

CHALLENGING THE CLASSICAL CONCEPTS: NEW TRENDS AND INSIGHTS OF MUSIC EVENTS

Ana Čuić Tanković
Vanja Vitezić

Received 20 April 2017
Revised 12 June 2017
Accepted 27 June 2017
<https://doi.org/10.20867/tosee.04.45>

Abstract

Purpose – The paper aims to explore the trends in creative forms of classical and jazz events by examining the viewpoints of event managers, performers, and listeners. Considering the importance of music in tourism and the development of music festivals, new trends are investigated to provide insights to foster the further growth of live music program creativity.

Methodology – The paper provides an overview of the different shareholders involved in new forms of small-scale music concerts. Due to the increasing importance of experience and sensory satisfaction, events that underline and/or are limited to one sense during the performance were analyzed. First, a semi-structured in-depth interview was used to determine new trends in music concerts from the managerial point of view. The organizers from three different concerts were chosen. Second, to determine the particular experience of the performers, the musicians involved in these innovative concert events were interviewed. Finally, a structured in-depth interview was applied for investigating the perceived sensory experience, satisfaction and intention to return for the listeners of such music events.

Findings – Although the sensory theory recommends the usage of all senses to increase the consumer experience, research results indicate greater pleasure of the perceived music experience if the sensory input is limited for listeners. On the other hand, the performers underlined their discomfort of playing in such ambient conditions due to the lack of interaction with the audience. The event managers find that changes in sensory input as a form of service innovation can drive consumer behavior, while having an increased positive impact on the event.

Contribution – The overview of different new forms of music events represents an important indication of how the service concept in the field of sensory marketing can be delivered and modified in the field of live music concerts. The obtained results point out the importance of reviving the perception and experience of music during concerts, and also shed new light on the important interaction between managers, performers, and listeners.

Keywords live concerts, music events, sensory perception, innovation, silent concert

INTRODUCTION

Music events attract audiences for a variety of reasons. Concerts, as a specific form of music events, involve the musician in a live performance and the audience that wants to hear and see the musicians. The growth in diversity of this kind of event creates a level of competition (Nicholson and Pearce 2000), which is why new forms of music performance are explored. The supply of music concerts can be associated with the increased amount of time devoted to vacations (Frey 1994), which delineates the connection between music festivals and tourism. Prior studies have focused on music festivals using different approaches, such as the anthropology of music (Marcon 2011),

the sociology and the motivations of the audience (Bowen and Daniels 2005), local development (Gonzalez Reverte 2010) regarding social impacts (Sharpe 2008; Brennan-Horley *et al.* 2007), and economic impacts (Gibson and Connell 2005; Herrero *et al.* 2011).

The human senses are receiving growing attention in the literature, despite having long been ignored (Hulten *et al.* 2009). The development of sensory marketing puts the five senses at the center of marketing strategy and tactics to influence customers in new, provocative, and imaginative ways. In accordance with Driver and Noesselt (2008) who stated that one sense can be affected by relations with the other senses, this research investigates how listeners perceive a service product, such as a concert, where one of the human senses has either been dampened or heightened. This is an area that has been poorly explored.

This paper aims to identify the new trends in music event supply and explore the perception of music event audiences from the perspective of organizers, performers and listeners.

The ability of managers to address the challenges of innovative forms of festivals is investigated by Carlsen *et al.* (2010), who demonstrate the simultaneity and co-dependency of innovation and failure in the process of festival management. On the other hand, Xie and Sinwald (2016) investigated the organizers' perception of impacts for special events and demonstrated that providing a positive experience by getting the community involved is the key element to a festival's success. However, the innovations and festivals they analyzed are not from the field of music or sensory perception nor senses augmentation/limitation. In addition, they sought to provide a comprehensive review of the two parts involved in these forms of innovative concert-making, namely performers and listeners, and how to anticipate and meet their needs to gain insights into how best to foster the creativity of live-music events.

Classical performers were neglected in previous studies, even though they have the biggest involvement in creating and transmitting music. Palmer (1997) explored music performance from the formation of conceptual interpretations, both cognitive and motor skills, where three crucial components of performance were assessed: interpretation, planning, and movement, but only for the classical form of concert.

The music audience was analyzed for classical music (Kolb 2001; Thompson 1997), with a recently increased interest for jazz (Oakes 2009, 2010; Dennis and Macaulay 2003), but never before for innovative music forms.

Given the limited number of innovative concert forms, the analysis presented aims to explore and provide a better understanding of the experience for three musical events. To illustrate the characteristics and perceptions of innovative concert forms, we focus on three music events that span both the classical and jazz music genre in different music groups. First, we analyze the Liburnia Jazz Festival- criss-CROss#Jazz Ex Tempore in Opatija, a jazz concert with a six-piece band where listeners received audio headphones and were located among the musicians. Next, we turn to nuArs Session No.1., Varaždin, a big band concert with 28 performers, where the audience also

received audio headphones. Finally, we discuss the Concert in the Dark, Varaždin, a concert where the classical songs of Ivan Padovec, a composer who became blind towards the end of his life, are recited and sung. The people of the audience are given blindfolds to help them experience the music and verse in its essence of sound, devoid of optical stimuli.

The paper is divided into four parts. Following this introduction, the Theoretical Review examines music and sensory perception, and music events and festivals in tourism. The third part describes the research methodology, while the fourth part presents the findings. The last part focuses on conclusions.

1. THEORETICAL REVIEW

1.1. Music events and festivals in tourism

Even if the origin of festivals may be difficult to identify, festivals are recreational events and tourist attractions that are gaining importance (Ferrari 2002). According to Gibson and Connell (2005), festivals are based on three principles: (1) an artistic principle that creates a symbiosis between the artistic, theatrical or musical event or performance and the place of cultural meeting; (2) a political principle that envisages festivals as tools for local development and tourism promotion; and (3) an economic principle that enables a company to express its sensitivity towards the arts and culture to its clients through the festival.

In recent years, the considerable expansion of music festivals has been unequivocally linked to the image of the place in which they operate. Nowadays most regions have a music festival of one sort or another, so just in Europe the estimated number of festivals is around two thousand (Frey 1994). Hence, as a powerful strategic tool with potential as attractions, festivals can be the answer for traditional destinations in their search for innovative products to attract new tourists and reduce dependence on seasonal activities (Diaz Soria *et al.* 2014).

Music festivals occur more rarely than other events, but their intensity compensates their frequency, which can have several consequences. According to Dowd *et al.* (2004), these characteristics can be summarized in intensity, boundary work, and impact.

Festivals have been identified as new strategies for creating or developing destinations (Nagy and Nagy 2013; Prentice and Andersen 2003), and as tools which provide opportunities to diversify the local tourism portfolio (Diaz Soria *et al.* 2014). From the organizers' perspective, music festivals play an important role in the evasion of the restrictions imposed on high artistic activities in concert halls and the possibility of gaining high rents by exploiting low marginal costs of production (Frey 1994). From the aspect of customers, the growing importance of festivals can be understood as an augmented demand for culture as well as an increased availability of time for leisure and holidays. In this regard, the diversity of music events opens up a wide range of innovative concert offerings.

1.2. Music and sensory marketing

Music is said to have an impact on human emotion and, consequently, on human behavior ever since man took an interest in music. In its complexity, music is described as “a universal and universalizing art form, transcending social and cultural fault lines, appreciated, but not understood, by all” (Waterman 1998:256).

Music events and festivals occur in a delimited space and so they offer a “collective opportunity for performers and fans to experience music in other lifestyle elements” (Dowd *et al.*, 2004:149). According to Juslin *et al.* (2008:669), the key to a better understanding of how music evokes emotions “is to study more closely the interplay among the listener, the music, and the situation”. However, the connections between music and emotions are not taken for granted. Listeners’ emotional responses and perception of music are dependent on the ambience in which the music is played, what function the music serves and for what purpose music strives. The listeners consume music due to various reasons: to alter emotions, to release emotions, to match the current emotion, to enjoy or comfort themselves and to relieve stress (Juslin *et al.* 2008; Saarikallio 2008). However, the same music cannot evoke the same emotions because the same piece cannot be experienced twice as exactly the same, and because music’s aesthetic beauty is often linked to specific character variables.

A concert or a music event is mainly an immaterial service product which offers an artistic experience through human senses. According to Paulišić *et al.* (2016) the service concept is based on the notion that services emphasize customers as co-producers of service processes and offer different kinds of resources for customer experience. The stimuli received through the human senses, sound, smell, taste, sight, and touch, have a great significance for an individual’s experience and consumption processes. Sensory marketing can be defined as “marketing that engages the consumers’ senses and affects their perception, judgment and behaviour” (Krishna 2011:332). Schmitt (1999) stated that sensory marketing is the way to facilitate sensory experiences through human senses. Sensory marketing is also based on the fact that the aesthetic gratification, achieved on a referentiality basis, functions through symbolism reminiscent of some pleasant and beautiful things and creates a link and a sense of totality (Simonson and Schmitt, 1997). Satisfaction through aesthetics may issue inherent characteristics and structural features of the aesthetics of the product and service. Stevens (2012) emphasizes the importance of aesthetics precisely in the service sector since aesthetics and emotions create a special sensory performance of service, during which employees work, but it seems to relax clients in a positive and really sympathetic way, regardless of how they actually can feel beneath the surface. In the field of marketing management, sensory perception can be connected with the brand experience which supports the individual value creation and the involvement of the five human senses in generating value, experiences, and brand as image (Hulten *et al.* 2009). Neuromarketing explores the sensory, emotional and cognitive process of the human brain and is an emerging research field. The sensory marketing examined in this work is not about effecting a transaction with customers through traditional advertising, nor persuading customers, but treating customers through sensorial strategies to accomplish “a supreme sensory experience” (Hulten 2011). The interaction and synergy of all senses have been tested by Driver and Noesselt (2008) with various

techniques identifying multisensory convergence zones in the human brain, demonstrating that one sense can be affected by relations with the other senses. The sensory interplay, when one sense stimulates another, is a neurological condition whereby two or more senses are connected (Driver and Noesselt 2008). Hulten's (2011:261) research assumed that the sensory experience is linked to "an individual's striving for identity and image, as well as for self-fulfillment" and the services offer individuals an active, participative, and creative role. In this way, customers and listeners are involved in a more emotional and permanent connection due to the intangible value and aesthetic experiences.

The following section presents the three music events, featuring the dampening and/or heightening of human senses, examined in this study.

2. DESCRIPTION OF THE MUSIC EVENTS

2.1. nuArs Session No.1, Varaždin

The first case study on which this paper focuses is located in Varaždin County (northern Croatia), in the county seat of Varaždin. Because of its architecture, Varaždin is known as "Little Vienna", a town of baroque, music, flowers, and bicycles.

The NuArs association, founded in Varaždin, is engaged in activities related to music and art. The main idea and long-term vision was/is to create a platform for the development and support of creative narratives which will ultimately connect music and art with other related disciplines. When a student of architecture was added to the team, the main idea was visualized through a puzzle model, a concept that makes it possible to mix, connect and reassemble pieces time and time again, thus expanding the context of any project more than can be imagined.

The idea of the nuSynergetic team was to show that abandoned and neglected urban spaces could certainly serve as an excellent backdrop for cultural events. In June 2015 at the NuArs Session No.0 event, the nuSynergetic Orchestra (with renowned jazz guitarist Elvis Stanić as a guest) introduced the so-called silent concert concept in the abandoned Varteks textile production hall. The silent concert is a unique way of listening to music in which the audience, using wireless headphones, attends live performances of musicians and experiences music in a completely new way. With a perfect sound level (similar to that of studio recordings), this concert had no separate stages, so there were no barriers between musicians and the audience. A year and a half later a new audiovisual initiative of the nuSynergetic association, an innovated silent concert called nuArs Session No.1, was held in Varaždin's neglected synagogue. The realization of this project involved more than 50 people. In addition to the nuSynergetic orchestra consisting of 28 musicians, there were also those who worked on the set design, lighting, video production, photography, and marketing.

2.2. Liburnia Jazz Festival- criss-CROss#Jazz Ex Tempore

The second case study on which this paper focuses is situated in Opatija in Primorje-Gorski Kotar County, in the western part of Croatia. The Opatija Riviera destination was made popular in the nineteenth century by the Austro-Hungarian elite and with its 170 years of tourism tradition it has earned the epithet “cradle of Croatian tourism”.

Held in Opatija for the past 16 years, the Liburnia Jazz Festival has the seemingly simple but actually very demanding mission of bringing jazz closer to the general public by making it easy and understandable for everybody. In all these years of trying to convince people that jazz is not an exclusive form of music, played by musicians for musicians, the organizers have managed to select programs which can satisfy even the most demanding jazz purist, but at the same time bring delight and overwhelm every first-time jazz listener sitting in the audience. The main stage of the Liburnia Jazz Festival main stage is situated in the beautiful open-air theatre “Opatija Summer Stage”, and additional performances are held in streets, on boats and even on a bus one year. International jazz stars such as Joe Zawinul, Mike Stern, Steps Ahead, Lurrie Bell, Martin, Medeski & Wood, Hiromi, Richard Bona, Eliane Elias, Tower of Power, Larry Carlton, Ignacio Berroa and Maria Joao are just some of the artists who have shown the audience what jazz is all about and what it will become.

The Criss – CROss#Jazz Ex Tempore Project was presented in the form of a silent concert at 16th Liburnia Jazz Festival and resulted in a new music album which succeeded in modernizing Croatian musical heritage. The idea of the project, guided by Elvis Stanić, the famous Croatian jazz guitarist, accordionist, producer and arranger, was to gather prominent jazz musicians from four major Croatian regions (Istria and Kvarner, Dalmatia, Slavonia and Zagorje) and transform the existing music patterns to create a model for the contemporary expression of the Croatian musical tradition. All the music performed was new and originally composed (with new arrangements for traditional songs), and it was recorded a few months ago on a CD entitled “criss – CROss”. The concert was also filmed by a Croatian music television company and the material will be used to make a music video to accompany the CD.

2.3. Concert in the Dark

The third case study on which this paper focuses is, like the first one, located in Varaždin, more precisely in the Croatian National Theatre of Varaždin.

The Concert in the Dark was designed without visual stimuli, as a mechanism to enhance the musical experience and increase the sensitivity of the community for the blind and visually impaired. Ivan Padovec, the composer, lost his sight towards the end of his life and remained in the dark. The actor Vojin Peric creates performances out of the dark in his Theater of the Blind and Visually Impaired New Life. Similarly, the intention of Concert in the Dark was to provide the audience the experience of music and verse in the essence of sound. Devoid of optical stimuli and left to the imagination of each individual, the concert was held “in the dark” with the audience blindfolded. Solo compositions by Ivan Padovac, the main theme of the concert program in this innovative performance, were recited by Vojin Peric and sung by Jelena Štefanić and,

Sofia Cingula. The concert was a charity event, sponsored by the Ministry of Culture and organized in collaboration with the Theater of the Blind and Visually Impaired New Life. Concert tickets were available for a token price and included a blindfold.

3. METHODOLOGY

To study the experiences of organizing innovative concerts and music performance in innovative music events, an explorative approach was adopted because of the relatively unexplored research domain. In this way, the researchers were allowed to work back and forth between data and theory. To fulfill the research goals, in-depth, open-ended, and semi-structured interviews were conducted with organizers and performers in the first phase and with listeners in the second phase, at various locations. Based on the sequentiality of this research, the organizers and performers determined who from the audience was present during the innovative concerts.

This empirical study was focused on three music events in different communities: nuArs Session No.1. in Varaždin, Liburnia Jazz Festival- criss-CROss#Jazz Ex Tempore in Opatija, and Concert in Dark in Varaždin. These music events were chosen for qualitative research and outlined as a representative sample of innovative music events, because they represent the population of innovative musical forms in this music genre in Croatia in 2016 (Table 1).

Table 1: Characteristics of innovative music events

Innovative music event	Music type played	Venue	Audience capacity	Interview's informant type
nuArs Session No.1	Jazz, soul, funk, R&B	Varaždin synagogue	300	Organizer Performers Audience
criss-CROss#Jazz Ex Tempore	Traditional jazz	Opatija Summer Stage	250	Organizer Performers Audience
Concert in the Dark	Classic	Croatian National Theatre Varaždin	100	Organizer Performer Audience

Source: by the authors

Grounded theory was applied to provide context, rather than a platform where theoretical contributions are expressed. In the use of grounded theory as a research method for innovative concert forms, the hypotheses are not set from previous studies because the theoretic contributions that emerge from the obtained data are the explicit goal of this research (Strauss and Cobin 1998). Qualitative results are used to describe, decode, translate and come to terms with the meaning, not frequency, of some more or less natural phenomena that occur in the social world (Maanen 1983: 9), which is considered adequate for this research. According to Tkalac Verčić et al. (2010),

qualitative research permits a more flexible structure that allows changes in the emphasis of research and the movement of data to the theory, the objective of which is to understand the context of research as much as possible.

Therefore, the qualitative data obtained were processed using the inductive method that differs from deductive research in which the research design is planned, as a rule, following statistical criteria.

Designed proposal interviews have helped to improve the efficiency and effectiveness of processing data. They were conceived by Palmer (1997), Xie and Sinwald (2016), Thompson (1997), Bowen and Daniels (2005) and Tkaczynski and Stokes (2010) and were prepared before each interview, with unstructured responses. In this way, the proposal interviews were reworked and augmented as the study progressed.

The in-depth, open-ended, and semi-structured interviews consist of 20 open-ended questions which allowed flexibility in the sequencing of questions and in the amount and attention given to each topic. During the interview various insights and elements of the innovative music events were discussed with all respondents.

The interviews were carried out with three organizers, five performers and fifteen listeners of innovative music events. Interviews with organizers and musicians were performed between December 2016 and February 2017, and interviews with the audience, during February and March 2017, face to-face or by telephone due to geographical distance. The purpose of this kind of collection method was to provide exploratory research with a high response rate and to ensure that respondents fully understood the questions, which could be explained if necessary. The researchers recorded and took notes throughout each interview which lasted 47 minutes on average, with the shortest interview lasting 35 and the longest, over 85 minutes. In the pre-interview phase all participants were provided with the explanation of the purpose and objectives of the research, as well as information about the confidentiality of given data and anonymity of participants.

The results resented in the following section are summarized for each stakeholder interest group.

4. FINDINGS

4.1. Organizers

The event organizers were asked to explain how the idea of their innovative music event emerged. Even when different reasons were given, similar themes appeared from the managers and promotors of criss-CROss#Jazz Ex Tempore and nuArs Session No.1. The managers and promotors of both events agreed that the idea was to enable the audience to hear the same music that the musicians were hearing, thus creating an atmosphere most common to studio recording. The intention was that every listener would be able to hear the same quality of sound, volume, and sound mixture, and the same effects. The goal of this unconventional approach was to provide listeners with a

deep and immersive music (sound) experience. Additional objectives of the organizers were:

By modernizing the Croatian musical heritage, to bring jazz music closer to the general public and to convince people that this genre is not exclusively music for musicians. (criss-CROss#Jazz Ex Tempore)

As the Music School in Varazdin is one of the oldest music schools in this part of Europe (founded in 1828) the, idea was to include local musicians, young musicians in particular, in the orchestra and through innovative music models show that abandoned and neglected urban spaces can definitely serve as an excellent backdrop for cultural events. (nuArs Session No.1)

On the other hand, the organizers of the Concert in the Dark stated that the idea emerged out of a desire to provide a more profound understanding of the lives of the composers Smareglia and Padovac, who both died blind. Their initial idea of placing listeners in a setting with no visual stimulation was confirmed by a mother who, wanting to experience this together with her child, suggested a concert with a blindfolded audience. Each listener was able to choose whether to wear a blindfold or not. As the intention was to focus mostly on a single sense, the lights were completely turned out when Vojin Perić (blind since he was 11) recited the songs of the composer, but were only dimmed, for security reasons, during the sung part of the concert.

All organizers confirmed that cooperation with performers was excellent. To questions concerning the interest of the media, the organizers unanimously confirmed large media interest, but went on to say:

The media are sometimes too slow with support for the event, fail to recognize innovativeness and are more inclined to classical forms; they have to try to find a way to escape from stereotypes.

On the other hand, community cohesion, recognized as an important impact of special events (Xie and Sinwald 2016), was the key for the Concert in the Dark to address the sensitive issue of understanding the lives of non-sighted people and, as a result of the Ministry's support, the concert gained greater media attention.

Journalists were interested in this kind of concert because we, as sighted people, cannot fully understand what it means not to be able to see anything, not even darkness. As Vojin Perić stated, with good reason, in one press release, being blind cannot be expressed or described. Dampening this kind of stimulus was very challenging and interesting and we had good media coverage.

To the question regarding economic impacts and effects, the managers had different opinions. Even though the interest for the concert was big and the auditorium was filled to the last seat, the events could not have been held without the financial injections of the sponsors. For the Concert in the Dark, the Ministry's support was decisive and the

money from ticket sales was donated to the Association of the Blind of Varaždin County.

The organizers agreed that the most powerful impact of their innovative form was in the social sphere because it sensitized sighted people to social interaction and cohesion with blind and visually impaired persons (Concert in the Dark); in presenting the jazz arrangements of traditional music (criss-CROss#Jazz Ex Tempore); and in enabling young, local performers to gain important concert experiences by playing a combination of different musical styles in a 28-piece big band orchestra (nuArs Session No.1).

In conclusion, the organizers were asked whether they have some suggestions for the improvement of future events. Surprisingly, all of the organizers proposed a change of location, and suggested a smaller and more intimate, closed, and exclusive venue. Some of them stated:

We are trying to achieve the atmosphere and the effect of “a living room” with the perfectly designed sound system.

Changes in location are largely driven by technical conditions, such as the need to reduce noise from the environment or achieve perfect sound conditions. Namely, a humming microwave can choke a Wi-Fi connection, which is a problem for the headphones used in silent concerts. When the signal emitted by one device gets unintentionally picked up by another device, radio-frequency interference occurs, creating audible noise or a compromised connection.

In response to the last question regarding the direction in which the organization of concerts will go, the organized underlined the importance of innovation; the fusion of music and other complementary activities such as sports and gastronomy; eco-innovation, etc.

4.2. Performers

When it comes to the performers' experiences, all of them underlined that this was a new experience for them, never seen or experienced before.

All performers at the nuArs Session No.1 agreed that the audio headphones eliminated the disadvantages that an open space can bring to sound perception, especially in architecture that is not meant to be acoustic (i.e. the synagogue):

[This concert had] unique conditions, most similar to the conditions in a recording studio. Instead of amplifiers and personal monitoring systems, all the musicians and the audience had the same “sound mix”. That was really interesting. (nuArs Session No.1)

The performers of the criss-CROss#Jazz Ex Tempore, also wearing headphones, were located all across the concert venue and not just on the stage. The performers were separated from one another and surrounded by the audience. Although this kind of

playing differed from the traditional way, the creation of a unique space, where performers and listeners were together, was embraced by the musicians:

There's no barrier between the stage and the audience, a beautiful feeling. We share a common space, share the experience and create synergy. (criss-CROss#Jazz Ex Tempore)

The first rehearsal in the theatre was an unexpected experience for the performers of the Concert in the Dark. All the lights were dimmed and at times the light technician completely turned out the lighting.

"[In this first rehearsal together] I experienced for the first time that I was actually part of something new and unprecedented. I prepared for the concert as I would for any other, "normal" concert, but given the effect of light it was clear that we would all have to adapt to something new. Emotionally speaking, [the Concert in dark] gave me the strongest experience that I, as an artist, have ever had from a performance,"

Concerning the factors affecting the performance (Palmer 1997), the challenge of the innovation brought by these concerts was surmounted by the performers' professionalism and long experience as musicians. Some of the performers pointed out their discomfort of playing in such new ambient conditions. The distances between performers, the audio headphones being the only source of sound or the impossibility of seeing the pianist for tempo and musical phrase had their impact on the level of preparation and musical attention the performers invested in this concert. To the question of whether these innovations were a limiting factor for musical performance and expression, they unanimously stated that, on the contrary, they were able to express the music more vividly. On the other hand, they underlined that they had additional concerns about movement during the concert, and the type of musical interpretation and freedom that conventional concerts allow. These innovative concerts, in particular the Concert in the Dark, constrained the musicians to keeping all movement at a minimum so as not to create any additional distractions for the blindfolded audience. This meant that all the performers had to be present on the stage the whole time, even when they were not performing in a number, and they had to be seated, which is not common practice for singers.

The lack of interaction with the audience aroused some mixed emotions: first, due to technical and acoustic conditions, performers gave more attention to expression and playing together than to the audience, something they do not do in ordinary concerts. Second, they were particularly pleased that the feedback received after the concert was extremely positive. In this regard the innovative form represents a unique and fresh channel for transferring music into emotions, enriching the musicians involved with a new and challenging musical expression.

4.3. Listeners

After they were interviewed, the organizers and performers helped in contacting five listeners from each innovative concert, who were then interviewed.

The measuring instrument for data collection was also in the form of a structured interview, designed primarily for the audience of the music events. It was compiled according to the scales by Thompson (1997), Bowen and Daniels (2005) and Tkaczynski and Stokes (2010) and was prepared before each interview, with unstructured responses. All scales were adapted from previous studies which validated them in the contexts of event festival and/or classical concerts. The structured interview was divided into three sets of question. The first set required the respondents to discuss their perception of sensory experiences, and how they enjoyed the performance and the ambience of the music event. For the specific purpose of this study, the items for measuring sensory experiences were designed by the authors to obtain an exploratory overview of senses involved in the innovative forms.

In second set of questions the respondents were asked how they perceived the music event in terms of emotions, satisfaction, and loyalty. Measures scales were adapted from previous studies by Mehrabian and Russell (1974) and Zeithaml *et al.* (2006). Before the structured interview with the audience, a pre-test through an open-ended interview with performers and organizers was conducted to check whether the questions were clearly understood by the respondents and to determine if any further modification of the items was necessary. In this way, the proposal interviews were reworked and augmented as the study progressed.

Listeners attending the criss-CROss#Jazz Ex Tempore and the nuArs Session No.1 events rated *hearing* as being the most prominent sense, followed by *vision*. The Concert in the Dark listeners, on the other hand, were completely deprived of any visual stimulation, so the second sense they perceived the most was that of *smell*.

Because of the blindfolds and audio headphones, the commitment of the performers and their interpretation of the musical pieces raised perception of the performance, keeping the involvement and interest of the audience at a high level throughout the concerts.

“A delightful blend of people and music!”

“It was great, I would not change anything!”

“A very innovative concept! Beautiful ambience, and lovely music with interesting arrangements; there is definitely a lack of these kinds of events!”

However, because this was the first time that an innovation of this kind was introduced, the attention of the audience was heightened and listeners were able to more easily detect any wrong notes or flaws in technique.

“In some parts the performance lacks commitment i.e. conviction. With these technical possibilities, we could hear that some performers played several wrong notes in some periods of the performance!”

The stress and nervousness of the performers as perceived by the audience was an interesting segment of the silent concert. The interviewed people of the audiences, especially those who attended the nuArs Session No.1 concert, noted the slight uneasiness of young performers.

“It seems that some of the younger performers feel nervous or uncomfortable on stage.”

Furthermore, some interference was perceived due to technical reasons:

“Perhaps the headphones through which we listened to the concert were not of highest quality and sometimes even some technical interference interrupted the signal.” (criss-CROss#Jazz Ex Tempore)

But overall, all listeners of silent concerts stated that they are confident that this innovative approach enabled them to enjoy a clearer and crispier sound, most similar to "home" hi-fi sound system conditions, thus fully invalidating the issues of the poor acoustics of the venue and seat positioning:

“One of the cool options was the possibility of controlling i.e. tweaking the volume of the audio from the headphones.”

On the contrary, during the Concert in the Dark, no signs of movement were detected because no distinct movements or gestures were made. This type of performance enhanced the quality of the rendition, thus emotionally immersing the audience in the flow of making music.

“The whole concept was incredibly well designed and conceived. I was focused on the music, and I found the performance very emotional! Powerful.”

The ambient conditions of all three music events were satisfying in terms of air quality and fragrance appropriateness. However, the interviewed listeners of the criss-CROss#Jazz Ex Tempore unanimously sensed an inadequacy of the lighting, and the suggestion was to vary it according to the presented program. On the one hand, this concept, which scattered the artists across the stage and out into the audience, created a special type of closeness, but on the other hand it prevented freedom of movement and spatial layout. Concerning temperature conditions, the audience at nuArs Session No.1 emphasized that the venue had no heating and it was freezing cold.

Unanimously, all interviewed listeners expressed their satisfaction with the decision to attend the concert and they also felt great during the innovative performance. They intend to recommend this innovative music event to their friends and neighbors and will definitely attend another one of these innovative musical events.

CONCLUSION

Discussion

The creation and further development of successful music events is of great significance to tourism. The objective of this study was to explore trends in creative forms of classical and jazz events by interviewing event managers, performers and listeners. New innovative concepts are examined to provide insights to foster the growth of live-music program creativity in the domain of sensory marketing.

The sensory experience during the innovative forms of concerts stimulates one or more of the human senses. The human senses are of vital importance to the listeners' experience, giving invaluable information about the atmosphere and service offering. This usage of sensory marketing increases the quality of service and individualizes the experience. The artistic sphere is communicated with the involvement of the five senses which receive a strategical importance.

Through perfect studio sound, personalized volume and the "sharing" of space with musicians, silent concerts provide each listener with a truly exclusive music experience that will long be remembered. One of the major advantages of the innovative "silent" concept is obviously the possibility of organizing concerts in a variety of venues where staging conventional forms of concerts would be out of the question. The result of such a venue "privilege" would have an effect on the revitalization and rejuvenation of cultural and industrial heritage. Furthermore, conditions in the form of sharing the same sound output (as musicians), combined with the fact that every seat position has the same sound quality, create a unique experience. The concept of the Concert in the Dark centers on the absence of visual stimulation and leaves each individual to their own imagination. Although at first glance it might seem as if these two concepts (silent vs. dark) differ in many aspects, their core logic is quite similar. By dampening or heightening one of the five senses in all three events, the organizers strive to bring the audience even closer to the performers, thus creating synergy and a new system of experience. Now, listeners, enveloped in sound, have become a vital part of the performance.

Managerial and practical implications

Further knowledge of the human senses in the services offering, and in live concerts in particular, opens a wide range of opportunities for future research.

The performers interviewed stated that innovative forms of music performance can help to achieve wellbeing and enjoyment by enabling performers to express and promote their love for a particular type of music and musical expression.

The successful combination of highlighted or repressed senses favors the return of the audience, which opens many doors in viral and WOM marketing.

Our work suggests further directions for research on music festivals and events.

From a managerial viewpoint, innovative music forms are fertile ground for multidisciplinary projects and a good platform for the inclusion of young people and for social cohesion. Such forms definitely increase media interest and ensure media coverage. One of the important features of the “non-classical” concepts is that they provide a better way to present and promote Croatian tradition and art. In a global and competitive context, the offering of local music products can reinforce and enhance local identity. The organizers, and even a few listeners, unanimously stated that an innovation of this type could ensure added value and better promotion for a tourist attraction. It points the way to demonstrating to guests and visitors the concept of sustainable development *in media res*, as a blend of culture, ecology, tourism and economic sustainability.

The negative features of this innovative concept also need to be mentioned. This kind of event requires more organizational efforts if it is to be better accepted by the general public and especially by the targeted market. This can slow down organizational processes. Likewise, the necessity of high-tech resources can be a financial burden. Managers see the innovative forms as a source of continuous investment because they need to be upgraded and new for each edition. Furthermore, local authorities have to be supportive and provide sufficient subsidies to foster the development of creative events.

Limitations

This empirical study offers several implications that are associated with research limitations which could serve for future studies. The study was based on self-reporting by listeners, which is problematic because their responses might be affected by social desirability and demand characteristics. This research could be enhanced by the addition of ambulatory equipment for measuring physiological responses. In that way, laboratory experiments could offer unique opportunities to study sensory perception and the emotions caused by it. Such experimental research, however, is very expensive and demands time from researchers and participants alike.

Future research could help the auditory of musical concerts to determine which mechanism is the most important and salient in causing a particular emotion and perception of senses. Therefore, every measure which aims for clarity and objectivity loses importance due to the subjective perception of musical information.

Another limitation of the present study concerns the time gap in the responses given after the events happened, because of organizing issues and the different times when the concerts took place. The results express the summarized perceptions of innovative musical events, but without taking into consideration the fact that performers of different musical styles and genres were analyzed. This indicates the need to improve the procedures for detecting and reporting musical stimuli.

REFERENCES

- Bowen, H. E., and Daniels, M. J. (2005). "Does the music matter? Motivations for attending a music festival". *Event Management*, Vol. 9, No. 3, pp. 155-164., doi: <https://doi.org/10.3727/152599505774791149>
- Brennan-Horley, C. H. R. I. S., Connell, J., and Gibson, C. (2007). "The Parkes Elvis Revival Festival: Economic development and contested place identities in rural Australia#". *Geographical Research*, Vol. 45, No. 1, pp. 71-84., doi: <https://doi.org/10.1111/j.1745-5871.2007.00429>
- Carlsen, J., Andersson, T. D., Ali-Knight, J., Jaeger, K., and Taylor, R. (2010). "Festival management innovation and failure". *International Journal of Event and Festival Management*, Vol. 1, No. 2, pp. 120-131., doi: <https://doi.org/10.1108/17852951011056900>
- Dennis, N., and Macaulay, M. (2003). "Jazz and marketing planning". *Journal of Strategic Marketing*, Vol. 11, No. 3, pp. 177-185., doi: <https://doi.org/10.1080/0965254032000133467>
- Diaz Soria, I., Blanco-Romero, A., and Canoves I. Valiente, G. (2014). "Emporda music festivals as tourism diversification tools". *International Journal of Event and Festival Management*, Vol. 5, No. 3, pp. 297-310., doi: <https://doi.org/10.1108/IJEFM-11-2013-0036>
- Dowd, T. J., Liddle, K., and Nelson, J. (2004). "Music Festivals as scenes: examples from serious music, womyn's music, and skatepunk". *Music scenes: Local, translocal and virtual*, pp. 149-67.
- Driver, J., and Noesselt, T. (2008). "Multisensory interplay reveals crossmodal influences on 'sensory-specific' brain regions, neural responses, and judgments". *Neuron*, Vol. 57, No. 1, pp. 11-23., doi: <https://doi.org/10.1016/j.neuron.2007.12.013>
- Ferrari, S. (2002). *Event marketing: i grandi eventi e gli eventi speciali come strumenti di marketing*. Cedam.
- Frey, B. S. (1994). "The economics of music festivals". *Journal of cultural Economics*, Vol. 18, No. 1, pp. 29-39., doi: <https://doi.org/10.1007/BF01207151>
- Gibson, C., and Conell, J. (2005). *Music and tourism: on the road again* (Vol. 19). Channel View Publications.
- González Reverté, F. (2010). "La celebración de eventos en Cataluña y su uso turístico; The organization of events for tourism purpose"s. In *Anales de Geografía de la Universidad Complutense*, Vol. 30, No. 2, pp. 107-131.
- Herrero, L. C., Angel Sanz, J., and Devesa, M. (2011). "Measuring the economic value and social viability of a cultural festival as a tourism prototype". *Tourism Economics*, Vol. 17, No. 3, pp. 639-653., doi: <https://doi.org/10.5367/te.2011.0057>
- Hultén, B. (2011). "Sensory marketing: the multi-sensory brand-experience concept". *European Business Review*, Vol. 23, No. 3, pp. 256-273., doi: <https://doi.org/10.1108/09555341111130245>
- Hultén, B., Broweus, N., and Van Dijk, M. (2009). What is Sensory Marketing? In *Sensory Marketing* (pp. 1-23). Palgrave Macmillan UK., doi: https://doi.org/10.1057/9780230237049_1
- Juslin, P. N., Liljeström, S., Västfjäll, D., Barradas, G., and Silva, A. (2008). "An experience sampling study of emotional reactions to music: listener, music, and situation". *Emotion*, Vol. 8, No. 5, pp. 668., doi: <https://doi.org/10.1037/a0013505>
- Kolb, B. M. (2001). "The decline of the subscriber base: a study of the Philharmonia Orchestra audience". *International Journal of Arts Management*, pp. 51-59., doi: <https://doi.org/10.1037/a0013505>
- Krishna, A. (Ed.). (2011). *Sensory marketing: Research on the sensuality of products*. Routledge.
- Maanen, J. V. (1983). *Qualitative methodology*. Beverly Hills: Sage
- Marcon, F. (2011). "Et le prix, c'est pour: pour une approche anthropologique des festivals et des genres musicaux". *Vibrant: Virtual Brazilian Anthropology*, Vol. 8, No. 1, pp. 208-227., doi: <https://doi.org/10.1590/S1809-43412011000100008>
- Mehrabian, A., Russell, J. A. (1974). *An approach to environmental psychology*, MIT Press, Michigan.
- Nagy, A., and Nagy, H. (2013). "The importance of festival tourism in the economic development of Hungary". *Visegrad Journal on Bioeconomy and Sustainable Development*, Vol. 2, No. 2, pp. 57-59., doi: <https://doi.org/10.2478/vjbsd-2013-0011>
- Nicholson, R., and Pearce, D. G. (2000). "Who goes to events: A comparative analysis of the profile characteristics of visitors to four South Island events in New Zealand". *Journal of Vacation Marketing*, Vol. 6, No. 3, pp. 236-253., doi: <https://doi.org/10.1177/135676670000600304>
- Oakes, S. (2009). "Freedom and constraint in the empowerment as jazz metaphor". *Marketing Theory*, Vol. 9, No. 4, pp. 463-485., doi: <https://doi.org/10.1177/1470593109346897>
- Oakes, S. (2010). "Profiling the jazz festival audience". *International Journal of Event and Festival Management*, Vol. 1, No. 2, pp. 110-119., doi: <https://doi.org/10.1108/17852951011056892>
- Palmer, C. (1997). "Music performance". *Annual review of psychology*, Vol. 48, No. 1, pp. 115-138., doi: <https://doi.org/10.1146/annurev.psych.48.1.115>

- Paulišić, M., Tanković, A. Č., and Hrvatin, M. (2016). "Managing the service concept in creating an innovative tourism product" In *23. bijenalni međunarodni znanstveno-stručni kongres "Turizam i hotelska industrija 2016: trendovi i izazovi"*, pp. 232-249.
- Prentice, R., and Andersen, V. (2003). "Festival as creative destination". *Annals of tourism research*, Vol. 30, No. 1, pp. 7-30., doi: [https://doi.org/10.1016/S0160-7383\(02\)00034-8](https://doi.org/10.1016/S0160-7383(02)00034-8)
- Saarikallio, S. H. (2008). "Music in mood regulation: Initial scale development". *Musicae Scientiae*, Vol. 12, No. 2, pp. 291-309., doi: <https://doi.org/10.1177/102986490801200206>
- Schmitt, B. (1999). "Experiential marketing". *Journal of marketing management*, Vol. 15, No. 1-3, pp. 53-67., doi: <https://doi.org/10.1362/026725799784870496>
- Sharpe, E. K. (2008). "Festivals and social change: Intersections of pleasure and politics at a community music festival". *Leisure Sciences*, Vol. 30, No. 3, pp. 217-234., doi: <https://doi.org/10.1080/01490400802017324>
- Simonson, A., and Schmitt, B. H. (1997). *Marketing Aesthetics: The Strategic Management of Brands, Identity, and Image*. Simon and Schuster
- Stevens, L. (2012). "'Feeling bodies" in marketing: Aesthetics, emotions and gender". *The Marketing Review*, Vol. 12, No. 2, pp. 141-159., doi: <https://doi.org/10.1362/146934712X13366562572421>
- Strauss, A., Corbin, J. (1998). *Basics of qualitative research: Procedures and techniques for developing grounded theory*. Thousand Oaks, CA: Sage.
- Thompson, Billie M. (1997). "Apparatus and methods for auditory conditioning." U.S. Patent No. 5,629,985.
- Tkaczynski, A., and Stokes, R. (2010). "FESTPERF: A service quality measurement scale for festivals". *Event Management*, Vol. 14, No. 1, pp. 69-82., doi: <https://doi.org/10.3727/152599510X12724735767679>
- Tkalac Verčić, A., Sinčić Ćorić, D., Pološki Vokić, N. (2010). *Priručnik za metodologiju istraživačkog rada u društvenim istraživanjima: kako osmisliti, provesti i opisati znanstveno i stručno istraživanje*, MEP doo, Zagreb.
- Waterman, S. (1998). "Place, culture and identity: summer music in Upper Galilee". *Transactions of the Institute of British Geographers*, Vol. 23, No. 2, pp. 253-267., doi: <https://doi.org/10.1111/j.0020-2754.1998.00253.x>
- Xie, P., and Sinwald, A. (2016). "Perceived impacts of special events by organizers: a qualitative approach". *International Journal of Event and Festival Management*, Vol. 7, No. 1, pp. 50-65., doi: <https://doi.org/10.1108/IJEFM-05-2015-0023>
- Zeithaml, V. A., Bitner, M. J., and Gremler, D. D. (2006). *Services marketing: Integrating customer focus across the firm*, McGraw-Hill/Irwin.

Ana Čuić Tanković, PhD, M. Music, Postdoctoral Researcher
University of Rijeka
Faculty of Tourism and Hospitality Management
Department of Marketing
Primorska 42, B.O. 97, Opatija, Croatia
Phone: +38551689312
E-mail: anact@fthm.hr

Vanja Vitezić, MBA, PhD candidate, Assistant
University of Rijeka
Faculty of Tourism and Hospitality Management
Department of Management
Primorska 42, B.O. 97, Opatija, Croatia
Phone: +38551294707
E-mail: vanjav@fthm.hr