report

ingenio
CSIC–UPV
Instituto de gestión de la innovación
y del conocimiento

RESULTS OF A SURVEY ABOUT INNOVATION IN REMA-ASSOCIATED EARLY MUSIC FESTIVALS

Authors
Elena Castro-Martínez
Albert Recasens
Alberto Poncela-Herrero
Ignacio Fernández-de-Lucio
Sonia Martorell-Pons

April 2015

INDEX

1 Introduction

Creative industries produce innovations in the creative and symbolic content of products that are very specific to this sector and clearly overlap with innovations in the performances, such as the use of new spaces or reusing spaces designed for other purposes. Innovations can also take the form of innovative recordings or stagings that may include original visual or olfatory elements and interaction with the audience, in order to offer new experiences to the audience through new formats. One example is that of new music distribution platforms, or through the means by which products reach the consumer, i.e. live shows, TV, radio, or the internet. Innovations in processes and products often occur simultaneously.

Consumer experience may be determined either by the interactions between the consumers themselves, or by their interaction with the artists and cultural spaces. Co-productions are frequent in this sector, similar to those which occur in other sectors, for example, in business consulting services and in the so-called Web 2.0 where the users generate a large part of web site content. These models can be developed outside social networks if, for example, the cultural industries provide the users with a space to add their comments and opinions and see information supplied by the company and other users.

From the perspective of business management, Jaw et al. (2012) have developed an analytical framework whose purpose is to provide a broader perspective of innovation management in the creative industries. For this purpose, the authors present an overview of the main relations among the areas considered key to the stimulation of innovation in cultural production: new organizational and agent interaction models; new technologies and client interfaces for the diversification of product distribution channels, a given political and historical context, and highlighting participation experiences as a mechanism to stimulate the production of new cultural products. Perhaps the main contribution of these authors is that they use a systematic approach and acknowledge the significant role of context. This approach is relevant not only for business managers, but also for policy makers, who should identify further instruments for stimulating innovation in the creative industry, as proposed by Gwee (2009). Gwee suggests that policies aimed at stimulating the creative industry should be sensitive to changes, cross-border-oriented -as an adaptation strategy to globalisation- and continuously adjusted. Thus, the author proposes three lines of action: ·implementing policies aimed at the development of new skills and knowledge (provision of all-level education to improve agent capabilities and inter-agent cooperation and mobility); ·implementing policies aimed at the building of facilities and the establishment of institutions (creation of financial incentives for innovation, regulation of intellectual property rights, provision of spaces for innovation and cooperation, development of

technological markets); ·and policies aimed at building links between stakeholders and promoting creative culture (development of networks, training intermediaries to foster knowledge sharing, disseminating innovations and scientific results, developing local heritage and identity, disseminating international events, promotion of the community's sense of aesthetics and improving their visual and cognitive awareness of the world and their environment).

[1]Music and film festivals are a particular case in the sector of creative industries. From a management perspective, these activities are classified as events, and are generally analysed from the specific perspective of management, due to their singularity. The APEX Glossary of the Convention Industry Council defines "event" as "*An organized occasion such as a meeting, convention, exhibition, special event, gala dinner, etc. An event is often composed of several different yet related functions*". The professional character of events started in the middle of the 20th century. Events are classified according to their size, which is associated with their impact (local or supranational) and their form or content (cultural, sports, business…). Given the significant impact that events have on tourism, there are many studies focused on the tourism sector and specifically centered on the impact that events have on the territory where they are held (Prentice y Andersen, 2003; Eversole, 2005; Andersson y Getz, 2009).

Among cultural events, art festivals are of special relevance. Art festivals share some characteristics which include that of having a management, a product of a highly artistic nature and a time-bound program aimed at a well-defined purpose (Rolfe, 1992). Studies are generally focused on how festivals evolve, the interactions of the organization with the different stakeholders, the festival's identity and their social role, their sustainability, the strategies used by the organizers for the management of stakeholders and the reasons for failure (Andersson and Getz, 2008). Only recently research has been conducted on innovation in festivals using a case-study design. These types of studies have contributed to a better understanding of the different aspects associated with festivals. In his study, Mackellar (2006) identifies the innovations in a regional festival celebrated in Australia according to Shumpeter's classification (product, process, organization, marketing, services and social aspects); the actors involved and the interactions beween actors grouped by type (social/business); and the strength of the festival (frequency and duration), as well as the indirect benefits brought about in the region through such innovations. Orosa-Paleo and Wijnberg (2008) proposed a new approach to determining the innovativeness of a festival -specifically, a festival celebrated in the Netherlands- by calculting two indexes: the Referent Innovativeness Index (concerning the number of new performers), and the Classification Innovativeness Index (the number of different musical genres included in the festival). The authors compared the values obtained for the same festival for two consecutive years. The

---

http://www.conventionindustry.org/StandardsPractices/APEX.aspx

differences identified indicated whether the innovativeness of the festival had increased or decreased from one edition to the next. This approach was limited to the artistic innovations identified in the festival, and is specifically oriented towards broad-spectrum music festivals. Hjalager (2009) used the innovation systems approach to perform a detailed analysis of the different actors involved in a festival of contemporary music celebrated in Denmark (Roskilde Festival) and of the relationships established between the actors directly and indirectly involved. Additionally, Hjalager identified different types of innovations which emerged during the development of the festival, as well as the so-called "spin offs" of the festival. M. Larson (2009 and 2011) performed a case-study on three festivals held in Sweden where he considered festivals as inter-organizational networks. In his study, Larson describes how the different stakeholders (festival organizers, the audience, the host city, the sector, restaurants, volunteers and the media) contribute to the development of innovations in different elements (products, process, marketing, organization, social aspects). The author found that the importance given to innovativeness varies from organizer to organizer, and that other stakeholders involved in the complex organization network of a festival play a relevant role in the innovation process. Therefore, festival organizers should differentiate the stakeholders contributing to the development of innovations from those who hinder and try to control the innovation process. Larson (2009) also found that belonging to professional networks favors information dissemination, which fosters innovativeness. Moreover, changes in the festival management or the organizing team have a direct impact on the organization itself and the product. The author classified initial innovation processes as *ad hoc*, emerging and more or less improvised. However, as the festival organization becomes more and more professional, other planned, more institutionalized processes emerge. In these processes, information sources -such as market research studies- are used to assess the audience's experiences and develop new products. Finally, Carlsen et al. (2010) analyzed innovation and failure management strategies in three cultural festivals: the United Kingdom, Norwey and Sweden. For this purpose, the author analyzed the chain of value of the festivals, identified the stakeholders and determined the elements that contributed to the success or failure of the festival. These elements were diverse ranging from an error in the online ticket sales system or bad weather. Finally, the author concludes that partners and networks are essential to innovativeness, that failures have occurred simultaneous to the introduction of innovations, and suggests that festival managers can identify success and failure cycles and prevent the latter.

In the field of music, knowledge transfer from the humanities has allowed scholars to identify the interaction between musicologists, early music performers and specialized producers, which has resulted in the development of an interesting initiative for the valorization of public research in the area of early music (Castro-Martínez et al., 2013, op. cit.). In their study, Castro-Martínez et al. determined that early music festivals can play a very relevant role as promoters of innovation in this singular sector.

The studies on innovation in festivals mentioned above provide valuable data for the analysis of music festivals. However, as these studies are focused on contemporary pop/urban music festivals, they do not provide information about some particular aspects which are relevant to early or historically informed music.

This study is aimed at identifying innovations in early music festivals through the application of the conceptual framework proposed by Miles and Green (2008, op.cit.), extended by Bakshi and Throsby (2010, op. cit.) regarding product and process innovation. Finally, in this study we determine the impact of the different stakeholders - especially sponsors- on product and process innovation. Specifically, the research questions of this study were:

1. Do early music festivals develop innovations in the areas identified by Miles and Green (2008)? What specific innovations occur in these types of festivals? What are their characteristics?
2. Who are the most influential stakeholders in the development of these innovations?

The paper is structured into the following sections: section 2 details the methodology used to perform the study, and sections 3 to 7 provide and analyze the results obtained.

2 Methods

 The contribution of the Réseau Européen de Musique Ancienne (REMA) to this study (which was approved in a general meeting held in June 2013) has materialized in two key aspects: firstly, its executive committee has been heavily involved in designing the content of the questionnaire on innovation, helping to define with the required accuracy and adequacy the various management aspects related to these events by identifying possible specific innovations in each of the areas of innovation described by Miles and Green (2008, op.cit.). Secondly, REMA provided the research team with the email addresses of all the members of the network. Its executive committee was actively involved in the dissemination and follow-up of the online survey.

The first part of the study involved the systematic analysis of the web sites of a selection of more than 60 festivals belonging to the European network. These were studied to assess the public information available defining each festival and its activities. Using the information gathered, we designed a questionnaire on innovations in early music festivals based on the conceptual framework established by Miles and Green. Next, the questionnaire was delivered to the festival programmers. The research team met with two festival organizers to design a draft questionnaire, which was submitted to REMA and discussed by REMA managers. Following this, we developed a final questionnaire which requested the following information:

1. General data of the festival (name, web site, start year, calendar, periodicity, mailing address and contact person).
2. Internal and organizational aspects (name of the organizing entity and the collaborating entities, legal status, main data of the 2012 edition (number of concerts, budget and funding sources, personnel) and relationships of the festival (linking with other initiatives in the region / town, belonging to networks and activities carried out with them).
3. Context (availability of financial resources, spaces, personnel, services and information sources for organizing the festival).
4. Marketing, communication and user interface: eight questions on different aspects (rates and booking, other initiatives to expand the audience, payment mechanisms, forms of communication, forms of interaction with the user) that propose potential innovations and leave a section to propose innovations freely.
5. Pre-production and product: ten questions on the decision-making process, content innovations, technical innovations, digital products and other activities.
6. Innovation strategies used in each of the areas of innovations (making, buying and cooperating).
7. Results of innovative activities and benefits obtained.

When an innovation was detected, we investigated whether it was introduced before or during the study period (2010-2012). The questionnaire was delivered in three languages (Spanish, English and French) and the data was collected online using the Limesurvey program.

The invitations to participate in the survey were sent to the managers of the 56 festivals belonging to REMA on July 10th, 2013. The invitations included a personal message from the REMA's chairman , and 22 responses were collected until September 9th, 2013. In a second phase which took place during the meeting of REMA's members and after the presentation of the preliminary results from November 21st to 23th 2014 in Ghislieri (Pavia, Italia)-, six more festivals answered to the survey from January 1st to 15th 2015. Moreover, in this second phase some festivals that had already answered in the previous phase could correct the wrong answers identified during the presentation of the preliminary report. At that moment, the number of festivals which belonged to REMA amounted to 58; thus it has been achieved a response rate of 48%.

3 General Data and Organizational Aspects

Of the 58 festival organizers (with representation in 18 countries) who received the questionnaire, a total of 28 from 14 countries provided their results (see Table 1), although some questionnaires were incomplete. All the festivals in this study authorized the use of the individualized data. Below are listed the festival organizers who answered the questionnaire:

Table 1. Main characteristics of the festivals that responded the questionnaire

Name	Country	Age (years)	Type of Entity	No. of concerts	No. of tickets sold	Budget (M€)	Staff
Day of Early Music (Musica Impulse Centre for Music)	BE	42	4	37	3,873	80,000	33
Muziekcentrum De Bijloke, Gent (Centre de musique De Bijloke, Gand)	BE	15	1	150	44,155	NS/NC	120
International Händel Festival Göttingen	DE	95	2	40	12.000	1,400,000	47
Händel Festival de Halle	DE	93	2	46	20,152	1,400,000	11
Copenhagen Renaissance Music Festival	DK	9	2	15	1,000	70,000	2
Festival de Música Antigua de Úbeda y Baeza	ES	18	1	28	1,600	80,000	2
Música Antigua Aranjuez	ES	21	2	8	1,226	155,000	6
Semana de Música Antigua de Estella	ES	46	1	15	2,500	200,000	29
BRQ Vantaa	FI	5	4	13	950	127.000	28
Festival D'Ambronay	FR	35	3	30	18,312	1,055,846	110
Festival de Maguelone	FR	31	3	7	2,000	130,000	2
Festival de Musique Ancienne de Ribeauvillé	FR	31	3	9	1,421	135,258	20
Festival de Musique du Haut-Jura	FR	37	3	10	4,000	NS/NC	8
Printemps des arts de Nantes	FR	31	3	11	3,377	350,000	0
Galway Early Music Festival	IE	19	3	5	397	30,200	5
Festival Antiqua (Bolzano)	IT	24	4	7	800	101,000	12
Festival Echi Lontani	IT	21	4	21	2,286	99,500	7

Festival Monteverdi	IT	32	5	10	2,000	NS/NC	11
Grandezze & Meraviglie, Festival Musicale Estense	IT	17	3	16	1,853	142,607	8
Pavia Barocca	IT	15	3	23	4,500	770,391	47
Wunderkammer	IT	9	4	12	500	42,000	10
International Bach chamber music festival	LV	14	3	6	5,000	45,000	11
Utrecht Early Music Festival	NL	34	3	146	25,000	2,500,000	96
À Volta do Barroco	PT	8	4	8	4,000	75,000	0
Stockholm Early Music Festival	SE	13	3	15	2,500	218,000	40
Seviqc Brežice	SI	33	2	21	2,544	NS/NC	NS/NC
Gregynog Festival	UK	82	3	17	1,636	171,711	35
York Early Music Festival	UK	38	3	21	5,593	229,600	25

Note: In type of entity "1" represents "public entity"; "2": Private entity; "3": Non-profit cultural charity; "4": NGO (Non-profit Non-Governmental Organization); and "5": Public-private partnership.

The requested festivals scheduled in 2012 about 750 concerts that achieved a global audience over 175,000 people. Festivals are held annually –generally in spring (11), summer (8) and fall (5)-, and most of them have a short duration (a week to ten days), although some festivals also program concerts in winter. Various festivals are celebrated locally in a specific city and, although a few are held in European capitals (Copenhagen, Stockholm, Ljubljana, for example), most are organized in smaller cities and towns - usually with an important historical heritage. In these cases, the concerts are usually offered in historic buildings (churches, palaces, castles, etc.), although concerts are also offered in other buildings that meet the acoustical characteristics required. Other festivals are multi-site, i.e. they include concerts in different cities in a given geographical area, such as the Utrecht festival -held in over 20 cities, not only in the Netherlands but also in Belgium-, or Haut Jura festival (France), which takes place in cities and towns of the area, or the Ubeda and Baeza festival (Spain) -which is held in these two towns and in other eight towns nearby. It is noteworthy that some festivals have been organized for a century while others have started their journey in this millennium. Regarding the nature of the promoters, the table shows the great diversity, although most of the festivals are organized by cultural associations or musical societies.

Table 1 also shows the variety of festivals in terms of size (number of concerts, audience) and available budget. The average cost per concert ranges between 2,000 and 35,000 Euros.

The tables below display the results obtained. Unless otherwise stated, each table specifies the number of festivals that marked all the options provided for the questions in each section.

Table 2. Funding sources

Concept	Number of festivals that receive funds from	Observations
Tickets	21	Ticket sales represent between 4% and 40% of total budget. Only in two festivals (Estella and Ubeda and Baeza) all the tickets are free and the festivals are funded 100% by public entities. 4 festivals did not provide this information.
Public funding	22	In 12 festivals public funding represents more than 50% of total amount.
Local	15	Only in Stockholm Festival local financing is above 50%.
Regional	18	Estella is funded only by the regional government. In 3 other cases (Echi Lontani, Aranjuez and Wunderkammer) region government provides most of the financing.
National	13	National funding only have relevance in three festivals (Greygnog, York y Utrecht).
EuropeanUnion	1	EU does not fund this kind of festivals.
Cultural associations	9	In one festival (Day of Early Music) the host association contributes over 40% of funds.
Private sponsors	14	Only 2 festivals declare that most of their financing comes from private funding (Copenhagen Renaissance Music Festival and Pavia Barocca). The rest of them decleares from 1% to 25%.
Sponsorship	8	Only in Festival Musicale Estense sponsorship is the main source.
Advertising	5	Advertising revenues only suppose 5% of total budget.
Crowdfunding	0	There is not any festival financed by this mechanism.
Other sources (please, specify)	10	Aides in nature, sale of the program or recordings, subscriptions, specific contributions from other entities (embassies and cultural institutes, radio,…) represent less than 10%, except in Pavia Barocca where sales of artistic productions represent 20% and Ribeauvillé which values the contributions around 20%.

Table 3 Staff devoted to organizing the 2012 festival edition.

	Number of staff	Average
Full-time staff the whole year	0 to 20	2,78
Part-time staff the whole year	0 to 7	1,11
Staff recruited only during the festival	0 to 40	4,89
Volunteers	0 to 100	16,53
Other (please, specify)		
See, for example, Ubeda and Gregynog		
6 festivals did not provide this information.		

All the festival respondents employs over 700 people[2]. 15% of them are hired all the year (full-time or part-time), 20% are hired during the festival concerts and 65% are volunteers. Collaborators are recruited through open calls. Only the musicians, the technical team, the users and the ticket office staff are salaried. Other staff is provided by service companies. Volunteers from the City hall and the organizing associations also participate. There are three festivals that are fully staffed by volunteers. The recruitment of volunteers is performed in different ways: via web, personal contacts, dissemination of posters informing on the open call, and job banks. The York festival collaborates with the university, and the Estella festival collaborates with the association "Amigos del Camino de Santiago".

10 festivals reported to be linked to a complementary initiative (cultural, tourist, gastronomic…) in their city or region, while 16 were not and 2 did not provide any answer. Pavia Barocca coincides with the Festival dei Saperi a festival of knowledge that organizes conferences and shows, York festival coincides with the Cultural Olympiad and the Handel Festival with the City Marketing of Halle. We deem that the respondents did not understand in the right way the question, since they provided a list of activities other than concerts performed in their festivals. This question should be formulated differently in the future.

All respondents answered affirmatively to the question *Does the festival belong to any other network or association of festivals?* and reported to be members of other local, regional and national networks (table 4). In addition, they listed the activities they performed in collaboration with these networks (table 5).

---

[2] Three festivals did not provide this information

Table 4. Membership to other networks[3]

Number of festivals	Association	Level (regional, national, international)
26	REMA - Réseau Européen de Musique Ancienne	Internacional
15	FESTCLÁSICA (ES), Finland Festivals (FI), AOIFE (IE), NORDEM (Nordic Countries), BAFA (UK), Utrecht festival (NL), Circuito Lombardo di Musica Antica (IT), France Festivals (FR), Profedim (FR), Ty Cerdd (UK), Swedish Music Festivals (SE), AG Musikfeste Sachsen-Anhalt (DE), Deutscher Bühnenverein (DE), German Festival Network (DE), German Network Early Music (DE), Kunst eV (DE).	Regional, nacional e internacional

Table 5 signs the answers related to the activities within the networks and those that are not realized, but have been rated as interesting by the respondents. The report highlights the shared activities within REMA, from national to regional networks. Training, documentation, and co-production works and shared tours are not performed activities but they have been considered interesting by respondents.

Table 5 Activities performed by the networks and interest of those that are not carried out.[4]

Activities				
	REMA	ID 2	ID 3	No, but it would be interesting
Networking with other festival managers				
• Directory	19	8	3	X
• News	20	6	3	XXX
• Intranet	7	1	0	XXX
Information sharing…				
• artistic information	16	7	2	X
• technical information (suppliers, technological apps, etc.)	7	3	0	XXX
• market information (fees, packs, etc.)	9	4	2	XXX
• Personnel training	3	2	0	XXXXXX
• Library and publications	3	3	0	XXXX
• Forums, seminars, joint work groups	15	5	1	X
Representation of festival members and their activities				
• Shared web portal	13	7	2	

---

[3] 2 festivals did not provide this information.
[4] 9 festivals did not provide this information.

• Smartphone apps	12	0	0	XX
• Drafting and dissemination of position papers, indicators, activities…	9	4	0	XX
• Conferences, congresses, etc…	17	4	2	XX
Organization of joint activities				
• Organization of joint events (European Day of Early Music, showcase)	19	2	1	X
• Coordination of festival schedules	2	4	1	XX
• Co-production of plays	5	3	0	XXXXX
• Joint ticket sale	1	0	0	XXX
• Joint artist tours	5	2	1	XXXXX
• Logistic support	0	1	0	XXXX

Table 6 details the answers provided about context conditions. In general, respondents reported to have access to all the services they needed, although in some cases, such services were not available in the nearby. Only one respondent (Gregynog) reported to have difficulties in finding technical specialists (instrument tuners, for example) in the nearby, as they are located in rural areas Händel (Halle) said that they have not enough hotel places available. Other respondents declare to enjoy some resources, but they could be better. **Table 6. Availability of services in the nearby.**[5]

	YES	NO	DK / DA
Appropriate funding sources	16	7	5
Appropriate spaces to carry out their activities	24	0	4
Skilled personnel to carry out festival activities	21	3	4
Appropriate telecommunications service suppliers	21	3	4
Appropriate technical service suppliers (lighting and sound…)	23	1	4
Hotels near (artists, public)	21	3	4
Restaurants	23	1	4
Musicology research resources	18	5	5

---

[5] 4 festivals did not provide this information.

4   Commercialization, Communication and Marketing

This section included different questions concerning fees and initiatives launched to reach new audiences. The tables below detail de number of festivals that marked one of the five options delivered.

Table 7. Number of festivals that offer each type of fee.

	YES	NO	Yes, but it was available before 2010.	DK / DA
Ticket packages for several concerts	5	8	11	4
Ticket packages for the whole festival	5	8	11	3
Combined ticket packages for concerts and other cultural activities	5	17	3	3
Combined ticket packages for other festivals	1	23	0	4
Ticket + hotel packages (or similar)	1	18	5	4

Some festivals think that a blend of tickets and others cultural activities are not feasible, because of the different capacities of the various spaces. In other cases, due to a lack of suitable hosting, they cannot provide tourist packs, but local heritage visits are offered during this concerts. 2 festivals have responded that they have already offered touristic packs in 2014.**Table 8. Number of festivals that provided an answer to the question** *In order to reach new audiences, are special rates offered?*

	YES	NO	Yes, but this innovation was already available before 2010.	DK / DA
Aged < 18 years	4	4	16	4
Students	5	1	18	4
Pensioners	2	12	10	4
Unemployed	2	17	5	4
Large families*	1	21	3	3
Groups	2	9	13	4
Educational centers	4	11	10	3
Groups at risk of exclusion	4	18	2	4

Several festivals (Ambronay, Musicale Estense, Seviqc Brežice) offer discounts to institutions and cultural associations at local or national level. The Händel Festival offers special rates to people who go to other programmes of the Händel House during the year. The Early Music Week Estella offers tickets for all concerts and half subscriptions in a maximum of 3 concerts.**Table 9. Number of festivals that provided an answer to the question on initiatives launched to reach new audiences**

Initiative	YES	NO	Yes, but this	DK / DA

			innovation was already available before 2010.	
Concerts in unusual spaces	7	5	12	4
Particular artistic offer	5	9	10	4
Concerts at an unusual time	3	13	8	4
Spaces for the audience arranged differently (i.e. mattresses instead of seats)	5	16	2	5

New initiatives mentioned above seeking new audiences include the initiative of the Festival Haut Jura: a concert in sonorous natural spaces of the Natural Park of Haut-Jura. The Festival de Aranjuez offers a musical tour through the gardens of Palace of Aranjuez and guided tours to the Gardens with musical parades in singular places; a concert (45 min) is offered at the end of the tour (3 hours). The festival of Ubeda and Baeza provides educational and family concerts. The Festival of Estella programs at different times for different kinds of audiences: There are concerts in the mornings for children and families; the festival has concerts for the pilgrims who visit the town in the afternoon, because Estella is on the Camino de Santiago; they have also given concerts in patios along the river, in the street, outdoors, or have enabled unusual spaces, like a deconsecrated church to perform a baroque cabaret ….As to the customer loyalty schemes used -such as special discounts, newsletter on upcoming events, early bird specials–, 9 festivals reported to have some kind of identification system for regular customers, 11 claimed not to have any and 8 did not provide any answer. Some initiatives include the formation of associations of friends of early music under different types of sponsorship able to offer benefits such as special cds and tickets discounts, provide advance information on upcoming events, and offer pre-sale ticket promotions. As to the level of innovation, one respondent reported to have implemented a customer loyalty scheme in the past three years, while 14 respondents claimed to have been implementing this type of schemes for a long time.

Regarding ticket sale outlets (table 10), the respondents reported not to have developed any smartphone app for ticket sale. Ticket cancellation was allowed only in a few festivals.

Table 10 Points of sale

Ticketing options	YES	NO	Yes, but this innovation was already available before 2010.	DK / DA
Pre-sale points	5	8	12	3
Telephone	5	6	14	3
Internet	8	4	13	3
Smartphone apps	0	24	0	4

Cancellation allowed	2	20	1	5

Most festivals implement an intense, varied strategy to advertise their program of events (via the festival website, local websites, the local press, radio and TV channels, specialized journals, classical music radio stations, etc.). However, early music has a scarce presence on the general media and even in classical music TV shows (table 11).

Table 11 Festival advertisement media

	YES	NO	Yes, but this innovation was already available before 2010.	DK / DA
Web of the festival	6	2	17	3
Web of the City Hall	5	4	16	3
Local press	3	1	20	4
Local radio stations	3	5	16	4
Local TV channels	2	8	14	4
National press	5	5	14	4
National radio stations	4	7	13	4
National TV channels	2	18	4	4
Press agencies	1	13	10	4
Specialized music journals	2	3	19	4
Radio (classical music programs)	2	6	16	4
TV (classical music shows)	3	18	3	4
Facebook	16	4	5	3
Twitter	8	16	1	3
Smartphone apps	4	19	1	4
Newsletter	6	6	11	5

Most festivals have diversified the way they interact with users (table 12), although very few have launched other mechanisms of interaction such as Twitter, SMS or MMS, online forums or blogs, which require additional staff as these prove unaffordable for small organizational structures. Innovations are pending in this area. 16 of the respondents conduct surveys to assess audience's satisfaction and to identify potential improvement measures. 8 do not conduct any survey and 4 did not answer this question. The festival that has conducted satisfaction surveys for the longest period is the York festival, which has implemented this since 1986. Some festivals regularly carry out surveys (Utrech), while others reserve these for specific occasions (Haute Jura). Gregynog sends an online survey to the attendees of its most recent edition.

Table 12. New options are provided to facilitate user-festival organizer interactions

	Yes, but this innovation was already available

	YES	NO	before 2010.	DK / DA
e-mail	7	1	16	4
Facebook	18	3	4	3
Twitter	8	16	1	3
SMS o MMS	2	18	4	4
Online forums/guestbooks	2	20	2	4
Blog	2	19	3	4
Telephone	4	2	17	5

5 Content and Production

As regards the contents of the program, festivals usually organize concerts around a specific theme or motto, on the other hand, some editions are devoted to commemorate an ephemeris (birth or death of a composer or poet of the time, or a local historical event) (17 answered YES, 5 answered NO and 6 DK / DA). Concerts or series are organized focusing on the specific theme and are intended to be attractive to the public. Less than half the festivals consider the sponsors' interests or local preferences, which marks these types of festivals as enjoying considerable autonomy. Additionally, most festivals consider the inclusion of recently discovered pieces of music. This highlights the importance of maintaining links with universities and musicology research centers, which are the bodies that usually carry out this type of research; in fact, some of them are linked to early music schools or research centers. Table 13 shows the criteria considered when planning the festival program and their relevance, according to festival organizers.

Table 13. Criteria considered by the organization to plan the program of the new edition

	YES	NO	DK / DA	Level of relevance		
				High	Moderate	Low
Budget limitations	21	2	5	11	10	1
Limitations due to scarcity of spaces	15	7	6	6	7	3
Anniversaries (composer/historical event, etc.)	18	4	6	4	10	6
Significant public attraction due to attendance of renowned artists	17	6	5	6	8	4
Selection of a historical or musical period	19	3	6	14	3	2
Playing recently discovered works	16	6	6	6	9	3
Sponsors/partners' interests	10	11	7	2	7	5
Local interests	14	7	7	5	7	3

Table 14 shows organizers' answers to the question *How are decisions on the festival program made?* It is noticeable that the artistic directors normally decide the programme, but they consider strongly the proposals send by the artists; there are a few festivals where managers work in and the local agents or the sponsors have no effect in programme design.

Table 14. Decisions on the festival program

	YES	NO	DK / DA
The artistic director of the festival/ programmer asks the artists to draft a specific program	21	7	0
The artists submit their proposals to the art director, who makes a selection based on the motto of the edition.	21	7	0
The artistic director prefers working with managers or concert agents.	5	23	0
Local/regional stakeholders take part in the decision	0	28	0
Sponsors take part in the decision-making process	1	27	0
Art committee of the festival	5	22	1
Art committee where other institutions are represented	3	25	0

Table 15 shows respondents' answers to the questions on innovations in the festival program concerning the artists, the contents of the concerts and events, and production processes. The majority of festivals offer innovative initiatives concerning festival content such as presenting the world premier of pieces of music that have never been performed in modern times, suggesting new approaches to the performance of known pieces, re-reading known pieces, proposing an innovative contextualization of pieces (period atmosphere, choreographed religious works or religious works performed in other contexts, etc.). In some cases, these developments has been commissioned by the Festival Management. Most festivals usually invite new ensembles composed of young talents or established performers from other countries that have not been invited previously. Some festivals organize parallel activities to provide young talent with opportunities and give awards. Occasionally, concerts are combined with lectures delivered by renowned performers attending the festival. Also, in an effort to expand audiences, educational concerts or concerts aimed specifically at children are offered, as well as dance shows and other forms of artistic expression. These are in addition to lectures, discussions, films about the lives of contemporary composers, musical instruments workshops and courses for new performers run on the same premises. In addition, parallel activities such as lectures are held for the public to better understand this type of music and provide a range of appealing activities for an increasingly large and diverse public.

Table 15. Content innovations (number of festivals that marked this option)

	YES	NO	Yes, but this innovation was already available before 2010.	DK / DA
Novice artists	6	4	14	4
Consolidated foreign artists	4	3	17	4
Presentation of pieces of music never performed in modern times	2	8	14	4
New approaches to the performance of known musical compositions	7	4	13	4
Re-reading of known musical compositions	5	9	10	4
New stagings	3	15	6	4
New contextualisations (atmosphere of the time, visual projections during the concert, religious choreographed piece of music and in other context, etc.)	8	9	7	4
Educational concerts	3	8	13	4
Presentation of the program/instruments	3	6	15	4
Dance and other forms of artistic expression	4	10	9	5

As regards innovations in staging and in manufacturing processes (table 16), although few festivals include this type of innovation, some have been identified in the use of lighting (Haute Jura uses baroque lighting in amber tones), audiovisual resources or atrezzo, and even for the use of scents such as incense. These resources are used to submerge the audience in the atmosphere of the period, the context or the ceremony for which the piece was conceived. Respondents were asked to describe the most original initiatives. The Ambronay festival offers 360º views of the interpretation, a audiovisual experiencie through a Q-Ball. Händel Festival offers a Baroque Lounge creating a conjunction between Baroque music and electro-acoustic music. Pavia Barocca offers video screenings. The Gregynog Festival highlighted a multimedia presentation on the life and legacy of Alec Templeton, which included live shows, voice-offs, films, broadcasting of records, and the projection of pictures and other archive material. The York festival, in collaboration with IMOVE -a Cultural Contest held in Yorkshire-, organised a "dance" with music by Striggio, Tallis and Gabrieli, where the audience was invited to walk across the stage space (York Cathedral).

The show included a special lighting design and allowed the audience to experience the music from different points of the cathedral.

Table 16. Innovations in the production and staging process

	YES	NO	Yes, but this innovation was already available before 2010.	DK / DA
New lighting	4	14	6	4
New sound design	1	21	2	4
Use of audiovisual materials	4	12	7	5
Concerts held in new spaces	15	6	0	7

Another innovation includes the use of new spaces such as newly restored/discovered historical/artistic spaces as the Alden Biesen Landcommanderij (Musica Impulse Centre for Music), the Sinagoga del Agua or the church of Santa María in Ubeda, and the churches of San Andres and San Pablo (Ubeda and Baeza). Concerts are also held in gardens (Estella) or castles as in the Gregynog festival. Other festivals use "contemporary" spaces as fairgrounds (Göttingen), theaters, universities, private rooms (Monteverdi). science museums or pubs (Wunderkammer), and natural spaces (Haute Jura) with the aim of attracting a younger audience. Table 17 shows respondents' answers to the question Are concerts offered online or on alternative platforms? As shown in the table, only two festivals broadcasts live shows (Utretch and Musica Antigua Aranjuez). Only two festivals project the shows on a screen outside the venue or in the cinema; only six offer live broadcasting on the radio, and ten festivals offer concerts on streaming, but most only on certain days, for example, on 21 March, which is the European Day of Early Music.

Table 17. Live broadcasting of concerts

	YES	NO	Yes, but this innovation was already available before 2010.	DK / DA
Online (streaming)	9	12	3	4
On cinemas	0	22	2	4
Screens installed in alternative spaces	1	19	4	4
Radio (live)	3	13	8	4
TV (live)	2	19	2	5

With regard to the digital products offer, Table 18 shows that only a few festivals commercialize digital products (CD, DVD) of the festival concerts and none had MP3 products. Innovations in product format also belong to the area of product delivery and

user interface, and they are highly dependent on the available budget. This is due to the fact that the artists are paid according to the media employed to distribute their show i.e. royalties have to be paid to artists when their show is recorded for sale or public dissemination. In this regard, all festivals except one indicated that budget constraints were determinant when it comes to deciding program contents, and the media rarely provide funding for the acquisition of royalties. Nonetheless, some respondents reported that they already distributed through audiovisual content managers. Concerts are very rarely broadcasted on TV.

Table 18. Offer of digital products related to the concerts held in past and present editions

	YES	NO	Yes, but this innovation was already available before 2010.	DK / DA
CD	3	12	9	4
DVD	1	19	4	4
MP3	0	24	0	4
Radio	2	13	9	4
TV	0	23	1	4
Broadcasting via Youtube, Vimeo and other audiovisual platforms	9	12	3	4
Own radio station or TV channel	3	20	0	5

To compensate for the limited distribution of records launched by small local or national producers, over half of the festivals authorize record companies to sell their recordings in the festival shops so that spectators can acquire recordings of the artists of their interest, although such recordings have been made abroad. In this way, festivals make a significant contribution to the dissemination of early music.

As shown in table 19, most festivals organize parallel events to complete their program and exploit in educational terms the presence of artists in the city.

Table 19. Parallel events

	YES	NO	Yes, but this innovation was already available before 2010.
Meetings with the artists	5	2	8

Conferences	3	3	9
Dinners	3	9	3
Talks	3	8	4
Awards for the artists	1	13	1
Workshops	2	8	5
Presentations of CD	1	9	4

In summary, almost all respondents have introduced potential innovations identified for each of the areas of innovation, except for those specified above. The innovative capacity of these festivals do not depend on the budget nor in the people within their organizations, because both largest festivals and others with a very low budget have declared to implement a high number of innovations in the analyzed aspects.

6 Innovation Outcomes

The innovations introduced by festival organizers have brought about a number of benefits. Table 20 shows the specific benefits identified by the different festival organizers. This table shows that early music festivals have achieved profitability due both, to an increase in ticket sales and cost reduction and, to a lesser extent, the growth of sponsor contributions, the involvement of new sponsors and local agents. Another important factor contributing to the profitability of this type of festival is their increase in prestige. This expansion and diversification of their audience guarantees the future of early music festivals, which were initially aimed at a minority public. Thanks to the innovations introduced, early music festivals are emerging as important cultural events with a significant impact on the cities and regions where they are held, and as very relevant platforms for international cultural cooperation.

Table 20. Benefits provided by the activities carried out

Benefits provided by the activities carried out						
Benefits	YES	NO	DK / DA	Level of relevance of the benefits obtained		
				High	Moderate	Low
Growth in the size of the audience	17	4	7	6	6	4
Diversification of the audience	20	2	6	5	11	2
Increase in profits from ticket sales	18	4	6	6	8	2
New sponsors for the festival	8	13	7	4	3	2
Increased contributions by the sponsors	10	11	7	3	3	3
Increase in the involvement of local stakeholders in the development of the festival	10	12	6	2	6	3
Involvement of new stakeholders	7	13	8	2	3	4
Reduction in production and organization costs of the festival	6	16	6	1	5	1
Improvement in the prestige/image of the festival	20	1	7	10	7	0

7 Innovation Strategies

Innovative entities implement one or several of the three basic innovation strategies currently recommended (Vega Jurado et al., 2008):

a) Introducing the innovation using festival's own resources (**"making"**)

b) Acquiring or renting the equipment/materials necessary from a third party (**"buying"**)

c) Cooperating with other entities to introduce the innovation (**"cooperating"**)

Table 21 shows the number of festivals that marked each strategy/innovation, and identifies the stakeholders involved in such innovation. The respondents indicated that they collaborated with other entities for the development of innovations. Indeed, internal development is the main innovation strategy, followed by cooperation with other entities. Unlike other sectors, this one does not generally buy innovations from other previously-reviewed developers (Vega-Jurado et al., 2008).

Table 21. Innovation strategies introduced in collaboration with stakeholders

	Innovation strategies introduced in collaboration with stakeholders				
	Innovations	Making	Buying	Cooperating	Stakeholders (see list in Anex I; multiple choice)
1	Recruitment of volunteers	9	0	5	7,10,11
2	New fundraising methods	11	1	3	1,6,8
3	Events (cultural, gastronomic, …) held in collaboration with other enities.	1	0	11	1,5,7,9,12,13,14,18,21, 22,24
4	Relationships with other festivals	8	1	9	3, 12, 13, 14
5	Rates and bookings (combined, packages)	7	1	3	7, 13, 14
6	Special discounts to reach new audiences	13	0	1	5, 6, 8, 14, 18, 19, 20
7	Other initiatives aimed at reaching new audiences	11	1	4	4,5,6,7,8,9,10,13,14,15, 17,18,19,20
8	Discounts for regular customers	11	2	1	12, 22
9	Ticket points of sale (Internet, other)	7	7	0	1,17, 18, 19, 20
10	Promotion of the festival (website, radio, social networks, other)	8	5	4	1,3,17,20
11	New interfaces for interaction with the audience (Facebook, SMS)	13	1	2	11
12	Participant satisfaction surveys	11	1	2	10,11
13	New artists	10	0	7	3, 4,5,12,13,14,17
14	Revival in modern times	11	0	3	12,13
15	New approaches to the performance of known pieces of music	8	3	4	12,13,14
16	Re-reading of known pieces of music	8	3	2	12,13,14
17	New stagings	7	0	3	
18	New contextualizations	9	0	1	12,13

19	Non-traditional venues, time or spaces for the audience	12	0	4	4,5,6,7,8,12,21
20	Technical innovations (lighting, sound, audiovisuals, etc.)	7	2	3	1,17
21	Concerts broadcasted online or in alternative places	6	2	6	1,3,17,20,21,24
22	Offer of digital products of past and present concerts	8	2	5	17,19,20,24
23	New parallel events (conferences, talks, …)	10	0	4	1,3, 4, 5, 6,9, 12, 13, 14, 15, 21

Differences were observed in the type of stakeholders (involved and affected) participating in the introduction of innovations in early music festivals with respect to the stakeholders reported in previous studies on other types of music festivals. Firstly, interpreters, universities, conservatories and other research centres will be the most interested and involved in the innovations undertaken. Another innovation is the collaboration between the universities providing advanced training in musical performance or musicology and research centers in musicology or official schools of music. Collaborations are also established with music heritage archives and libraries, who are occasionally the promoters of these festivals. Cooperation with research centers on musicology is very important, as one of the most significant innovations in early music festivals is the presentation of unknown or recently discovered works. This relationship also contributes to give an opportunity to young musicians, many of whom have completed part of their training in nearby universities. As regards the artists invited to this type of festival, there are numerous instrumental and/or vocal ensembles that generally belong to small, independent record companies and are usually specialized in a specific period, local or national composer. In addition, many of these performers are associated with research centers to expand their repertory.

One of the most significant -and the newest- stakeholders are sponsors, since ticket revenue does not represent the main source of income, as the venues are generally small in size. In fact, ticket revenue only represented in mean 18% of the total revenue. These types of festivals are frequently funded by multiple public and private sponsors. Public sponsors may condition the selection of performers, festival contents and management, since they provide grants through public calls that specify eligibility criteria. For example, public sponsors may impose the presence of a specific number of local performers or they may limit the amount of the grant per concert, or communicate the granting of the aid too late, which may hinder or prevent the participation of performers that design their agendas well in advance. In the public scope, festival organizers highlight the importance of cooperation with local, regional and national authorities in the area of culture, as well as with authorities in the area of tourism. Many festivals are held in small towns where the festival has great impact. Festival organizers appreciate the availability of quality hotels and restaurants for both, performers and attendees as well as skilled personnel and technical supliers. The owners

of historical buildings (the city, the church or private entities) are also interested in this topic, because in these festivals concerts are held in this type of buildings (halls, theaters, etc.) due to the relevance of providing the genuine acoustic in the original atmosphere for which the piece was composed.

Finally, the participation of volunteers in early music festivals is not as massive as in popular music festivals but very relevant. Festivals also collaborate with early music record and distribution companies to make the records of the artists available to the public. Collaboration with the media such as the press, radio, and TV is very important, since they significantly contribute to publicizing and disseminating festival contents. This type of collaboration is highly dependent on the budget available, since the dissemination of recordings entails higher expenses in copyright.

8 Acknowledgments

9 References

Andersson, T.D. y D. Getz, Stakeholder Management Strategies of Festivals. **Journal of Convention & Event Tourism**, V. 9, N. 3, pp. 199-220, 2008.

Andersson, T.D. y D. Getz, Tourism as a mixed industry: Differences between private, public and not-for-profit festivals. **Tourism Management**, 30, pp. 847–856, 2009.

Bakhshi, H. y D. Throsby, Culture of Innovation. An economic analysis of innovation in arts and cultural organisations. NESTA. 2010. http://www.nesta.org.uk (consultado el 20.03.2012).

Carlsen, J., T.D. Andersson, J. Ali-Knight, K. Jaeger, R. Taylor, Festival management innovation and failure, **International Journal of Event and Festival Management,** V. 1, N. 2, pp.120-131, 2010.

Castro-Martínez, E., A. Recasens y F. Jiménez-Sáez, Innovation systems in motion: an early music case. **Management Decision**, Vol. 51, No. 6,   pp. 1276-1292, 2013.

Eversole, R., Challenging the Creative Class: Innovation, 'Creative Regions' and Community Development, **Australasian Journal of Regional Studies**, V. 11, N. 3, pp. 351-360, 2005.

Gwee, J., Innovation and the creative industries cluster: A case study of Singapore's creative industries, **Innovation: management, policy & practice**, V. 11, pp. 240–252. 2009.

Harnoncourt, N., **La música como discurso sonoro: hacia una nueva comprensión de la música,** Barcelona, Acantilado, 2006.

Hjalager, A.M., "Cultural Tourism Innovation Systems. The Roskilde Festival". **Scandinavian Journal of Hospitality and Tourism**, 9 (2-3), pp. 266-287, 2009.

Jaw, L.Y., C-L Chen y S. Chen, "Managing innovation in the creative industries – A cultural production", **Innovation: Management, policy & practice,** V. 14, N. 2, pp. 256–275 2012.

Larson, M., Festival Innovation: Complex and Dynamic Network Interaction, **Scandinavian Journal of Hospitality and Tourism**, V. 9, N. 2–3, pp. 288–307, 2009.

Larson, M., Innovation and Creativity in Festival Organizations, **Journal of Hospitality Marketing & Management**, V. 20, pp. 287–310, 2011.

Mackellar, J., "An integrated view of innovation emerging from a Regional festival", **International Journal of Event Management Research**, V. 2, N. 1, pp. 37-47, 2006.

Miles, I. y L. Green, "Hidden innovation in the creative industries". London, NESTA, July 2008, http://www.nesta.org.uk/publications. (acceso el 10.03.2012)

Orosa-Paleo, I. y N. M. Wijnberg, "Organizational Output Innovativeness: A Theoretical Exploration, Illustrated by a Case of a Popular Music Festival", **Creativity and Innovation Management**, V. 17, N. 2, pp. 3-13, 2008.

Prentice, R. y V. Andersen, Festival as creative destination. **Annals of Tourism Research**, 30 (1), pp. 7–30. 2003

Vega-Jurado, J., Gutiérrez-Gracia, A., Fernández-de-Lucio, I., Manjarrés-Henríquez, L. "The effect of external and internal factors on firms' product innovation". **Research policy,** Vol. 37, Nº. 4, pp. 616-632, 2008.

10 Annex

ID	List of different types of stakeholders
1	Sponsors
2	Crowdfunding portals
3	Associations of festivals
4.	Local culture policy-makers
5	Regional culture policy-makers
6	National culture policy-makers
7	Local tourism policy-makers
8	Regional tourism policy-makers
9	Local hotels and restaurants
10	Other local services
11	Volunteers
12	Artists
13	Universities and research centers
14	National schools of music
15	Local educational centers
16	Suppliers of materials
17	Suppliers of equipments
18	Suppliers of services
19	Mass media
20	Specialized music journals
21	Specialized TV channels and radio stations
22	Owners of historical buildings
23	Publishers and record labels
24	Audience
25	Portals with audiovisual contents
26	Travel agencies