

1. Strategic Marketing for Dance

2. Organizations

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	Abstract

I. Introduction

As a dancer and dance theory major, this researcher often wondered why modern dance performances seem ill attended or not as socially popular as I felt they should be. This is my research, an attempt to understand the potential successes and failures of a dance organization. The following document is the result of my findings.

The public audience is a crucial element in performance, contributing to the overall success, including the financial and artistic completeness of a dance company. It is even more important than support from government or private enterprise because its role is to view, embrace and create new interest for performing art. However, dance organizations have been unsuccessful in maintaining a balance between artistic growth, financial prosperity and audience approval, i.e. successful management due to the decreased number of interested audience members.

Success or failure, in a large part, depends on the support of the audience. It is a difficult fact, but the social value of the arts and its popularity are not often accepted, even based on the excellence of the work. Art is nothing without an audience. That is, the social function of the performing arts, which contribute greatly to the quality of life, can be successful only when viewed by the audience. The most serious problem in the world of performing arts is the continual decline of support from the public.

The profit from a dance performance is required to continue the quality of the work. That profit can be applied toward marketing, which then will increase exposure of the art form, thereby hopefully increasing audience attendance. One can conclude then that the decrease in performance income leads to the decline in audience attendance, and vice versa.

Research shows that 40 to 50% of funding for dance organizations comes from private donations. Therefore, dance organizations must generate the remaining 50 to 60% of funding from ticket sales. This does not take into account yearly inflated costs for overhead and operating expenditures. Therefore, dance organizations find themselves in a dilemma. They suffer from the financial difficulties caused by inflation and the increase of operating expenditures, and yet find it difficult to increase ticket sales for fear of losing audience participation.

The audience contributes to the financial stability, and the support of artistic growth. The audience creates the possibility of the work of art. There is negative criticism, which suggests that satisfying the desires of the audience accelerates commercialization or compromises artistic integrity, this must be checked by the artisan. Marketing for the appropriate target audiences may support continued artistic growth. Continued artistic quality, efficient management and maintaining audience interest is a delicate balancing act.

Out of three critical elements in a successful dance performance: continued artistic quality, efficient management and maintaining audience interest, only the latter of the three seems like the least controllable element. Upon further delving it was more than likely the weakest link, or biggest unknown. Based on my research, it seems that one of the biggest problems in dance organizations is that they do not fully take advantage of marketing or publicizing to audiences. This is perhaps their most underutilized tool. This research focuses on researching marketing strategies for dance organizations. It includes research, surveys of audiences and interviews with dance critics and

First, marketing material and publications relating to dance performance is researched. Continued to research dance performance, appending my research in performance study from my master's degree from Sung Kyun Kwan University. In addition, this researcher studied the basics of marketing theories, concepts and strategies. I referenced many books, publications and articles regarding marketing, sales and public relations.

Secondly, field research of the audience and interviews with the dance experts, critics and working-level officials were conducted to gain an understanding of the current profession.

Most importantly, the survey of the audience was implemented to understand cultural desire and demand. The surveys, conducted on 10 various modern dance performance audiences took place from November, 1999 through March, 2000 in New York city. Questionnaires were distributed, a result suggesting that the general

audience's perception of dance performance varies depending on their personal and social characteristics. The number of respondents was counted to be 347 men and women in total. This number contains a cross section of individuals varying in age, with various cultural, ethnic and socioeconomic backgrounds. The collected data was inputted and analyzed by the SPSS calculating computer program. The data information was independently analyzed by a subject's sex, age, academic background, occupation, frequency of attending dance performances and emotional responses to dance performances.

Finally, based on research, field surveys, interviews and SPSS analyzed data, results were quantified and criteria established in identifying key marketing elements. A process of marketing strategy was then developed based on that information.

This research endeavors to analyze the evolving desires and perceptions of the modern dance audience. To then define a strategic marketing plan focused on these perceptions. This marketing strategy would encourage financial support and raise awareness of the art form thereby perpetuating its growth and existence.

It should be noted that there is much room for further in-depth research of this issue. Although this research is supported with much documentation and research, there were limitations and restrictions as they relate to time, resources, availability of interviewees and only one theater season.

II. Strategic Marketing Techniques for Dance Organizations

1. Theoretical background on marketing

The following definitions are from "Contemporary Advertising" (Arens. 1998).¹⁾

1) Market segmentation. Marketing and advertising people constantly scan the market to get the overall lay of the land—to see what needs and wants exist and how they might be better satisfied. One way they do this is through market segmentation, a two-step strategic process of (1) identifying groups of people (or organizations) with certain shared characteristics within the broad product market. and then (2) aggregating (combining) these groups into larger market segments according to their mutual interest in the product's utility. The purpose is to give the company a selection of market segments large enough to target. Once a target is selected, the foundation is laid for developing of a suitable mix of marketing activities—including advertising.

Because markets are heterogeneous and consist of many segments, a company may differentiate products and marketing strategies for every segment, or it may concentrate all its marketing activities on only one or a few segments.

1) Arens, Willam S. (1998). *Contemporary Advertising* McGraw Hill College div. 7th Edition pp. 11-12.

2) Target marketing. Once the aggregating process is completed, a company can proceed to the target marketing process. As we shall see, the way this is accomplished will determine the content, look, and implementation of the companies advertising.

The first step in the target marketing process is to assess which of the newly created segments are large enough to offer the greatest potential for profits. These are "target markets"—the group of segments which the company wishes to appeal to, design products for, and aim its marketing activities toward. It may even choose to designate another set of segments as a secondary target market and aim some of its resources at it.

3) Marketing mix. Fortunately, once a company defines its target market, it knows exactly where to focus its attention and resources. Planning other marketing activities becomes greatly simplified because it knows which specific data to use. Now it can shape the product concept and establish the proper pricing of services. It can determine the need and location of stores, dealers, or branches, and it has the basis for preparing the most convincing advertising messages. In other words, the whole mix of marketing activities can be aimed at making the product as attractive and accessible as possible.

With this in mind, marketers and advertisers generally try to shape their basic, functional product into a total product concept: the consumer's perception of a product as a bundle of utilitarian and symbolic values that satisfy functional, social, psychological, economic, and other wants and needs.

Marketers traditionally categorize and focus these activities under the broad headings of 'Product', 'Price', 'Place', and 'Promotion', and give them the moniker of the Four Ps (4 P's). The 4 Ps is also called the elements of the marketing mix, and they represent the various determinants of a company's marketing strategy.

4) Product positioning. Once the advertising person understands the product's stage in the life cycle and how it's classified, the first strategic decision can be made—Positioning the product. Consumers rank products in their mental files. Part of the marketing effort, therefore, is to determine what desirable positions are open in the consumer's mind and to try to develop products that can occupy a number-one or number-two position. Products may be positioned in many different ways. Generally, they are ranked by the way they are differentiated or by the particular market segment to which they appeal. A product may even be positioned by the way it is classified.

2. Advantages of a marketing strategy for dance organizations

The introduction of a marketing strategy for market segmentation in dance organizations provides diverse advantages. First of all, it would accurately grasp the characteristics consistent with people interested in performance dance. Eventually

establishing a "target market". Secondly, the dance organization could secure evaluation scales and fundamental documents by screening subjects accurately through the use of market segmentation techniques. The dance organization could target the most profitable markets by evaluating the strong and weak characteristics of the available markets. By this, the dance organization could establish guidelines for the allocation of resources required for more effective marketing. Furthermore it would be used to make a long-term plan for the group's management, focusing on the assets and capabilities of the dance organization and helping them escape short-term planning and operations. It would help develop strategies for the organization's continued competitive edge. The design of a marketing strategy would help companies understand changeable markets and their evolving audiences.

3. Process for a marketing of a dance organization

The Segmentation-Targeting-Positioning Marketing of a dance organization should focus on securing a competitive edge in the target market over rival dance groups by satisfying the diversity of the audience's desires and drawing distinctions between diverse audience opinions. (This approach hence forth to be referred to as " Marketing")

Following are three important steps that would be required for the implementation of marketing techniques after the establishment of objectives for marketing activities.

In the first step, a profile of the market segmentation should be developed by breaking the market into parts, according to the criteria established for market segmentation by circumstance analysis.

In the second step, after evaluation of the respective segmented markets, target markets should be selected taking into consideration compatibility and mutual interest of the overall product.

In the third step, products for performance should be developed and product positioning should be selected based on the selected target market.

After the practice of these three major steps, a marketing mix should be developed that would be most effective for the target market. At the same time, benchmarks should be established to evaluate effectiveness of the organization for practical marketing.

Finally the selected strategies for practical marketing should be applied to a dance organization for evaluation and control.

III. Applying the Strategy Marketing to Dance Organizations

1. To establish an objective for the marketing

The marketing strategies of dance organizations should make efforts to encourage long-term development and growth of audience participation. This will not only contribute to increase of profits but also to the development of artistic quality, increasing the public's awareness of dance performance, thereby contributing to the overall cultural longevity of the art form.

Through the circumstance analysis process, an outline with the direction and objectives achievable through marketing strategies is created. As the circumstance analysis and interviews with dance experts and critics show dance performance management has been deficient in the following areas insufficient marketing and publicity, an insufficient single source network for all dance organizations, inefficient management, insufficient public and private support, insufficient materials and resources, and a lack of structured education.

The object or goal is to make marketing another important function in the field of dance performance. This objective should be presented with concrete ideas and a systematic plan. To achieve such a goal; education, advertisement, sponsorship, sales growth, innovation, resources, and the market share should be explored and studied. In addition, every goal should be ranked by its importance, necessity and by how long it will take to accomplish it. Advancing each objective in tandem will lead to the more efficient practice of a marketing strategy.

If marketing is to be introduced to dance organizations, the following tools must be used in order to achieve the final objectives

First, the dance organization's management group should support the new marketing strategy. Effective management would include leadership, resources and marketing vision. The new marketing strategy will help generate supplemental growth for projected goals in a marketing plan.

Second, the dance organization should retain a marketing director and marketing personnel whose goals are in line with the criteria established in the marketing plan. This group should have support from the management group, from the dance company and the sponsors.

Third, it is necessary to strengthen solidarity between all members in the dance industry. In the dance industry, information on dance performances is kept proprietarily, not shared, and identical performances are produced discreetly. This creates competition, limited audiences, and the wasting of production costs in duplication. It is the main reason the dance industry is disparate, scattered and hindered in ways to improve. By creating a network for dance organizations people in the dance community can improve communications, develop relationships, share valuable information and resources that can ultimately help raise the bar for the art form.

Fourth, increase education opportunities for the field of dance management by creating arts management courses in a scholastic setting for future development. In

most cases, actual marketers of dance performance have a dance background but lack the correct education, background, and skills to successfully market dance performances. Dance organization management needs to be added into the college curriculum. Those who are majoring in dance performance management need to understand the marketing objectives for dance organizations to better serve the entity as a whole.

On the other end, providing dance performance theory courses to provide education for the general public, to raise awareness, and increase exposure of the art form. Dance organizations can also provide demonstrations at local public schools, exposing young people to the art form, this charity work can be a useful marketing tactic. And highly successful dance organizations can help fund underprivileged art programs at local public schools, thereby giving back to the community and completing the cycle.

Lastly, integrate marketing strategies into the continued development of the organization, individually affected. Marrying the artistic integrity of the performances with the understanding of the importance of marketing strategies with the efficient management process all for the benefit of continuing the longevity of the organization. It is critical for the entire organization at every level to understand the balance of these disciplines to ultimately realize success.

2. Marketing for audience participation in dance performance

As the circumstance analysis results show, there are great expectations and interests regarding modern dance performances, but the existing situation falls short of those expectations.

The following issues contributed to the moderate responses from audience members. The general audience appears to respond differently to dance performances depending on the characteristics of the market segmentation groups. There was a certain degree of difference in response based on age, education, occupation and past experiences.

The research revealed that the general public's perception of dance performance currently has no direct influence on dance performance. The responses varied significantly depending on the level of appreciation audience members have from the performance. Responses differed in their appraisal of dancer's talent, the appraisal of the harmony of various elements other than dance, the appraisal of a certain freshness or impact, and the final appraisal of the overall performance as a whole.

Audience members felt that the difficulty the performers had in expression and the vagueness of the various themes were important problems that stood in the way of dance appreciation. Additionally, it is found that audiences seek dance that is appealing to the public and has entertainment value and sees these factors to be

as important as the artistic qualities in the dance. Most of the audiences wanted to see dance performances that deal with human nature. It was difficult for certain target groups to relate to performances without stories because it put too much emphasis on the purely artistic performance. As illustrated by the frequency of the responses in the circumstance analysis, the audience isolated the main problems of the dance performance as those of lack of advertisement and publicizing, i.e. marketing. The audiences' search for information on dance performance showed that the choice of a review source rated highest, the next was a commercial source, and the last was a human source. This high dependence on review sources such as an article on a dance magazine shows lack of reliability of commercial and human sources. Also, there is lack of investment on advertising since the dance market is small. Consequently, information about dance performances is relatively difficult to find compared to information about other art forms. Review sources and commercial sources have certain features that can spread widely, people can access the information easily. So audiences tend to get information from mass media which can be easily found. Females, 20-year olds, and college students all demonstrate that they have a similar high degree of search needs for information resources. It is found that the group of 20-year olds, who show relatively high needs for commercial sources are exposed to many advertisements. People under 20 and university students use many human sources over other resource groups. Especially in the case of the internet, media preferences by different age groups differ; people over 40 are so unaccustomed to the internet that they don't use it often but for younger people, the internet is a primary tool for finding information on all subjects. The fact that the choices of information available to young people are distributed widely in various media suggests that, media strategies for dance performance targeting young audiences should be established.

When dance organizations plan out their marketing strategies, they should take into consideration that people over 30 preferred using newspaper and people over 20 mostly use the internet and magazine publications to learn about dance performances. Dance organizations should concentrate on broadcasting media publicity. Preferences like those above should be considered in the media strategies of dance performance marketing to target those market segmentation groups.

Marketing strategy based on things valued most in choosing a dance performance by the audience. There are 3 major categories audiences are concerned with when choosing a dance performance. These are reputation, review and price. Audiences consider the reputations of the performers and dance production as the most important information that can inform them of the general quality of the dance performance. Three groups, females, people over 40 and college students, put most emphasis on reputation when choosing a dance performance. These groups mostly used newspapers as a source to find out about a dance performance. The noteworthy fact is that the group over 40 put much more importance on reputation

and price. It is shown that educated people take reviews seriously and 20-year olds also search for more good reviewed performances. It shows that how an critic and teacher's advice is critical for students under 20 since people who are in their 20s rely on critic reviews. Females and older people put more emphasis on price than any other groups, but even then it was not an important factor. The possibility of a discount ranks highest with people, both in the under 20 bracket and in those in their 20s. In general, people with little interest in dance tend to care more about price than those with high interest.

All the information suggests that when targeting an audience who is very interested in dance, focus should be on reputation and review of the dance performance. Dance organizations need to understand which groups of people have a certain taste for dance performance and what they are concerned with so that dance organizations can efficiently market a performance and attract more people.

3. Establishing marketing strategy for market segmentation

Based on analysis of circumstance and dance performances the dance organization should decide on a target class on which to develop their marketing activities. The process to establish the marketing strategy includes three steps of development in the segmented markets respectively: through market segmentation, selection of the target market and a decision on the positioning of the dance performance.

The market segmentation and the profile development of the segmented markets. The performing groups should make a profile of the respective segmented markets to decide on the criteria for the market segmentation process and to develop the marketing mix more effectively through audience segmentation.

To select the target market. The dance organization should make a decision about the target market as the marketing objective of the group among the respective segmented markets after they are defined through profile development.

The dance organization should decide which valuable market to focus on and the range of the market after evaluation of the respective segmented markets. That is, they could find more than one attractive, segmented market, through evaluation. and then could make a decision about the segmented markets and the number of markets to focus on.

The positioning of the dance performance. After making a decision on which market segmentation to target, the director of marketing for the dance organization should compare the dance performance with other rival groups within the segmented markets and decide which performance work would satisfy the audience's desires. This would help develop the dance audience. The performance, which is selected according to the audience's desires in the target market, would help them to get a competitive edge. The procedure for a positioning strategy is as follows;

The procedure for a positioning strategy.

An audience analysis: The audience analysis involves the process of knowing how the audience felt about the dance performance and what they were satisfied and unsatisfied with. The statistical characteristics, viewing behaviors and the life style of the audience should be analyzed during the process and the information for the analysis could be secured through the data of the audience segmentation.

Identification of the rivals: The competition's dance performances should be compared for the more effective positioning, which depends on how the target market of the group itself is established. The analysis on the competitive groups that is conducted in the external analysis would play a role of providing information.

Positioning analysis of the rival dance performance: The dance organization should identify the rival dance performance and understand how the rival dance performance is perceived by the audience. The dance organization can have effective marketing strategy through statistic research, positioning of the rival dance performance and analyzing its own dance performance.

The development of the positioning map, which is generally called the recognition map is a useful method to show audience recognition of the current performing work or the recent works of the rival dance performance or the company.

The first thing in making a recognition map is deciding on the dimension in the recognition map. The dimension of the recognition map should be decided by knowing the properties that are considered in the evaluation of the dance performance by the audience. In general, it is efficient to present a series of drawings composed of two dimensions for the convenience of interpretation and time. After a decision on the dimensions are made, the name of each dimension should be decided. Each dimension would be named by analyzing the cause, the regression and the correlation as well as with the intuition of the marketing director who can accurately grasp the practical dance performing market. After the number and the name of the dimensions are decided, the present position of the rival performance and the dance performance of the group itself should be confirmed on the recognition map. Then the position for the most idealistic dance performance of the group itself should be decided based on the dance performance and the audience's desires.

Development of the positioning for the dance performance group. After understanding how the audience perceives the dance performance and rival dance performances, we can recognize the unsatisfied desires of the audience and know the strong and weak points of the rival dance performance. This will inform the organization on how to position their performances.

Affirmation of the positioning and repositioning. Affirmation of the positioning and repositioning is needed to make sure that the positioning of the group's dance performance is appropriate for the target place. This is done through continued

investigation even after the strategy is executed. Many circumstances, including the audience's desires, and rival dance performances will change with time. In addition, when the first positioning is no longer appropriate in light of the audience's desires and the rival dance performances, repositioning should be conducted through the repetitive practices of a positioning strategy. For effective positioning and repositioning, the dance organization should make a positioning map periodically to analyze any changes in its own performance and any rival performances.

The approaches for positioning. Through the positioning map, the dance organization should assert goals, then select concrete approaches for positioning. These approaches can involve property, the use of circumstance analysis and positioning from the competition.

First, the positioning of the product is to indicate to the audience that its performance is different and unique compared to that of rival performances.

Second, the positioning could be conducted by describing or presenting ticket sales in the form of a preview.

Third, positioning to show that the dance performance is appropriate for a target audience.

Fourth, is the positioning by competition comparison which stresses the benefits of the dance performance by comparing it with rival dance performances. This is the indirect comparing advertisement, which is to entice the audiences from the rival dance performances.

Finally, for the rather small dance organizations, which are appealing to certain niche markets, the method of competitive positioning uses opportunities from the market that the larger dance performances have not satisfied.

4. Development of the marketing mix

The marketing strategy is made by selecting and positioning the target market through market segmentation. The dance organization should establish concrete tools for the marketing activities to compete with other group's dance performances. It is the controllable, strategic means to achieve the marketing objective efficiently in the selected target market, which is related to the decision of the marketing mix. The marketing mix is comprised of the 4P's, product, price, place and promotion and the effective combination of them is a major product.

The most fundamental factor in the marketing mix for the dance organization is the product, which means the dance performance, the performing arts group centered around the subject of the audiences. Therefore the dance performance as the product method provides the most important item to satisfy the audience's desires. The place, and method of promotion will add additional areas by which to increase ticket sales for the dance performance. The price is that which the audiences pays for, created by the dance performance.

The marketing mix is made with the dance performance and price during the

establishment of the marketing strategy. The dance organization will examine the dance performance and make a decision on the price and quality of the dance performance, comparing it with rival performances. After making a decision on the quality and price of the performing work, a theatre place should be chosen based on where the targeted market will have easy access. This too will affect ticket prices. Cautious decision making is needed to select a place to sell tickets to the target audiences. Finally, to provide the information activities for promotion such as advertisement and sales promotion, sales personnel and public relations people are brought in.

5. Organization of the marketing

The marketing organizations play a role in conducting the marketing activities directly and affect the efficiency of the marketing strategy. It would be impossible for the marketing plan to secure the expected result unless it is supported by the effective strategy of the group. Because the organization of the marketing is affected by a diversity of factors it should be analyzed and identified carefully.

First, the operation of a dance organization is determined by the structure of marketing that depends on a marketing strategy.

Second, the degree the members of the group participate to make a decision also affects the marketing strategy with relation to the organization, duty and authorities. The different departments within the management such as audience development and fundraising, finance and accounting, publicity and public relations, and the performance department must realize what their roles are in order to achieve a common goal. In addition, each department should develop their own goals, process, and resources that are required in the planning of marketing strategy. These efforts by each department can have maximum marketing results.

The third, factor is the audience's desires. The marketing activities of the dance organization are focused on satisfying the audience's desires in the target markets. Therefore, the marketing organization form should evolve according to the demands of the audience.

Fourth, the management philosophy, ideology and activities, which involve the culture of the dance organization will affect the change of the marketing organization.

Fifth, marketing strategies need to be updated periodically to improve programs and services to accommodate both the audience's and dance organization's needs.

Therefore, there is no idealistic structure to be accepted for all dance organizations. It is desirable for the dance organization to create their own structure to evaluate and appropriately adapt to given circumstances. In general, the fundamental structures for the marketing strategy that the dance organization would select involves the strategy by goals and objectives, the dance program, the

audience and the process. However, for the selection of the appropriate structure for an organization, it would be wise to investigate more than one option to secure the ultimate marketing achievement. One must consider the circumstances of the specific group itself, and limit it not to one process. Dance organizations should consider its own specific scenario in establishing a marketing system.

IV. Evaluation and mediation of the marketing

Although efficient management and dance performance are the major factors that decide the survival and growth of the dance organization, it is necessary for the continuing growth of the dance organization to address current deficiencies and to reflect on future plans through its evaluation and mediation of marketing. The results of the marketing should be analyzed and evaluated continuously, often modified to increase effectiveness.

The control of marketing involves the affirmation and mediation of the marketing objective, establishment of criteria towards a goal, measurement of the practical results and a process of correction. Results of a performance are analyzed and compared with projected goals that were established to use as a benchmark. In addition, if results fall short of expectations, after evaluating the outcome, again the marketing strategy must be challenged and must evolve to keep up with the changing times.

The evaluation of the marketing for the dance organization should be conducted through circumstance analysis, both internal and external. Factors would include: ticket sales, overhead, advertising fees and marketing fees, audience attitude towards advertisement, quality of dance performance, and degree of performance satisfaction. In addition, an analysis of profit versus expenditures should be conducted. The responsiveness analysis that analyzes the change of amount of the ticket sales according to the variation of the marketing variables such as advertisement, place and price should be monitored in the marketing plan. Effectiveness of the marketing plan, strategy and activities should continually be evaluated and inspected.

In particular, a general marketing strategy for the evaluation of marketing efficiency including the marketing program and the objectives, circumstances, strategies and behaviors of the dance organization, would be necessary for the long-term survival and growth of the dance organization.

V. Conclusion

Based on my research, this researcher found that marketing concentrated thought

is necessary to propagate successful management of dance organizations. In order to do this the dance organization requires an efficient model of marketing strategy. This model would include expert marketing strategies, an organized system among dance organizations, developments in education, and financial backing from public and private sectors in order to continue to innovate the field as an essential cultural industry.

The current state of advertisement and the publicizing of dance performances is seriously under utilized. As a result of my research on various marketing methods, This researcher conclude that marketing is the most effective marketing method for dance organizations. Marketing produces consistent results with audiences by target market. By targeting the most profitable market, establishing a network resource, securing evaluation scales and fundamental documents by audience segmentation, dance organizations can continue to evaluate and mediate the marketing strategy by checking it against the changing desires of the audience. This will create an ever evolving model of marketing for the dance organization. As the relationship between the audience and the organization is a symbiotic one, the marketing strategy must support this cultural exchange.

The audience is the focal point in determining the success or failure of a dance performance. If the audience cannot appreciate the art form then there will always be a psychological distance between the performance and the spectators. Therefore, the real movement of the dance performance should be achieved by the effort of dance organizations to continuously examine the audience. By researching spectators of dance it is possible to get a better understanding of the effect of audience feedback on the performing arts and thus also understand the global impact of art.

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KCS I

Abstract

Strategic Marketing for Dance Organizations

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20년 동안 예술의 길을 걸어온 무용인으로서 그리고 공연예술을 전공한 사람으로서 본인은 예술의 미학성과 예술경영의 상업성 사이에서 갈등하는 현 무용계에서 예술 마케팅이라는 지침서를 내놓고자 하였다. 예술가의 예술적 세계가 관객에게 감동을 주게 되는 과정을 만들어주는 것이 예술경영이다. 예술경영에 있어 본인이 내놓은 무용예술기관 및 단체를 위한 마케팅은 예술의 진리에 화두를 두고 상업성을 배제하기 이전의 자리에서 연구되었다. 무용예술 소비자들의 욕구를 함께 고민함으로써 무용예술계의 문제점과 나아가야 할 방향을 모색하고, 영리추구만을 목적으로 하는 것이 아닌 무용예술수준을 높이면서도 많은 관객을 동원할 수 있는 즉, 공연의 예술성이 변질 없이 관객에게 전해질 수 있는 과정을 찾아봄으로써, 보다 많은 사람들이 공연에 참여할 수 있고 관객과 예술이 대화할 수 있는 공연이 되길 바라는 매개체로서의 예술경영 마케팅을 내놓았다.

우선 공연예술 기관들의 마케팅 책임자들 및 예술경영 전문가들과의 인터뷰를 통해 현 무용예술계의 문제점을 찾아 해결방법을 모색하고, 이를 바탕으로 뉴욕에서 상영되고 있는 어프 브로드웨이 공연 중 대표되는 무용예술 공연 20개를 골라 관객들의 예술적 취향과 마케팅의 경로 및 무용예술 공연이 나아가야 할 방법에 관한 설문지를 배포, 347명의 의견을 수렴, 분석하였다. 이 분석을 바탕으로 무용예술기관 및 단체를 위한 마케팅 방법을 구축, 실제로 NGO 무용예술기관에 6개월이란 기간동안 예술 마케팅 모델을 적용, 그 효율성을 확인하였다. 마지막으로 무용예술 공연의 문제점과 무용예술계가 나아가야 할 방향으로 공연예술을 비즈니스화 할 수 있는 감각을 제시하는 것으로 글을 마감한다.

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