thus supports the research goals well. Whilst the quantitative questions are used to produce an image of the attitudes of the respondent group, the qualitative questions of the survey are useful in charting opinions and ideas (Ronkainen et al. 2008, 20). This thesis thus aims to create both charting and already generalisable results.

The research is focused on an area that has not been much yet charted, and Hirsijärvi and Hurme (2008, 35) suggest that a qualitative interview is often a suitable way to approach this kind of questions. To address this the survey has open questions which offer an opportunity for the research respondents to further vocalise their opinion, experiences and worries in a more freeform manner. This allows posing the quantitative questions to a large number of respondents compared to holding a limited number of interviews (Ronkainen et al. 2008, 22–23).

The survey was created online and was only in Finnish. In the online survey spread on two webpages there's eight research specific questions on the first page and four demographic questions on the second. The full survey can be seen in appendix 1 in Finnish.

Questions were formatted to best fit the purpose: open questions are useful when researching ambiguous subjects that stir up diverse opinions, whilst the structured questions are good tools when the subject matter is already well known and normalised (Ronkainen et al. 2008, 34). The survey includes structured choice-questions that allowed to choose only one option as well as multiple choice questions to measure e.g. levels of use of social media and a three

step Likert scale is used to determine how interesting the respondents rate different potential features of an orchestras branded application. There's one question that utilises both open and structured choice question compositions by adding an one open-ended "something else, what" -option in a multiple choice question. Further qualitative data is collected via a freeform, unstructured text box to voice thoughts and collect experiences and ideas for qualitative analysis. Background data on frequency of attending concerts, gender, age and educational background are also collected.

4.3 Data collection

Data was collected with an online survey using the Webropol survey platform. In total 14 Finnish classical music institutions were approached via email to enquire if they would be willing to cooperate with data collection for the research. Out of these institutions initially contacted six orchestras from around Finland took part in distributing the survey. Three of these orchestras are operating mainly in Southern Finland's Helsinki metropolitan area: Radio Symphony Orchestra RSO, Helsinki philharmonic orchestra HKO and Finnish Baroque Orchestra FiBo. The other three are located in central and eastern Finland: Tampere Philharmonic Orchestra, Jyväskylä Symphony and Joensuu Philharmonic Orchestra. Hence we can say that geographically the survey is lacking in western and northern area of Finland.

In five cases out of six the survey was distributed as a part of email newsletter to the mailing list of the orchestras. There was a text included briefly explaining the object of the survey, an encouragement to attend and a link to the online survey. The sixth survey was distributed by distributing paper flyers which held a web address directing to the online survey using both a QR-code and a shortened URL address. A brief explanation similar to the one given on the newsletter distribution was also included in the flyer to encourage people to participate on the survey online.

Between the six orchestras 103 survey responses were collected. There was big differences in the number of responses per orchestra, mainly due to the RSO placing an admission ticket raffle as an initiative to participate in the survey. Answers from RSO's audience compile

almost half of all the answers, 51 in total. Joensuu City Orchestra did not have a mailing list to distribute the survey with and this was the survey distributed via paper flyers directing to the online survey. Distribution by flyers collected two answers. Rest of the orchestras collected between seven to 16 answers each.

Each participating orchestra had their own data collection link, thus differentiating the data between the orchestras. All of the orchestra administrators also received the raw data of their corresponding survey after the data collection.

In the analysis the data from all six orchestras was combined, leaving the final $N = 103$. Even though 103 answers provides a good data pool for qualitative research, it is a small sampling of the whole concert audience of these institutions. It can be that especially audience members who were strongly pro or against the subject took part. Therefore generalising the results has limitations.

Question number seven was not compulsory: it only came up to the respondents who had chosen that they would not adopt a branded mobile application or were hesitating if they would. This question was to determine the barriers they might have to adopting the application. 20 respondents should have been presented this question. However, only 16 answers were collected. This might be either because the form for one reason or another didn't work for the four missing respondents due to some technical issue and the question in case then did not pop up for them, or it did and they chose to pass it. The survey tool did not allow setting a pop-up question as compulsory.

4.3 Analysis

Quantitative methods are used to extract the descriptive numbers from the data. Points of interest are e.g. how many people are using a social media but not following the orchestra in corresponding social media channels, whether or not the respondents would adopt an orchestra branded application and what features the respondents find most interesting in the possible branded mobile application. These are looked in to by calculating frequencies,

percentages and mean values from the quantifiable data. These are descriptive statistics that do not refer to generalisable results, but work as describing the respondent group. (Mattila 2004.)

Furthermore a one-way ANOVA test is applied to find out any statistically significant differences between mean values of different demographic groups (Mattila 2002). This should reveal any possible demographic explaining factors behind the willingness to adopt a branded mobile application, so to say if gender, age, educational background or frequency of attending to concerts makes a difference in whether or not the respondent would adopt the application.

The qualitative data from the open questions is going to be themed. Thematising is a tool used to process qualitative data that brings forward any naturally occurring themes. (Saaranen-Kauppinen & Puusniekka 2006.) To illustrate the qualitative data different themes are distinguished and coded accordingly. Dismantling and thematising the data in different ways is a way to see the actual content of the data from different angles and help with describing, simplification and then interpretation of it (Hirsijärvi & Hurme 2008, 147–149).

The open comments from question number eight will be grouped to positive, negative and neutral ones. Further classifications within these principal groups can then be made based on the data, following paths that naturally emerge from the data and by mirroring it to existing theories. (Eskola & Suoranta 2008, 156.) A natural point to start are the six distinguished barriers to adopting new technologies by McCreedice and Rice (1999) as a structure for further classifying the data. This is applicable for all negative responses from question number eight and all open answers from question seven. Other than that, the general opinions will be charted, described, and further grouped along emerging themes, if there's some to find naturally occurring in the data.

4.2 Reliability and validity

The reliability and validity of this research have been thoroughly considered. However, some possible issues in the reliability and validity of the research are discussed below.

As often is in qualitative research, the reliability of the results in time, the *diachronic reliability*, needs to be carefully considered (Saaranen-Kauppinen & Puusniekka 2006). The technology behind the research subject moves not only on increasing speed, but in unpredictable leaps, which makes the diachronic reliability of this research questionable. It is most likely that the respondents would maybe now answer differently to some of the questions, having seen and gotten more used to some new innovations and ideas in the area. Hence the meters used are not perfectly stable in time, as often if not always is when measuring opinions. The survey answers were collected in spring 2017, and that must be taken in to consideration by reflecting the results to the current opinion atmosphere and technological development. What direction the thoughts of the respondents have taken since is hard to predict without further research.

The research has been carefully planned and the survey question's forms and wordings thoroughly considered to ensure the validity of the research. However, it is always difficult to evaluate if the data analysis succeeds in constructing all the meanings behind the answers. (Saaranen-Kauppinen & Puusniekka 2006.) The respondents are giving their opinions about something that does not yet exist in their world. It is challenging to determine whether all the respondents are talking about the same thing, as some of them might have different conceptions about what the research even is about in the first place. This has been tried to take in to consideration by adding further explanations under the questions, such as opening up briefly what is considered a smartphone, what is social media and what is mobile application. The survey in show in appendix 1 includes these further explanations.

Although the data collected is on most questions quantifiable, it must be kept in mind that the questions are for the most part exploring opinions, feelings and conceptions, not something that can be straight forwardly measured by numbers. The numbers represent people's opinions and more specifically their personal evaluations of those opinions and the scale thus varies from one answers to another. It is characteristic for qualitative research that the analysis is an interpretation of data that is already in itself an interpretation of a kind, and the researcher needs to acknowledge this while analysing the data (Ronkainen et al. 2008, 18).

It can also be that some members of the audience, in an effort to give socially acceptable answers, showed support for the application even though they'd have no real intention of adopting the application. As the survey was done privately and anonymously, the risk of this should be minimal compared to e.g. focus groups or interviews.

5 RESULTS

5.1 Demographics of the respondents

In total 103 responses were collected. The mean age of the respondents was rather high at 61 years. The youngest respondent was 19 years old and oldest 84. Almost 50 % of the respondents were over 62 years old. The respondents were highly educated with 71 % holding a university degree. 31 % of the respondents were male and 69 % female.

The respondents were active concert goers with almost half attending a concert monthly: 40 % of the respondents were attending concerts twice a month or more often and 9 % attended about once a month. 25 % attended three to six times a year and the final 26 % one to two times a year or less.

97 respondents out of the 103 (94.2 %) owned a smartphone and presumably use it in their everyday lives.

5.2 Engagement in the current mobile marketing platforms

At the time of the survey in spring 2017 all of the orchestras involved in the survey had Facebook pages and Twitter accounts, and Tampere Philharmonic Orchestra, Helsinki Philharmonic Orchestra, Radio Symphony Orchestra and Jyväskylä Symphony Orchestra also had Instagram accounts (all the orchestras have created a presence in Instagram since). In addition to that, Finnish Baroque Orchestra, Tampere Philharmonic Orchestra, Helsinki Philharmonic Orchestra, and Jyväskylä Symphony Orchestra had Youtube channels. Radio Symphony Orchestra publishes concerts online on Finnish Broadcast company YLE's platform YLE Arena. Out of all the respondents 76.7 % reported to use one or more of these platforms on their mobile device, which makes these social media channels also mobile marketing channels for a big portion of the respondents.

None of these orchestra's currently have mobile application in use but all of them are present in social media. The current social media use of the audience can possibly predict the audience's willingness to adopt a branded application, especially the use of social media on their mobile smartphones. Whether or not the respondent is actively or passively following the institution in social media and whether they're using social media on their mobile phone indicates the level of current engagement to the institution and probability of adopting a branded mobile application. If there is no apparent engagement in mobile environment at the time of the survey even though the possibility is offered by all the orchestral institutions involved, it can be questioned whether an app would in reality change that.

In question number two of the survey it was enquired how often if at all the respondents were using the social media platforms where the orchestra in question was present. The results can be seen in table 1. The table shows how often the respondents were using Facebook, Youtube, Twitter and Instagram – daily, weekly, less than once a week or not at all – and the sum of users of each platform. Out of all the respondents 16 (15,5 %) did not use any of the surveyed social media platforms.

Table 1: use of social media

Media	How often do you use following social medias?				Sum of users
	Daily	Weekly	Less than once a week	Not at all	
Facebook (n = 103)	53	14	9	27	76
Twitter (n = 103)	11	10	11	71	32
Instagram (n = 85)	9	6	14	56	29
Youtube (n = 50)	9	15	20	6	44

As there were differences in the social media presence of participating orchestras, and all the orchestras had their individual survey links, the use of Youtube was only enquired from 50 respondents (Finnish Baroque Orchestra's, Tampere Philharmonic Orchestra's, Helsinki Philharmonic Orchestra's, and Jyväskylä Symphony Orchestra's audiences) and Instagram of 85 (Tampere Philharmonic Orchestra's, Helsinki Philharmonic Orchestra's, Radio Symphony Orchestra's and Jyväskylä Symphony Orchestra's audiences). Thus not all the results are comparable.

44 of the respondents who were enquired on Youtube use had used Youtube, which is a high percentage (88 %) of those respondents who were enquired on Youtube use. Facebook comes in second highest percentage with 76 respondents, 73.7 %, of all of the survey respondents using Facebook. Facebook was the most popular social media channel when taken in to account the frequency of using the platform. Out of all of the Facebook users (76) 53, or 69.7 %, are logging in to Facebook on a daily basis whereas only nine, 20.4 %, of Youtube users (50) were on Youtube every day.

29 of the 85 respondents (34.1 %) who were asked on their Instagram use were using Instagram. Use of Instagram within it's users also was not as active as Facebook's, though more active than Youtube's, with 31 % using it on a daily basis and the rest weekly or less than once a week. Twitter shows in numbers as least used platform with 32 respondents out of all 103 respondents (31.1 %) being present on Twitter. Twitter use was however slightly more active than Instagram, as 34.3 % of the Twitter users reported using Twitter daily.

The table shows clearly the difference of use of Facebook and Twitter, which were the only platforms surveyed from all 103 respondents. Facebook comes in vastly more popular, not only by the sum of users, but also by the frequency of use.

Question number three asked which social media channels of the orchestra the respondent is following. This gives an interesting perspective, as out of all the respondents almost half at 47.5 % announced that they do not follow any of the orchestra's social media platforms.

To further understand the level of following the orchestras have in social media within the respondents, the data from questions number two and three were combined and number of respondents using particular social media platform on any frequency was compared to the number of people following the orchestra on each corresponding platform. Facebook is once again dominating: 48 respondents, which is 61.8 % out of those who reported to use Facebook on any frequency, were also following the orchestra's Facebook page. Orchestra's Twitter account was followed by 12 respondents (37.5 % of Twitter users), Instagram by six

respondents (24.1 % of Instagram users), and lastly Youtube by six respondents (13.6 % of Youtube users).

As Facebook is the dominating platform, it is noteworthy that out of the most active Facebook users who mentioned to use Facebook on a daily basis ($n = 53$), almost one third at 30.1 % however did not follow the orchestra in Facebook.

It should be taken in to consideration that Youtube's nature is rather different, and following (or subscribing) a Youtube channel as such is maybe not the best measure: many people might actively look up videos interesting to them and come across the orchestra's material, but never subscribe for a channel. Furthermore, as "following" was not more strictly described in the posed question, some respondents might've had different perceptions about it. Some of the respondents might've understood the question in case more as actively following the institution's channel every now and then and some as just the act of following, subscribing or liking the institution's channels.

5.3 Willingness to adopt a branded mobile application

80.6 % (83, $N = 103$) of the respondents said that they would start using a branded mobile application of the orchestra if there was one. 16.5 % (17) were unsure if they would adopt the application and 2.9 % (3) answered that they would decline using an application.

When taken into account only that partial group of the respondents who currently own a smartphone ($n = 97$), 83.5 % (81) chose they would adopt the branded application. 16.5 % (16) of smartphone owners were unsure about adopting a branded application. No one of smartphone owners answered to completely decline adopting the application.

Out of those who did not currently own a smartphone ($n = 6$) two actually answered that they would adopt a branded application – did they realise, that they had no means to use it or were they planning on purchasing a smartphone in near future is unsure. One none-smartphone-owner was unsure if they would adopt a branded orchestra application and three would

decline the application. Hence all the respondents who were completely declining to adopt the application were respondents who do not currently own a smartphone.

A one-way ANOVA was conducted to further examine whether demographic factors (educational background, gender, age and frequency of attending concerts) had an effect on willingness to adopt the branded mobile application. An analysis of variance showed that none of the demographic factors had a statistically significant effect on adopting the mobile application (educational background: $F(4,98) = .019$, $p = .443$; gender: $F(1,101) = .019$, $p = .889$; age: $F(34,68) = .997$, $p = .491$; frequency of attending concerts: $F(5,97) = 1.566$, $p = .177$) in this data set.

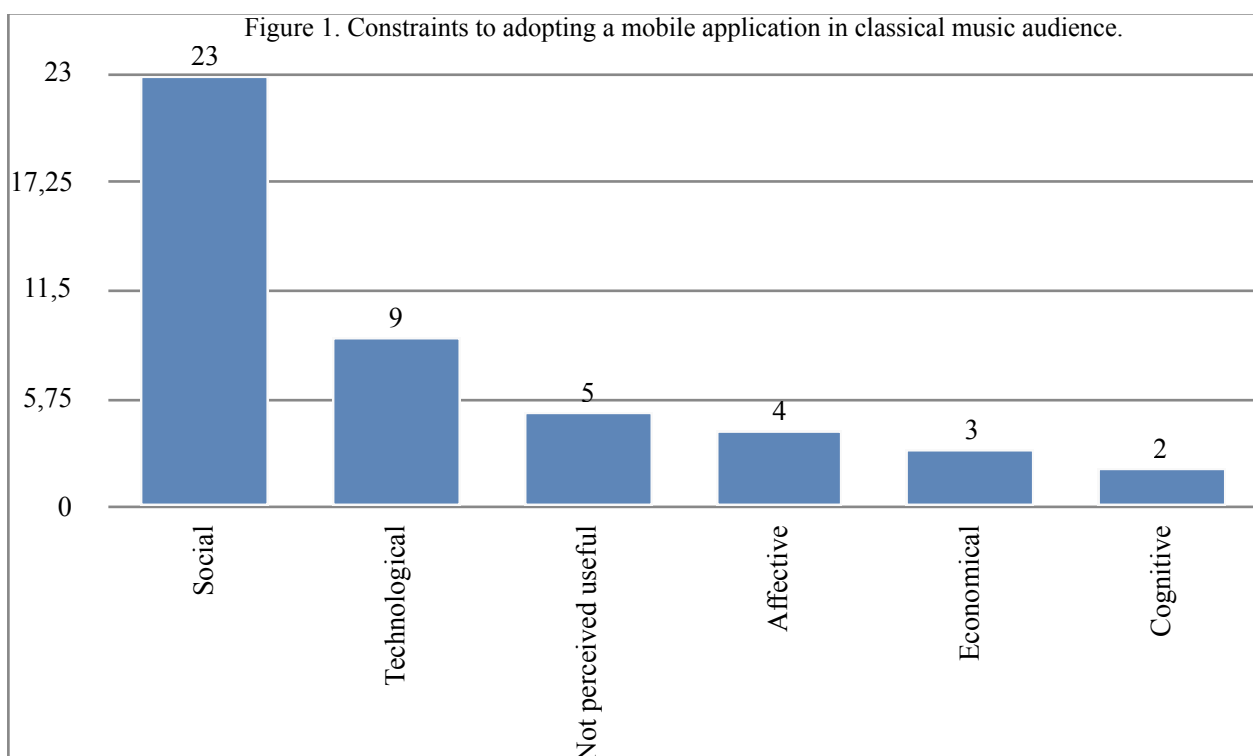
5.4 Barriers to adopting a branded mobile application

For those who answered being unsure or declining to adopt the application (20 respondents in total), an additional multiple choice question number seven was presented to determine what were the reasons behind their hesitation. To this question 16 answers were collected (hence four respondents did not take a stand in this question). The respondents were able to choose multiple options. The open “something else, what” option collected eight answers.

The options were formed using the Technology Acceptance Model TAM by Davis (1989) and the six types of constraints to accessing information by McCreadice and Rice (1999). The options were as follows: options “*the application does not sound useful*” and “*it would be hard and time consuming to learn how to use the application*” should tell if the mobile application would be viable according to TAM. The latter option also tells about possible cognitive barriers. Option “*I’m worried about my privacy*” should reveal affective barriers, “*I don’t have time*” and “*I don’t own a device to use to application*” certain economical barriers (latter also technological barriers, a type of barrier not mentioned by McCreadice and Rice). Option “*smartphones do not belong in concert halls*” distinguishes social barriers. There was no option to reveal any political barriers, as such were hard to distinguish in the context. There was, however, an open-ended option “*something else, what*”.

As the open-ended question number eight, where people were free to express their thoughts in a freeform manner, added interesting points to the data on possible constraints, part of the data from question number eight is looked in to here. In total 50 answers were collected to this question, and out of those six (12 %, n = 50) could be classified as downright negative or reserved, 21 (42 %, n = 50) included both positive and negative thoughts or were more leaning towards neutral or indifferent and 23 (46 %, n = 50) were straight forward positive. All of the downright negative answers portrayed constraints are are thus discussed within this chapter. The positive responses are further explicated in chapter 5.6. Out of the 23 classified neutral answers 12 portrayed some type of constraint and are thus looked into here, whilst the remaining 11 neutral answers contained ideas, tips and thoughts for the execution rather than any constraints to adopting the application, and they are further explicated in chapter 6.5.

The final count of emergences of different types of barriers in the data can be seen in figure 1. The figure combines quantitative and qualitative data from the 16 answers to questions number seven and the qualitative data of the six negative and 12 of the neutral answers to question number eight. It collates the number of answers with mentions of any barriers in the data, both those that have been ticked in a box in question seven and those that have come up in the open answers, so some of the answers might come from the same respondent. Therefore, it is just to show a visualisation of the cumulative mentions and is not relative.



As the figure shows, six different types of barriers or constraints were distinguished from the data. Four of them come straight from McCreadice and Rice's six types of constraints to accessing information (1999) (social, affective, emotional and cognitive barriers), one (technological barriers) is rooted in McCreadice and Rice's theory and one ("not perceived useful") lines with Technology Acceptance Model TAM by Davis (1989).

Some of the separated categories could also have been combined, but were kept separate to create a more illustrative depiction of the data: cognitive barriers are here portrayed as their own column, distinguished from perceived usefulness, even though both categories could fall under category "not perceived useful". The respondents in both of these categories do not perceive the app useful enough to use the time and effort to learn how to use it. In the category "cognitive" this is, however, more related to the respondent's perception of themselves as learners adopting new technologies, whereas category "not perceived useful" tells more about perceived usefulness per se. Furthermore technological barriers are here portrayed as their own column despite not being a separate constraint mentioned by McCreadice and Rice (1999). Certain technological barriers could've been collated with economical barriers, as further discussed in chapter 5.4.5. However, as technological constraints were so visible in the data, separating them from economical barriers to their own column and a separate discussion on them is justified. The economical barriers here mainly have to do with lack of resources, more specifically time resource.

5.4.1 Social Barriers

From figure 1 it can be seen that social barriers collected clearly the most mentions. Nine out of the 16 respondents (56.25 %) chose option "phones do not belong to concert halls" in question number seven. This barrier was also further mentioned in the open-ended "something else, what" -option in one answer and came up 13 times in the 50 answers to open question number eight. The respondents were mostly worried about the disturbance phones could cause in a concert.

In the downright negative feedback of the open question number eight this topic is above others; the use of phones being disturbing during the concert and annoying people around the

person using the phone raised many concerned voices. Four of the solely negative feedbacks in question eight concentrated only on this issue. Below are two examples:

... Even if there's no sound, it [browsing one's phone during the concert] disturbs people sitting nearby.¹

RSO audience member

...it [use of phone in the concert hall] terribly disturbs both peaceful viewing pleasure and general concentration. Absolutely NO! If someone wants to find FiBo on their mobile phone at home, that's fine by me, but better do it away from my sight and especially away from the concert situation.²

Finnish Baroque Orchestra audience member

The same pattern comes across from the more neutral answers to the open question. Nine out of the twelve answers classified neutral raised the same thought of phones being distracting in the concert hall, yet then including that the respondent would like to use a branded orchestra app on their phones outside the concert hall. Below are some examples:

I could read the program in advance from a smartphone, but it feels like a weird thought to fiddle with a phone during the concert.³

RSO audience member

...The light from the phone shines to the eyes of at least the people seated behind and disturbs concentration to even through many rows. - - Mobile application I would like to use elsewhere, outside the concert hall.⁴

RSO audience member

5.4.2 Technological Barriers

Technological barriers are not particularly discussed in the literature, but as they clearly emerged from the data they were separated as their own category for the analysis.

Three respondents (18.6 %, n = 16) who answered question number seven had a technological barrier as they chose the option "I don't own a device to use it with" in question number

¹ Original: "...Vaikka ääntä ei kuulukaan, sellainen toiminta häiritsee lähellä istuvaa."

² Original: "...se häiritsee pahasti sekä näkörauhaa että yleistä keskittymistä. Ehdottomasti EI! Jos joku haluaa löytää FiBon kännykästään kotona, niin ihan vapaasti, mutta tehköön sen poissa minun näkyvistäni ja etenkin ulkona konserttitilanteesta."

³ Original: "Ohjelman voisi lukea etukäteen älypuhelimesta, mutta tuntuu oudolta ajatukselta räplätä puhelinta konsertin aikana."

⁴ Original: "... Puhelimen valo kajastaa ainakin takana istuvien silmiin, ja häiritsee keskittymistä jopa monen penkkirivin päästä. - - Mobiilisovellusta haluaisin käyttää muualla, salin ulkopuolella."

seven. These answers could've also been combined with economical barriers. However, as it is not clear if the reasons for not owning a smartphone were economical or not for example ideological, they are here treated as technological constraints.

Further technical barriers that had not been taken in to account in the design of the survey emerged in the answers to the open-ended option: the respondents pointed out in two open answers that they did not want more applications on their phones because they consume battery life and take up a lot of memory on their device.

Three of the neutral answers of question number eight held constraints that were about technology. In of these only one person mentions that they don't own a smartphone, the other two of the respondents are again more worried about the capacity of memory on their device as in the example below:

I would take the application if my smartphone's memory was capable of storing it. - - But maybe my next phone then can do it. Some day.⁵

Jyväskylä Sinfonia audience member

5.4.3 Perceived usefulness

Two (12.5 %, n = 16) respondents chose the option "it does not sound useful" in question number seven. This can be interpreted in many ways, one being that it tells that the audience is rather happy with the amount and form of information and service they're receiving as it is.

Three respondents out of the eight that chose the open-ended option "something else, what" mentioned in their longer answer that they already get enough information from the newsletter, orchestra's website and Facebook events, and hence didn't see a use for an app.

5.4.4 Affective Barriers

No one chose the option "I'm worried about my privacy", which inclines that the audience trust these institutions as they are and eliminates that affective barrier in that sense. However, some unexpected affective barriers came up in the open-ended option in question number

⁵ Original: "Ottaisin sovelluksen, jos älypuhelimeni muisti kykenisi varastoimaan. - - Mutta seuraava puhelimeni ehkä sitten kykenee. Joskus."

seven: simply put, as one respondent states, that they just “don’t want to use for example facebook”⁶. Another one mentions simply that “I don’t particularly like using my smartphone”⁷.

The clear dislike in these two answers clearly falls under barriers related to attitudes, comfort and discomfort though not in the way that was expected. Similarly two of the open-ended answers from question number eight fall under this category. One of them simply states “all sorts of things apparently need to be tried out – well I don’t think so”⁸.

5.4.5 Economical Barriers

Two (12.5 %, n = 16) respondents had economical barrier as they chose the “I don’t have time” -option. This also came up in one of the open “something else, what” -option’s answers as follows:

I want to spend the time I’ve got left doing something else than fiddling with a mobile phone.⁹
Jyväskylä Sinfonia audience member

Lack of time has in this analysis been treated as an economical barrier in similar manner as lack of monetary possessions, as in both cases person is lacking certain resources. This could, however, also be viewed in another light.

Furthermore, it should be pointed out that the technological barrier of not having a phone that could facilitate applications, here separated to their own class technological barriers, could likewise be an economical barrier if the reason for not having a smartphone is lack of funds to purchase one. Combining those who chose either the option “I don’t have time” or “I don’t own a device to use to application” the total number of respondents with economical barriers to adopt a mobile application raises to five, which is a notable 31.2 % of the respondents who

⁶ Original: “...en myöskään halua olla esim. facebookissa.”

⁷ Original: “...en hirveästi pidä älypuhelimien käytöstä.”

⁸ Original: “Kaikkea näköjään pitää kokeilla – vaikka ei minun mielestäni.”

⁹ Original: “Haluan käyttää jäljellä olevan aikani muuhun kuin puhelimen räpläämiseen.”

answered to question number seven. This does not include those who raised these matters in the open questions.

5.4.6 Cognitive Barriers

Only one respondent (6.3 %, n = 16) chose the option “It would be too hard and time consuming to learn how to use the application” and likewise one respondent mentioned a similar problem in the open option. This indicates that the respondents perceive themselves as rather tech-savvy, and if they’re correct, cognitive barriers of learning how to use an application should not be a problem.

5.5 Features of the branded application

In question five of the survey the respondents were asked to rate their interest of 11 different possible features a branded mobile application of an orchestra might have. The respondents had to place their opinion on suggested features on a three-step Likert scale. All respondents (N = 103) answered this question rating all of the features.

The features presented to different orchestra audiences were identical in most cases, but for example the Finnish Baroque Orchestra’s audience was not asked upon the possible feature to release their subscription ticket, as FiBo did not have subscription tickets available. Otherwise the options were the same, though some wordings were changed to better match the current situation in the orchestras – as Tampere philharmonic orchestra for example currently offers the opportunity to free your subscription ticket to a student, and that option was similarly phrased in the survey.

The respondents were asked to rate the features listed in figure 2 “not at all interesting”¹⁰, “somewhat interesting”¹¹ or “very interesting”¹². In the analysis these answers were accordingly scored one, two or three interest points, the highest interest getting most points.

¹⁰ Original: “Ei lainkaan kiinnostava”

¹¹ Original: “Jonkin verran kiinnostava”

¹² Original: “Erittäin kiinnostava”

The mean scores of all the answers were then calculated, giving the features that were found more interesting a mean score closer to three and the ones not found as interesting closer to one. The results can be seen in figure 2, where the features are arranged from highest interest rate on the left to lowest in the right.

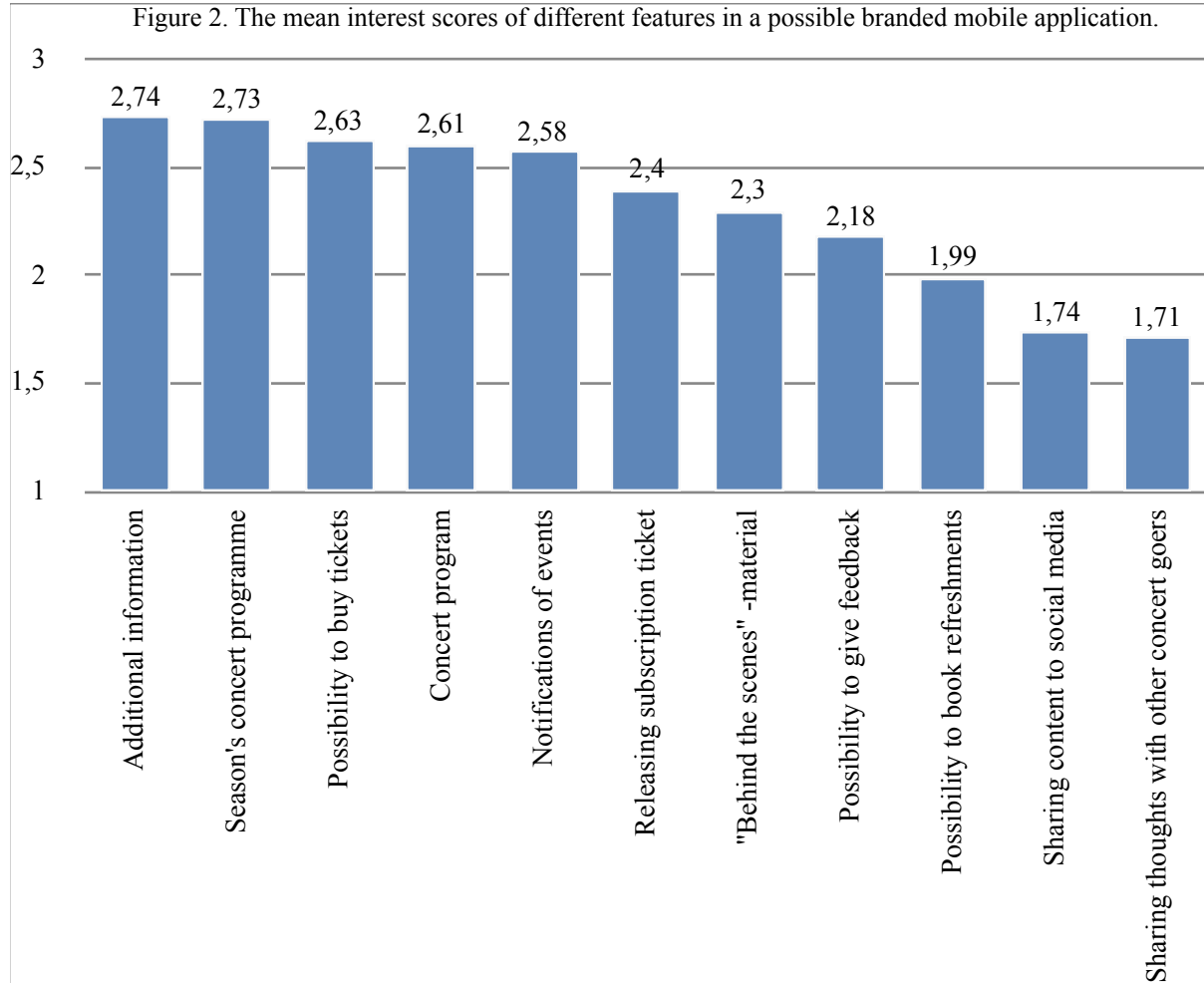


Table 2 shows the modes and variation ratios of the data correspondingly.

Table 2. Modes and variation ratios of interest scores

Feature	Mode	Variation ratio
Additional information	3	0,16
Season's concert programme	3	0,21
Possibility to buy tickets	3	0,36
Concert program	3	0,32
Notifications of events	3	0,33
Releasing subscription ticket	3	0,47
"Behind the scenes" -material	2	0,49
Possibility to give feedback	2	0,60
Possibility to book refreshments	1	0,65
Sharing content to social media	1	0,55
Sharing thoughts with other concert goers	1	0,62

As can be seen from figure 2, the differences between the highest mean value “Additional information on the pieces, artists and orchestra” and the lowest “Possibility to share thoughts with other concert goers” is rather significant with 1,03 interest rate points of difference. However, no real favourites can be distinguished by the mean values – the four options found most interesting are within minor marginal of 0,13 points and only with the three least liked features the interest scores fall below 2, which indicated “somewhat interesting”, so it seems that all of the options sparked some interest.

From Table 2 it can be seen that the features with highest mean values also had lowest variation ratios, which inclines that the respondents were rather unanimous in their scoring of the features found most interesting. The features scoring lower mean values however held higher variation ratios, which tells that the opinions there did not divide as evenly.

The most popular feature, option “additional information about the works, artists and orchestra” with interest score of 2,74 is essentially rather similar as the fourth most popular, the concert program, that gained interest score of 2,61. The printed program leaflet or book distributed in most concerts is what in general covers this information, and these two being among the most popular options here could indicate that the audience enjoys having a good concert program book and would still enjoy having more information than the current program book or leaflet in use in the orchestras concerts entails.

Some orchestras already offer similar information on their website, which might be mobile responsive. Additional information is also often shared on the orchestra’s social media platforms, especially Facebook or Instagram, which are also mobile platforms. Option “‘behind the scenes’ -material” which falls seventh most popular with quite high interest score of 2,3, is also the kind of content that is currently spread over in current social media channels and website of the orchestras already.

The second most interesting feature would be season’s concert programme with interest score very close to the most popular feature at 2,73. This, too, is something that’s distributed in print every year or twice a year as the season is published and also found on the website of

each orchestra in one form or another. The high interest score implies that the audience goes back to the seasonal programme often and maybe would appreciate having it in a more convenient form and always close at hand.

The third most interesting feature would be to buy tickets with score of 2,63. As it is, most orchestras have outsourced ticket sales operation and are using an outside vendor such as ticketmaster or Lippu.fi to sell their tickets. All of the major operators on the field have a mobile responsive website or an app for purchasing tickets online on any device. Hence purchasing tickets on your smartphone is already available service, and by these results seems to be perceived both interesting and useful. This was also pointed out in the open answers to question number eight by one respondent.

In fourth place on interest scores comes the possibility to get notifications about upcoming events with interest score of 2,58. Many smartphone users are used to getting alerts from their mobile calendar and other applications. This feature could be also a useful communication channel if for example there's a change in the concert programme.

Fifth highest interest score was received by the "possibility to release subscription ticket" with 2,4. This feature is useful only for those who do have a subscription ticket, and so it either indicates that many of the respondents are subscribers or that even those who aren't, view this feature useful. This feature also came up in the open answers:

- - I have for long been longing for an opportunity to free my subscription spot in a situation, where I can't make it to the concert for one reason or another. It is very unfortunate that to concert is so-called sold out and then there's free seats of the subscribers in the hall. - -¹³

RSO audience member

Third lowest score was 1,99 for the possibility to book refreshments for intermission. This might be something that's not associated to be within the orchestra's lot, but nevertheless a part of the concert experience.

¹³ Original: "- - Olen jo pitkään kaivannutkin mahdollisuutta vapauttaa kausipaikka tilanteessa, jossa en itse jostain syystä pääse konserttiin. On erittäin valitettavaa, että konsertti on ns. loppuunmyyty ja sitten salissa on kuitenkin kausikorttilaisten paikkoja vapaana. - -"

Noticeably the social features “Sharing content to social media” and “Sharing thoughts with other concert goers” were the least interesting features even though concert event is widely regarded as a social affair. However, both of these did score closer to “somewhat interesting” than “not interesting at all”. Also the third more social feature that would require more input from the user, “giving feedback”, fell on fourth lowest score at 2,18.

Most of these discussed features can be counted towards audience development and all of them are currently found spread either in an analog, printed form or retrievable on a mobile responsive webpage or social media platform. Whether or not digitising and compiling these features to be found in one place is worthy is further looked in to in the discussion.

5.6 Encouraging feedback

50 respondents used their time and effort to voice some of their thoughts about the matter in the open question number eight, which is just below half of the respondents at 48.5 %. The open answers were first themed to positive (23 responses), neutral (21) and negative (6). The negative feedback found in the data was discussed in chapter 5.3 as it was portraying constraints to adopting the branded application. Part of the neutral answers (12 out of 21) also discussed constraints and were therefore conversed in chapter 5.3. The positive responses to question eight reflected openness to this kind of technological development and this side of the data is further explicated here and some examples pointed out. Finally the remaining nine neutral answers are viewed.

The 23 downright positive answers were further themed under four different main themes that emerged from the data in a natural manner: they were named *optimistic*, *contents*, *future* and *environment*.

The biggest theme group, optimistic, had 13 answers. All of these respondents simply wanted to bring forward that the idea is good and some put through also some encouragements, as in the example below:

Get forward with it and make the best application in the world, so that others will use it as example!¹⁴
 RSO audience member

A versatile mobile app would be a great modernisation. Absolutely worth doing.¹⁵
 Tampere Symphony Orchestra audience member

The next themed group was named contents, as the combining element in these answers was commenting the possible content or features of the application. They mention e.g. buying tickets, releasing subscription seat and getting to know the orchestra and concert programme better. Also the quality of the content was brought forward:

- -The orchestra of course should take advantage of all the channels it has time to produce quality content to.¹⁶

Tampere Symphony Orchestra audience member

Great opportunities to further enhance the concert experience by bringing extra content! Would be great to familiarise oneself with the concert program book already before the concert. And then if one could with one click to add the concert to calendar!¹⁷

RSO audience member

One answer in this group also suggests using the app of Berliner Philharmoniker as a benchmarking subject, most likely referring to their Digital Concert Hall -app.

Contents theme was the second largest themed group with six answers.

The third theme was called future, which came up in three responses. The future -themed responses point out that it would indeed be an obvious part of modern times to have an orchestra app. What's also brought up is serving the younger audience, as in the answer below:

Mobile application nowadays is absolutely needed, and it could help with reaching also younger age groups to the target audience.¹⁸

RSO audience member

¹⁴ Original: "Hommiin vaan ja tehkää maailman hienoin sovellutus niin että muut orkat ottavat siitä mallia!"

¹⁵ Original: "Monipuolinen mobiiliappsi olisi hieno uudistus. Ehdottomasti toteuttamisen arvoinen."

¹⁶ Original: "- - Orkesterin kannattaa toki hyödyntää kaikki kanavat, joihin on aikaa tuottaa laadukasta sisältöä."

¹⁷ Original: "Mahtavia mahdollisuuksia laajentaa konserttikokemusta tuomalla lisäsisältöä! Käsiohjelmaan olisi kiva päästä tutustumaan jo ennen konserttia. Ja sitten kun konsertin saisi vielä yhdellä näpätyksellä lisättyä omaan kalenteriin!"

¹⁸ Original: "Mobiilisovellus on nykyään aivan ehdoton, ja se voisi auttaa tavoittamaan myös nuorempia ikäluokkia kohdeyleisöön."

Only two responses could be themed under the final theme that was the environment. These answers stand out from the others as they only bring up separate, environmental aspects that differs from all other answers. In addition to mentioning that an app would be handy, these two answers hold saving paper and generating less waste as a positive opportunity an application would entail.

The answers that were classified neutral were further classified to those that included outspoken barriers to adopting the application (explicated in chapter 5.4) and to those that had tips, ideas and even quite thought out suggestions of how the application could or should be done. It is somewhat reminiscent of the contents -theme group of the positive answers, but the ideas are less enthusiastic and more in the questioning side. These responses bring up if these functions could be fulfilled in some other way: it is for example noted that tickets can be bought from the ticket sales partner's mobile store, and that the website's mobile responsiveness should be paid more attention to (instead of concentrating on a new application). Concrete wishes about the application include for example that it should be available for download in official application stores, so not unofficial app downloadable only on a website; there should be automation to remind turning your phone to silent; and it should be easy-to-use, clear and informative.

Four respondents bring up videos and recordings and the possibility to see concerts later on. Apple TV, Youtube and YLE Areena are mentioned.

I like to follow concerts on TV, radio or the net when I have no chance to be present. - - And often before or after the concert I'm missing the [programme] information. - -¹⁹

RSO audience member

A mobile phone application is not that interesting, but an application aimed for tablet, from where it's easy to cast the content to hifi equipment and television would already be more interesting. - - Content for example concerts, interviews, concert programmes. It could even cost something, though in moderation. - -²⁰

RSO audience member

¹⁹ Original: "Seuraan mielelläni konserttija TV:sta, radiosta tai netistä, kun ei ole mahdollisuutta päästä paikalle. - - Ja tietoja kaipaan usein ennen konserttia tai konsertin jälkeen. - -"

²⁰ Original: "Kännykkäsovellus ei niinkään kiinnosta, mutta tabletille suunniteltu sovellus, josta sisältö olisi helppo jakaa hifilaitteisiin ja televisioon on jo kiinnostavampaa. - - Sisältönä konsertteja, haastatteluja, konserttiohjelmat jne. Se voi olla maksullinenkin mutta kohtuudella. - -"

Furthermore, also Royal Concertgebouw Orchestra's app is mentioned for benchmarking. The RCO has had an application, which content-wise is described as "a unique video magazine devoted to classical music performed by the Royal Concertgebouw Orchestra, specially designed for the iPad and packed with exciting concert recordings, expert commentary, inspiring articles and graphics." A one-year subscription to the app cost 24 €. (RCO, n.d.) The service sounds noticeably similar to the Digital Concert Hall -application provided by Berliner Philharmoniker. However, the application was taken down in 2018 when the RCO started publishing the same video content via their website on a new platform for free (RCO, 2017).

6 DISCUSSION

6.1 Current engagement in mobile marketing platforms

The first research question was aimed to chart the current use of social media platforms by the orchestra audiences. Different social media platforms are the only current mobile marketing channel the orchestras in Finland are using, and high engagement of the audience in these platforms might predict the adoption of a branded orchestra application.

Facebook was found to be the most popular social media platform among the orchestra audiences with over 70 % of the respondents being Facebook users. Facebook was also the platform on which the orchestras were most followed. However, about a third of the respondents that use Facebook daily do not follow the orchestra in Facebook, and furthermore 47.5 % of the respondents did not follow the orchestra on any social media. It is hard to predict if these audience members would in reality adopt the branded application as they're not that actively interested in following the orchestra in the channels already available today.

However, in literature it is the Millennials that especially are held as the generation that needs the connectedness that social media creates and mobile marketing utilises (McMahon & Pospisil 2005, Rohm et al. 2012, Berthon et al. 2012). As the mean age of the respondents for the survey was 61 years, it can be that were the survey aimed at future and not current audiences, the results in social media use would've been different.

All of the orchestras were present in Twitter at the time of the survey even though Twitter turned out to be the least used social media service of their audiences. Also Instagram was not the most popular platform among the survey respondents. This raises questions on whether the orchestras are present in the medias where their current audiences are.

These results show that there is potential for the orchestras to increase their following and engagement with the audience in social media. Furthermore, many of the features found interesting by the respondents were such that they are currently retrievable from some of the

orchestra's social media platforms. As the content is already there, this might incline that not all of the audience has yet found it. Focusing on developing the current social media platforms by finding out more about the audience's social media use and identifying the platforms and content that matter for them and best reach them would be beneficial in building more loyal following and gaining more engaged audience.

6.2. Willingness to adopt an orchestra branded application

Based on this research it seems that classical music audience is interested in utilising opportunities that current digital technology advances bring also within their classical music concert going routine. 80.6 % out of all the respondents said that they would take an orchestra's branded application to use without hesitation.

As privacy concerns and the overwhelm of push communications have been a problem for marketers in the past (Franzak, Laric & Pitta 2003, Kaplan 2012), it's encouraging that it seems that the classical music audience has high potential for initiating pull communication, such as downloading a mobile application. Furthermore, the application could then help to build push communications towards a more one-to-one -marketing content, which makes also such communications more receivable.

However, it is also likely that there will at least for the time being be a certain part of audience that will not adopt any branded application in foreseeable future and will be annoyed by people around them using their phones during concert. Some highly negative, even passionately opposing and almost aggressive feelings about the matter were aired, which inclines that these attitudes are not likely to change any time soon. Similar reaction was traced also in the research by Crawford et al. (2013): the initial reaction towards an application was opposition. However, once the focus groups got used to the idea, they did come around and supported the idea. Nevertheless, despite being essentially positively inclined towards the application, in the end the focus groups still continued to feel uneasy with the idea of holding phones visible in the concert hall. (Crawford et al. 2013, 1077, 1081–1082.)

That being said, as it seems likely that the use of phones outside and thus most likely also inside concert halls will continue to increase, a more controlled version of the current mobile phone use in the concert hall that already comes up in the data could make the situation better for all.

Even though there was only 103 respondents to the survey, they consisted of core audience members of Finnish orchestra institutions. These respondents seem to be very “in the now” and knowledgeable, and the open answers included mentions about applications in use in Central Europe orchestral institutions (Berliner Philharmoniker’s Digital Concert Hall and Concertgebouw’s application).

6.3 Barriers to adopting an orchestra branded application

Examining the barriers to adopting an orchestra branded application via Davis’s Technology Acceptance Model TAM (Davis 1989), it can be said that the classical music audience finds the perceived usefulness of a branded application high enough and perceived ease of use low enough to adopt such an application. However, from the six types of constraints to accessing information distinguished by McCreadice and Rice (1999) some did apply to the case.

The biggest constraints distinguished by the analysis that prevent the classical music audiences from adopting an orchestra branded application are social. This major barrier has to do with the concert hall etiquette. Other major distinguished issues have to do with technology.

The setting of a classical concert has remained rather unchanged for over 200 years and has a set culture and behavioural code. The respondents of this survey vocalised clearly that any kind of fiddling with a mobile phone is found distracting to the peace in the concert hall. This is interesting, as mobile phones have penetrated so many other sectors of our lives (Geser 2004, Falaki et al. 2010; Böhmer et al. 2011). The concert event portrays in the answers as rather fragile and even unique environment, and clearly the fears the audience has are valid –

the main nuisances reported to have happened in the concert hall were about phones ringing during concert and the bright light shining from phone displays.

As an application could actually have positive effects on these already existing problems, and solutions to these issues have been overcome before – for example the enCue application has developed a screen-dimming technology (enCue n.d.), it can be that this social barrier has more to do with history than future. The concert hall etiquette of no phones has its practical roots, but now as these problems can be avoided it remains there as social construct.

Bourdieu (1984) in his research reveals how people usually want to hold their current social statuses and use culture to express taste and claim social position. Changes made to their social environment can be challenging, especially if they're meant to dissolve the current social order and open an exclusive social circle for a wider audience. As Sigurjónsson (2009) also suggests, changes made in the cultural construct that is classical concert convention must be based in artistic and aesthetic endeavours for the audience to accept them.

Another barrier that needs to be discussed is economical. Economical barriers distinguished from the data could be divided to two different sub-categories: technological constraints and lack of time as a resource.

The lack of time resource as a barrier has two sides. The classical music audience according to this survey seems to value their time highly, and taking a good chunk out of it to go listen to a full concert is already quite a resource given out to attend in the first place. Some respondents saw an application as something that would add to that and take even more of their time. However, once adapted and a part of one's life, a branded orchestra application could actually save one's time, not consume it more. According to the Braudel rule a mobile service can be useful and thus successful only if it has a potential to intertwine into everyday routines (in Carlsson et al. 2006). A branded application can be built to include time saving features, such as fast ticket sales and quick program notes. Overall convenience could be a time saver, and the application could be designed and branded for that purpose, too.

The technological part of economical barrier is more complicated and conflicts with many audience development's goals, as audience development often aims to bring arts to wider audiences (Hayes & Slater 2002). The technological barrier of not having a phone that facilitates applications available, here treated as economical constraint, could also be classified as a *political constraint* related to power and access to knowledge.

If a member of the audience cannot use the application because they can't afford a device to use it with, a public orchestra institution needs to have an answer to a moral dilemma as to why it's creating a platform that all of its audience, especially some of the most vulnerable parts of it, cannot access. The application should not contribute to inequality.

The moral question here is not straight forward, as an application might on the other hand also have great potential to advance other audience development's goals, such as cultivating taste or enhancing the experience (Kawashima 2000, Maitland 2000) or marketing's objectives, such as building lasting and functioning customer relationships (Carr et al. 2001). As some examples, the application could lower the threshold of attending for some people who feel like they'd need additional knowledge and support to attend, which would be great missionary audience development, or for those audience members who cannot attend as often as they'd maybe like, an application could be a useful tool to further nurture their relationship with the institution.

Only two respondents indicated that it would be too hard and time consuming to learn how to use a new application, which indicates that the classical music audience has good confidence in their tech skills. Hence cognitive constraints to adopting new technology does not seem to emerge as a major problem for the target audience.

It was noticeable that affective barrier rising from one's concern over their privacy was highly discussed subject in the literature and remains to be so (Kaplan 2011, Rohm et al. 2012), and yet in the survey answers this did not seem to be a worry. It implicates that the audiences seems to really trust their orchestral institutions and the relationship between the audience and the orchestra is apparently viewed as very transparent. However, an affective constraint that

was not considered in advance did emerge, as some people seemed to hold affective barriers that had to do with smartphone use in general. These audience members simply disliked using their phones or social media in the first place. These kind of affective constraints might be impossible to overcome.

6.4 Features of an orchestra's branded mobile application

The final research question was aimed to find out what kind of features the audience would find interesting in an orchestra branded application. It seems that many respondents saw the app as a tool to replace printed material such as program books, leaflets and brochures, as three of the four features perceived most interesting were additional information about the works, artists and orchestra, season's concert programme and concert programme book in a digital format. This could also indicate that the audience would be interested not only in more information, but also maybe in different media options than a printed program has space and opportunities for. The fourth most popular feature was buying tickets.

These three most popular features also support the idea of value co-creation presented by Boorsma (2006). They all further enhance the audience's capability to understand and create meanings in music, thus creating more value in their artistic experience. This result supports placing the value co-creation process as the core goal of classical music marketing also from customer-centred marketing approach, and thus a mobile application according to these results could be one tool to add to the marketing mix to achieve this goal.

Supporting the value co-creation could also be one way to support the app having hedonistic aspects, as pleasure is a characteristic of a successful application along with functionality (Hsiao, Chang & Tang 2015; Sultan et al. 2009). When value co-creation process in listening live classical music is successful, that gives the listener great pleasure. If the application supports this process, it's more likely to be well received.

The content of the most popular features is already available, but spread in many different platforms in print, webpages and social media. The research suggests that collating these on

one platform would create convenience and be supportive of the audience's value creation process. Furthermore these results suggest, that the audience values additional information and wants to be well educated on the art form. An application could be a valuable tool for audience development's educational goals.

Concert tickets, as they're being sold in outside vendors platform (such as ticketmaster or lippu.fi) can already be bought on their corresponding applications. Having this feature included in a branded application would be beneficial in several ways. Firstly, it would add to the everyday uses of the application, hence strengthening it's possibility to follow the Braudel rule which would support the chances of creating a successful mobile service (Carlsson et al. 2006). Secondly, according to service design thinking it is beneficial to control and design the whole user experience from beginning to end (Stickdorn & Schneider 2011). In the current situation the ticket buyer needs to exit the institution's environment (such as website) to purchase tickets, or if buying the ticket in person, they will meet a customer service person from the vendor, not the orchestra. Having it all under the same application would create a more seamless customer service experience for the audience member and the service design thinking behind the process could be further enhanced and tailored for the orchestra's audience's needs. Currently the purchase part of the experience is out of the orchestra institution's control.

Thirdly, to harness the data from purchases would be essential to build the app towards being a one-to-one marketing channel and creating a more personal connection with the orchestra (Bellman et al. 2012, Franzak, Laric & Pitta 2003). If the app would have access to this kind of knowledge, it could start to function as recommender for the customer. An application would then open up a new one-to-one marketing channel that could be highly personalised. Notifications of events were found fifth most interesting feature. The application could notify of approaching concerts that it could, based on earlier purchase behaviour, predict the person might be interested in. On a longer run the application could even be finely tuned to recommend concerts where the audience member would experience something new, and then provide information and tools to broaden the audience members musical comfort zone, hence turning in to an interesting mainstream audience taste cultivation tool.

One-to-one marketing aims to increase customer retention (Franzak, Laric & Pitta 2003), and retention loyalty (Andreasen 1991, Oliver 1999) and in the classical orchestra music world the subscription ticket is the pinnacle of loyalty (Kotler & Sheff 1997, 264). Releasing one's subscription ticket for the evening was found sixth most interesting feature in the survey. A branded application hence could have great possibilities in making the subscription ticket scheme as functional as is possible, and also be great customer centred marketing for the subscription scheme.

A feature that came up especially in the open answers was streaming services and watching concerts at home. This is something that's on the rise worldwide: as discussed earlier Berliner Philharmoniker have built a platform focused solely on streaming of concerts at home or on the go, and many other world's top orchestras are currently streaming some of their concerts online, some even for free. Streaming concerts could potentially be an area that will be highly competitive in the future, given that it provides an opportunity to hear world's greatest orchestras from home.

Currently all Radio Symphony Orchestra's season concerts are streamed and recorded for later broadcast by YLE, Finland's public service broadcasting company, of which RSO is a part of. These concerts appear on YLE's online service platform YLE Areena. (YLE Areena 1 n.d.) Similarly also many of Helsinki Philharmonic Orchestra's concerts can be found in YLE Areena, but they don't remain on the platform for as long (YLE Areena 2 n.d.). YLE Areena exists also as a mobile application. Finnish National Opera also has their own online platform, Stage24, where a lot of the National Opera's current and past works in full, trailers and further interviews and behind the scenes -material are available for free (Ooppera & Baletti, n.d.).

Investing in high quality streaming services and platforms is expensive, and YLE plays a big role in the sector. If YLE's service is working well, it's questionable if an orchestra should invest in similar service on their own even though this seemed to be a highly sought-after service by the respondents. As one of the distinguished barriers to adopting a mobile application had to do with memory and capacity of the device, it might be that it's better to

keep streaming services separate e.g. with YLE Areena's already functioning platform or by utilising for example Youtube. Maybe these platforms aren't currently used to their full potential by the orchestras.

Interestingly, even though the concert experience has been established as a communal event (O'sullivan 2009), the social features of the application were perceived least interesting: sharing content to social media and sharing thoughts with other concert goers received the lowest interest scores at 1,74 and 1,71. It is difficult to exactly establish why without further research, but one reason could be for example because the audience feels the experience is rather personal and they'd rather share their feelings only with the company they've come to the concert with, not the whole audience. It can also be difficult to verbalise the experience to someone who's not present.

Furthermore, what the most popular features seem to have in common is that they all place the user in the receiving end; it might be that the respondents prefer material given to them and do not see themselves as content creators. Once again, this is something that could be experienced differently in a different age group, as the characteristics in Millennials or generations Y and M are more leaning to two-way communication and connectedness than the older generations have been (McMahon & Pospisil 2005).

However, a platform for voicing thoughts about the shared concert experience could be useful as there is always also a portion of audience who has come to the concert alone and have no one to discuss the music over with during the intermission or after the concert.

Currently, many of the features that the respondents found interesting for a potential application (such as behind the scenes -material, further information on artists etc.) are available in the orchestra institution's social media channels, mainly Facebook and Instagram and also in Twitter. However, the content is scattered on many different platforms and gets buried in the social media feeds quickly. An application could for example be built so that it would collate all the material concerning a certain concert under one umbrella. The content that could be used in an application is already being created for other platforms.

To conclude, a clear connection to the Braudel rule can be seen in the features found most interesting by the respondents. They seem to appreciate features that are essential, change or expand the options they have in their structured routines connected to concert going such as season or concert programme or buying tickets, thus intertwining the application to their everyday lives. However, none of the posed features received a medium score lower than 1,71, which tells that all of the features were interesting to some of the respondents. All of the features surveyed received scores closer to “somewhat interesting” than “not interesting at all”. It looks like different segments of the audience have quite different kinds of needs for the application.

6.5 Reliability of the research and future research

The research answers the research questions posed to it with sufficient reliability. However, in the chosen research design the respondents were forced to form an opinion about something that does not yet exist to them, and their opinion was based merely on their imaginative idea of what a branded app for their orchestra could or would be like. Furthermore, the research problem is complicated and includes more than one question. For a research made on this type of subject it would be beneficial to utilise more than one method for more reliable outcomes (Hirsijärvi & Hurme 2008, 27). As inferential statistics were applied only in a minor role, the results are not fully generalisable (Mattila 2004) but used as description of the respondent group.

Another issue is that the paradigm moves really fast. Technology is developing faster than can be reasonably predicted, and so are our attitudes towards it. The data was collected in spring 2017 and can only be used as a snapshot of the situation in time.

One of the multiple choice questions of the survey had an open “something else, what” - option. This was the question number seven that inquired those who did not want to or were unsure if they would adopt the branded application on the barriers they might’ve had. According to Ronkainen et al. if an open option collects more than 10 % of the answers, the

question's formatting has been deficient (Ronkainen et al. 2008, 34). In this case, the question was answered to by 16 respondents and the open-ended option collected eight answers, 50 %.

However, the question was a multiple choice question and only two (12.5 %, n = 16) respondents chose only the open-ended option. The other respondents chose it on top of some other option or options, or even to use it as an opportunity to further underline the option they had already chosen in a freeform manner. However, the answers to the open-ended option did point out an option that did not emerge from the literature when formatting the options for this question. This option would've been that the respondent is simply happy with things as they are.

Even though 103 respondents gives a sufficient data pool to make conclusions, the mean age of the respondents was 61. This might be representative of the current concert-going audience, but does not give an insight to future audience's opinions. Collecting the data again and from a wider group and applying inferential statistics would make the results more valid and generalisable and furthermore allow following the development of the opinion climate as these mobile technologies are becoming increasingly normalised. To give an example, in spring 2017 when the data for the research was collected, out of the participating six orchestras four had an Instagram account. By 2018 the two remaining orchestras had also built Instagram presence.

One of the features that was found interesting by the respondents was buying tickets via an application. As this is already available on the ticket vendor's applications, it would be interesting and valuable to research how many ticket buyers use these applications as their main purchasing channel, how that has developed in the past years and how happy they are with the service.

Another research strand that emerged was the social media audiences of the orchestras. The orchestras could benefit from some research to their social media audience: who are their followers in their social media platforms? It might be that they're not the same people who

are sitting in the concert hall. It might be that the content on these platforms isn't even reaching the audience in the concert hall.

Further diversifying research would be needed especially if a project to build and launch an application is to be commenced. Interviewing specialists or colleagues from abroad who have been involved in similar project would be advisable. Furthermore when building the application, collecting a committed focus group out of active concert goers to keep feedback of the project in central position already in the development process would be useful.

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APPENDIX 1



Haluatko Jyväskylä Sinfonian taskuusi?

Tervetuloa vastaamaan!

Kyselyllä selvitetään orkesterin yleisön suhtautumista sosiaalisen median ja mobiilisovellusten käyttöön sekä mobiiliin markkinointiin muuttuvassa älypuhelimien ajassa. Vastauksesi on tutkimuksen kannalta tärkeä siinäkin tapauksessa, että et käyttäisi älypuhelimia eikä sosiaalista mediaa – kyselyyn vastaamalla voit olla mukana kehittämässä orkesterin palveluita tulevaisuudessa. Vastauksia käytetään aineistona maisterintutkielmassa Jyväskylän yliopistossa.

Kyselyn täyttämiseen kuluu aikaa alle viisi minuuttia. Pakolliset kysymykset on merkitty tähdellä (*).

1. Omistatko älypuhelimien? *

Älypuhelimessa on puhelimen perusominaisuuksien lisäksi tietokoneen ominaisuuksia, kuten internetyhteys ja mahdollisuus ladata erilaisia sovelluksia.

- Kyllä
 En

2. Kuinka usein käytät seuraavia sosiaalisia medioita? *

Sosiaalisella medialla tarkoitetaan usein verkossa sijaitsevaa viestintäympäristöä, jossa jokaisella käyttäjällä on mahdollisuus tiedon vastaanottamisen lisäksi myös toimia sisällön tuottajana. **Mikäli et käytä mitään seuraavista sosiaalisista medioista, voit siirtyä suoraan kysymykseen 5.**

	Päivittäin	Viikoittain	Harvemmin kuin kerran viikossa	En lainkaan
Facebook	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Twitter	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Instagram	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Youtube	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

3. Mitä Jyväskylä Sinfonian sosiaalisen median kanavia seuraat?

- Facebook
 Instagram
 Twitter
 Youtube
 En seuraa Jyväskylä Sinfoniaa sosiaalisessa mediassa

4. Käytätkö jotain edellä mainituista sosiaalisista medioista älypuhelimella, tabletilla tai muulla mobiililaitteella?

- Kyllä
 En

5. Jos Jyväskylä Sinfonialla olisi älypuhelimella käytettävä mobiilisovellus, minkälaisia sovelluksen toimintoja pitäisit kiinnostavana? *

Mobiilisovellus (mobiiliapplikaatio) on älypuhelimeen ladattava ohjelma, joka usein helpottaa elämää tuomalla käyttäjän ulottuville esimerkiksi tietoa, palveluita, viihdettä tai melkein mitä tahansa. Sovelluksissa voi olla lähes loputon määrä erilaisia toimintoja. Alle on listattu toimintoja joita orkesterin omassa sovelluksessa voisi olla. Arvioi seuraavat toiminnot asteikolla 1 "ei lainkaan kiinnostava" – 3 "erittäin kiinnostava".

	1 - ei lainkaan kiinnostava	2 - jonkin verran kiinnostava	3 - erittäin kiinnostava
Mahdollisuus varata väliaikatarjoiluja	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mahdollisuus jakaa ajatuksia muiden konsertissakävijöiden kanssa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mahdollisuus ostaa lippuja suoraan puhelimeen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mahdollisuus saada ilmoituksia sinua kiinnostavista tapahtumista	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kauden konserttiohjelmisto	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lisätietoa esitettävistä teoksista, artisteista ja orkesterista	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mahdollisuus jakaa sisältöä sosiaaliseen mediaan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mahdollisuus vapauttaa kausilippupaikkasi jos et pääsekkään konserttiin	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mahdollisuus antaa palautetta	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Konsertin käsiohjelma digitaalisessa muodossa	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kulissien takana -materiaalia	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. Jos Jyväskylä Sinfonialla olisi mobiilisovellus, ottaisitko sen käyttöön? *

- Kyllä
 Ei
 En osaa sanoa

7. Miksi et haluaisi ottaa käyttöön orkesterin tarjoamaa omaa mobiilisovellusta?

- Olen huolissani yksityisyydestäni
 Minulla ei ole aikaa
 Sovellus ei kuulosta hyödylliseltä
 Sovelluksen käyttämisestä olisi vaikeaa ja aikaavievää oppia
 En omista laitetta jolla sitä voisin käyttää
 Älypuhelimet eivät kuulu konserttisaliin
 Muu, mikä?

8. Minkälaisia ajatuksia orkesterin oma mobiilisovellus sinussa herättää?

Sana on vapaa – mikäli idea orkesterin omasta mobiilisovelluksesta tai älypuhelimien käytöstä konserttisalissa herättää sinussa ajatuksia, kuulisimme niistä mielellämme.

Haluatko Jyväskylä Sinfonian taskuusi?

Täytähän vielä taustatietosi vastausten tilastollista käsittelyä varten.

9. Kuinka usein käyt Jyväskylä Sinfonian konserteissa? *

- useammin kuin kaksi kertaa kuukaudessa
- noin kaksi kertaa kuukaudessa
- noin kerran kuukaudessa
- noin 3–6 kertaa vuodessa
- noin 1–2 kertaa vuodessa
- harvemmin kuin kerran vuodessa tai en lainkaan

10. Ikä *

11. Sukupuoli *

- Mies
- Nainen
- Muu

12. Koulutustausta *

Valitse korkein suorittamasi koulutustaso tai koulutustaso jota olet suorittamassa.

- peruskoulu
- ammattiopisto
- lukio
- ammattikorkeakoulu
- yliopisto

← Edellinen

Lähetä