

# Market landscape and the role of marketing in the field of Mongolian performing arts organizations

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**Abstract:** Classical music is a formal music tradition of the Western world; an accepted genre having had many positive benefits on human and animal lives. The most common benefits of classical music are to provide an immersive live experience, support psychological and physiological needs, boost our health and brain functions, and improve productivity. Many countries have a well-developed history and achievement in this field, thus gaining an advantage; however, as classical music entered Mongolian culture comparatively late, it is a promising field in which to conduct research. This study aims to explore, determine, and gain insight into the marketplace as well as the role of marketing from past, current, and future perspectives as the field of classical music continues to develop in Mongolia. The study uses an in-depth interview approach with 21 interviewees including directors, marketers, managers, artists, researchers, and employees from two main Mongolian performing arts organizations, in order to gain a deeper understanding of this world. Based on the insights and experiences gained from these interviews, the results are identified and divided into two themes – market and audience profile, and the role of marketing within Mongolian performing arts organizations. Finally, the paper summarizes the main findings and concludes with a synopsis of key limitations and future research.

**Keywords:** performing arts marketing, the role of marketing, performing arts organizations of Mongolia, classical music, audiences

**JEL classification:** L82, M31, N75, Z11

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## Introduction

Performing arts are defined as live real-time events, performed by professional artists at specific venues such as theatres, and concert halls, (Novak-Leonard & Brown, 2011). Performing arts includes many types of performances, which can be specific to a national culture. For example, in the USA, performing arts categories are opera, theatre, classical music performances, dance, and ballet (Borgonovi, 2004), whereas some Asian countries events are comprised of Western classical performances, traditional and local contemporary performances (Wen & Cheng, 2013). In Mongolia, performing arts includes high-brow arts

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such as classical music, opera, and dance; traditional music, song and dance performances; pop music, contemporary music, etc.

We can see from these studies that every nation has its own unique and special performances; however, one type of performance occurs in every country – classical music. With a rich and long history, classical music has been appreciated throughout the world and has many benefits, for instance, to provide an immersive live experience, to facilitate social interactions (Bourdieu, 1973), and provide psychological, physiological, and emotional benefits for adults, children, and even for animals. However, classical concert audiences are decreasing worldwide due to the increase in choice of alternative leisure activities. Audiences are relatively older in age, and do not attend regularly. Due to technological developments starting in the 1980s, it is tougher to attract younger audiences as classical music appreciators are waning with newer generations, and those that are interested are viewing more and more non-live performances that can easily be found on TV, the internet, radio, etc. (McArdle et al., 2002).

Classical music arrived relatively recently in Mongolia; the 1960s and 70s saw the launch of the Mongolian Opera Theatre (1963) and Mongolian State Philharmonic (1972), and between 1960 and the 1990s classical music successfully spread widely in Mongolia under the influence of Russia. Some Russian classical music experts, musicians, and conductors visited Mongolia during this time to give masterclasses, and Mongolians also started to study Western classical instruments both nationally and internationally. Mongolian musicians and classical music organizations are accustomed to performing or giving lectures to a variety of institutions in order to educate about classical instruments, performances, as well as the importance and benefits of the genre. During that time, classical music audiences increased as the music extensively grew in popularity throughout the whole country. Nevertheless, in the last two decades, classical music audiences are shrinking due to the social transition in Mongolia, social situation, technological development, the internet, and a broad choice of leisure and arts activities. On the other hand, classical music is still blooming for a select few as artists, conductors, and musicians are working more professionally, musical repertoires are expanding, and classical musical organizations are nurturing their company's internal environment. Since 1996, the Mongolian government have paid more attention to the cultural sector, and a law on culture was adopted. Many programs have been launched since 1999 in certain areas that the government saw as being vital to support; cultural programs such as "Classical art program I" in 2001, which supported the creation of new works of classical music and the training of professional artists, "Classical art program II" in 2011, which reinforced a legal environment for classical music field, and "Classical art program III" in 2018, which provided social and economic components.

In a broader sense, cultural marketing refers multidimensional effort that aims to strike a balance between the development of modern cultural manifestations and the preservation of traditional heritage in Mongolia. In order to portray a genuine image of Mongolia to both domestic and foreign audiences, traditional aspects such as the nomadic way of life, traditional art such as dance, music and song are at the center of marketing campaigns. Modern and traditional influences can be seen in current art, music, film and

fashion, which are all gaining popularity at the same time. More precisely, one of the key elements for arts organizations, as they are providing a service, is marketing to attract new audiences whilst retaining their existing consumers, to communicate these customers' wants and needs, and to be a strong bridge between organizations and audiences (Prdić & Kuzman, 2023). Mongolian classical music organizations have not had marketing departments until recently, therefore, the potential of marketing and market research concepts have not been utilized. This study focuses to determine the classical music market, market situation, general audience profile, and the marketing role in this field, using in-depth interviews to gain more insights from the directors, managers, musicians, researchers, and experts who are working in the Mongolian classical music field.

## **1. Theoretical framework/literature review**

### **1.1. Marketing in the cultural sector**

Culture is all the tangible and intangible outcomes of human endeavors, including beliefs and customs that are accepted, objectified, and embraced within a community and passed down to subsequent generations and other communities (Szczepański, 1965). In the late 1960s, a classical marketing concept was introduced to cultural organizations by Kotler and Levy's (1969) work. Since the 1970s, cultural organizations began utilizing marketing most importantly to advertise their forthcoming events and to make a closer connection between arts and audiences (Heilbrun & Gray, 2001; Boter, 2005). While Carls (2012) contends that marketing in culture originated from traditional service marketing, Kolb (2013) argues that marketing in culture emerged from the need for artists to draw audiences and secure funding for additional work since they were unable to support themselves. Colbert and Ravanis (2018) noted that, in the context of cultural institutions, using marketing principles does not require the artist to modify their work to suit the demands and preferences of the intended audience while discussing the importance of marketing in the cultural sector. Reaching market segments that might be interested in the artwork is how marketing is characterized in the context of culture. The application of marketing and management in art and cultural organizations has grown in significance since the early 1990s, and articles about strategic marketing and the behavior of cultural consumers started to broaden and encompass the entire marketing domain in the 2000s (Colbert, 2014). A cultural institution may perform many tasks, such as invention, production, replication, distribution, or storage, depending on its goals. It is crucial to segment the cultural sector's entities based on their emphasis on the product or market from a marketing perspective (Wróblewski & Kolb, 2017).

With the increasing number of cultural offers available, cultural institutions' marketing strategies center on how to provide visitors with greater value for their money, differentiate themselves from competitors, and win over the patrons' loyalty. The desire to offer outstanding, distinctive, and unique experiences that will attract customers with their

singularity and remarkable emotional, sensorial, and aesthetic qualities is the key to answering these concerns (Hume, 2011). Numerous scientific studies addressed the subject of management in culture, although they also put forth some significant definitions of marketing in culture. For instance, Diggle (1984) noted that within the cultural field, marketing's primary objective is to attract a sufficient number of consumers for the product or the artist's creativity, to improve financial outcomes. Being able to understand things from the perspective of the consumer in order to meet their cultural needs is the fundamental component of marketing in culture. According to Mokwa (1980), marketing's function is to facilitate communication between artists and appropriate audiences, not to instruct artists on how to produce works of art. The concept of the purpose and role of marketing orientation has changed over the past few decades and since marketing orientation is crucial to clarifying the contents of cultural institutions, it is crucial to think of marketing as an instrument for converting prospective demand for those contents into actual demand (Krajnović, Vrdoljak Raguž, & Perković, 2021).

## **2. Marketing in the cultural sector of Mongolia**

Mongolian society confronted new problems and challenges in 1990 when it transitioned to democracy. These days, funding and facilities are insufficient for arts and cultural institutions to complete their activities. Additionally, there is a significant gap in Mongolia's cultural development and the preservation of the cultural history due to the sharp decline in government support for the arts and cultural sector, and the absence of tax incentives that would promote private donations to the arts (ACM, 2011). Following its early 1990s transition to a market economy and democracy, Mongolia has changed its laws about arts and culture. The State policy on arts and culture was enacted in 1996, and other relevant legislations such as the Law on Culture and Arts were subsequently passed. The Mongolian Parliament amended the State policy on Arts and Culture in 2012 following the UNESCO 2005 Convention (Gantumur, 2016). As stated by a Minister of Culture, Mongolia has an abundance of cultural traditions and heritage, which is rich and renewable resources (Business.mn, 2021). Some of Mongolia's rich and distinctive cultural heritages, including traditional folk music and dance, Tsuur, the Mongolian epic, Khoomei, the Naadam festival, and traditional music of the Morin Khuur, have been registered with UNESCO (UNESCO, 2023). Mongolia is making a concerted effort to safeguard its rich cultural legacy, encourage the creation and marketing of cultural products, and set up a stable framework for the long-term growth and development of artistic and cultural institutions that are competitive, financially self-sufficient, and have highly skilled labor.

Marketing is a new concept in the cultural sector in Mongolia and the marketing was only restricted to generic messaging and advertisements to the public. In recent years, most of the cultural institutions started to understand the marketing importance in their activities and operations and launched marketing departments in their organizations. In a broad sense, cultural marketing principally and most importantly plays a role in maintaining and promoting Mongolia's extraordinary, rich traditional and cultural heritage. One of the most essential tasks of marketing in culture is to promote and introduce our thousands of years of historical cultural heritage to the world, and also to incorporate the greatest works of global

culture into the national culture (Tsend-Ayush, 2016). It helps to differentiate their unique culture from the other countries and aids in creating a distinctive marketing proposition. In accordance, the main goal of the Ministry of Culture is also to produce unique Mongolian cultural manifestations that honor our sovereignty and historical traditions, while also promoting our national art, spirit, and culture all over the globe in the current era of industrialization and globalization (Ministry of Culture, 2020). Cultural sector is a large industry and each of these institutions have their own unique products and offers. Thus, marketing departments of the organizations need to research and formulate the proper marketing strategies intended for their market and audiences, even though the main and principal goal of marketing in culture stands to promote and disseminate the Mongolian traditional cultural heritage to the public.

### **1.3. Market and audience profile of performing arts**

Due to the relatively new field of marketing and thus a limited data set, there has not been sufficient data gathered about performing arts audiences. This has taken a turn in recent decades, however, as an increasing amount of literature as well as analysis through audience surveys has been produced using marketing as a tool for this (Fitzhugh, 1983). One of the principal components of performing arts is classical music; the term 'classical' determines Western music rooted in Europe beginning in the 1400s (Kallen, 2013). Subsequently, classical music broadened its reach from within the European culture and spread throughout the world. Many performers, composers, and artists emerged on another mainland under the influence of European cultures. American popular music has also borrowed from European tradition of musical vocabulary, therefore classical music penetrated the world of American popular music, further expanding its reach in many cultures. Classical music reached Asian countries, specifically in East Asia during the second half of the nineteenth century (Yoshihara, 2007). In the last few decades, due to technology has been increasingly influential for the classical music audience. Electronic technology, media, and many choices of spare time activities have strongly depreciated a live classical music audience. A statistic shows that audiences of classical music have started shrinking amongst the younger American generation, leading to a decline in interest in classical music and even showing a downward trend in basic cultural evolution (Dempster, 2000). Ultimately, classical music audiences are not diminishing, however the technological, economic, sociological, and environmental forces are strongly revamping audiences, which might be reflected in diminished audience sizes in the future.

The audience profile concept in performing arts organizations was first introduced in Baumol and Bowen's 1966 publication, "Performing Arts. The Economic Dilemma." The authors described classical music concertgoers as middle-aged, well-educated, professionals, managers, and having a high-income level. These audiences' general characteristics have been confirmed by Throsby and Withers (1979) in that the profile of classical music audiences is getting even younger. On average, theatre audiences are vaster and more diverse in comparison to other performing arts organizations. On the whole,

performing arts audiences have higher education levels than museum visitors, however within performing arts, theatregoers showed the lowest education level. A study (Baumol & Bowen, 1966) shows that theatre audiences are male, middle-aged, significantly affluent, and educated, but less so than symphony or ensemble audiences. Conversely, symphony and ensemble audiences are larger in number than theatre audiences. Symphonic music audiences tend to be more female and well-educated, with a larger percentage of over 60s represented, whereas chamber audiences are the lowest middle-aged, more male, best educated, and mostly professionals. Education and occupation highly refer to the symphony and ensemble audiences, while income does not. Conversely, income extremely affects the theatre audiences, while education and occupation do not. In addition to that data, a few other US surveys present detailed research in performing arts audiences' profiles, such as the National Endowment for the Arts (2004), and Survey of Public Participation in the Arts (SPPA-2012, 2017). Moreover, in another survey of classical music consumers in Mongolia shows that classical music audiences are mostly female, well educated, have medium or higher incomes, visit a classical music concert 3-4 times per year, and the highest reason of attending a concert was an invite from a friend. In summary, the typical single-ticket buyer is female, older, married, educated, and affluent. They are regular symphony goers who attend multiple concerts in a year (Garber et al., 2000).

#### **1.4. The role of marketing in the performing arts**

As in other industries and disciplines, the role of marketing is becoming of higher importance in performing arts organizations to understand the nature of the products and services and support these offerings, increase audience numbers, promote and advertise, and to implement the organization's objectives. Strong and effective marketing used in this way leads to long-term victory. Ruth Rentschler studied 128 articles published in the museum and performing arts fields over a 20-year period to further understand the role of marketing in those fields. She concluded that 1975-84 is a foundation period, in which the main focus of the research was audience studies, between 1985-94 is a professionalization period where museum and performing arts organizations are in transition, and the last period is a discovery period from 1995, as marketing orientations have consolidated in arts organizations (Ruth Rentschler, 2002). The marketing concept was applied late in the arts, especially in the performing arts field. Marketers are still working to refine the highest yielding marketing method; for performing arts organizations performances are services, which have cultural and educational roles without specific defined marketing strategies. In the period after the 1990s, the role of marketing became more consolidated and developed (Cacovean, 2015).

Marketing is a new notion in theatres and performing arts organizations in Mongolia. Similar to other business and industrial companies, performing arts organizations it was also essential to apply marketing to their field. One Mongolian classical music consumers survey showed that performing arts organizations should implement marketing activities in this area to improve their service and promotion, and use technological development such as YouTube and Facebook to interact with their

consumers. One example of a marketing problem that is faced in Mongolia is the lack of sufficient information consumers receive about concerts, events, activities, and performances. Due to this, consumers miss the events, and retention rate is lost. It is paramount to apply marketing activities such as understanding the marketplace and customer needs, undertaking marketing research, preparing suitable marketing plans and programs adjusted for the organizations and their customers, and creating an adequate marketing strategy. Marketing is a pivotal gap which is missing in Mongolian performing arts organizations, therefore in-depth interviews with directors, experts, artists, researchers and workers were made to gain a deeper knowledge into the organizations and the marketplace.

## **2. Data and methodology**

### **2.1. Methodology**

Most of the marketing research is measured by quantitative analysis to assess sales (Kubacki & Croft, 2004), evaluate their performances, and make predictions. This study uses a qualitative in-depth interviewing approach to provide a more intensive experience and the realistic view from directors, marketers, experts, artists, researchers and employees to understand the marketplace, market position, and the role of marketing within Mongolian performing arts organizations, which will help further marketing directions and audience development in this field. The process of the interview is followed by planning, developing instruments, collecting and analyzing data, and disseminating findings, which follows an explorative approach. The interviews were conducted individually to provide a secure and comfortable atmosphere for interviewees, and interview questions were created in a semi-structured design. The interview guidance has been designed under Boyce and Neale's (2006) handbook, "Conducting In-depth Interviews A Guide for Designing and Conducting In-Depth Interviews for Evaluation Input." An in-depth interview is structured as follows: an introduction, nine open-ended questions, and closing parts. Firstly, a brief introduction includes the purpose of the interview, interview duration, question explanations, and confidentiality agreement. The question section, which includes nine open-ended questions about the interviewee's background, the position of the cultural, arts and classical music market, and the role of marketing in the past, current, and future of performing arts organizations in Mongolia. This is then followed by the closing part, to end the interview. Interview guidance was written in English, then translated to Mongolian.

This in-depth interview targeted two main performing arts organizations: the Mongolian State Philharmonic Theatre and National Academic Theatre of Opera and Ballet of Mongolia, and all interviewees were recruited from these two organizations. One of the main performing arts organizations in Mongolia is the Mongolian State Philharmonic Theatre, which was established in 1972, and has three orchestras: the Mongolian Symphony Orchestra, Morin Khuur Ensemble, and Bayan Mongol Jazz Orchestra. This study focusing only on the Mongolian Symphony Orchestra, one of the most reputable orchestras in

Mongolia. A major aim of this orchestra is to educate through classical music to adults, children, and future generations, and the orchestra hopes to delight audiences not only through various concerts, but also throughout the country with television, radio, and lectures about the beauty and importance of music, expanding the population's knowledge and horizons. The second biggest performing arts organization is the National Academic Theatre of Opera and Ballet, established in 1963. Their aim is to engage the audience with national and international classical works, increase their audiences nationally and internationally, co-operate with prominent international performing arts organizations, target young generations, and produce music education projects. Although these two performing arts organizations have been operating for a shorter time than other well-known international orchestras, they have developed a strong culture of audience members, as well as artists, repertoires, giving rise to a lot of potential.

## **2.2. Data analysis**

Researchers conducted 21 interviews with directors, marketers, experts, artists, researchers and workers of two outstanding Mongolian performing arts organizations, which took place between June and October 2021, and December 2023; nine were interviewed in person in Mongolia, and twelve interviewed online. Interviewees are aged between 27 and 65 years old, with ten males and eleven females. The interview durations were between 30 and 60 minutes.

All interviews were recorded with a mobile phone and audio recorder and transcribed verbatim as soon as possible after the fact. After transcribing the recordings word for word, researchers analyzed the data from the transcripts, using an explorative approach focusing on the information collected and provided during in-depth interview research. Afterwards, the interview transcripts were split into main themes, compared with existing literature, and accordingly, a result has been written up.

## **3. Result**

In the following component, the major theme findings have emerged from the interview data analysis. The in-depth interviews revealed the Mongolian market of classical music, general audience profiles, and the role of marketing in the past, present, and future in the case of Mongolia's two main performing arts organizations. Therefore, the interview themes have fallen into two main categories; market and audience profile, and the role of marketing of Mongolian performing arts organizations.

### **3.1. Market and audience profile of Mongolian performing arts organizations**

In the period of establishment of the socialist society (1924-90), the art of music reached a new level under Mongolian state policy. During this time, musicians, composers, and artists trained and studied nationally and internationally, and the period after the 1960s saw the establishment of the two main Mongolian classical performing arts organizations National Academic Theatre of Opera and Ballet of Mongolia, and Mongolian State Philharmonic



Theatre. It needs to be characterized that classical music has developed with the help of Russia (Soviet Union).

In 1992, Mongolia transitioned from a socialist to a market economy. Since then, the arts sector faced difficult times such as a decline in public funding and fall in salaries, and as a result, many artists quit their jobs. The adoption of the Mongolian government's cultural policy in 1996 marked a new stage in the development of the arts sector. Generally, classical music has resided in Mongolia for around 70 years, which is a miniscule time compared to Europe, America, and other Asian countries. The first research question results are shown in Table 1.

Table 1: The result of RQ1-how would you characterize the position of the classical music market in Mongolia?

<i>Interviewee 4</i>	Classical music has only recently arrived in Mongolia due to the nomadic nature of our culture. We are going to celebrate our sixty-fifth anniversary of classical music soon. However, we have our own classical oeuvres, repertoires, and genres, which is our advantage.
<i>Interviewee 8</i>	In the period between the 1960s and 90s, classical music was disseminated widely in Mongolia under the influence of Russia; for example, artists used to give performances and lectures in many factories, introducing their classical instruments. After that, the audiences for classical music grew steadily as it was mandatory for factory workers to attend concerts and lectures. Nowadays, it is starting to lose its audience due to the social transition of Mongolia, and many more options of leisure time activities.
<i>Interviewee 19</i>	One of the most significant tools and ways to assure a human's development is culture and arts, which is the key immunity of the nation. In the history, we were not able to educate people through culture and arts including performing arts, therefore the primary aim of cultural and arts organizations should be focusing to engage with the public, disseminate and promote their products through all the availabilities.
<i>Interviewee 6</i>	Although classical music arrived late to Mongolia, it was a huge advantage we border with Russia which influenced us in a positive way on our classical music development. At that time, conductors used to visit Mongolia from the Russian Soviet Union and started to train Mongolian musicians in Russia. This was the beginning of our path in the growth of classical arts.
<i>Interviewee 10</i>	The number of classical music audiences is still small due to the social situation in Mongolia, however those in the classical music field such as performing arts organizations, musicians, composers, and artists are more and more working professionally and flourishing. There is still a lack of government policy and endorsement into the arts industry.

<i>Interviewee 1</i>	Our arts sector is under the auspices of the Mongolian government state. In other developed countries, performing arts organizations are also under the auspices of their government, but those organizations are allowed to receive sponsorship for their performances and projects. In our country, performing arts organizations are prohibited to receive sponsorship or donations, therefore we face financial issues occasionally regarding our performances and functions.
<i>Interviewee 2</i>	If performing arts organizations are independent of their governments, it leads to a breakdown. Therefore, theatres, orchestras, and performing arts organizations need to be under the auspices of their government. We just established a Ministry of Culture, but we still do not have a law on music. Audience education of classical music is poor throughout the country. Therefore, the government needs to pay special attention to performing arts organizations for at least the next 50 years.
<i>Interviewee 21</i>	The cultural and artistic industries have a significant impact on the nation's social and economic growth. Therefore, in recent years, Ministry of Culture have been actively working on the development of cultural trends and cultural policy to make an influential impact on the economic and social development of the country. Introducing policies and trends into a performing arts organization can also support the social and economic growth, organizational market expansion, and managerial advancement of the organization, and could have positive effect on the audiences.
<i>Interviewee 16</i>	We understand that the marketing departments are all new, thus cultural and arts organizations need to take suggestions and recommendations from the professional experts on the marketing activities and strategies from the multiple sides in order to improve the quality of the products, and to reach their intended market.
<i>Interviewee 5</i>	One of the big advantages of classical music is that we are always one step ahead of society. Hence, the role of performing arts organizations is to produce a high-class performance rather than adapt to the education of existing audiences, so we can be several steps removed from our society.
<i>Interviewee 9</i>	Since the period after the 2000s, the internet has emerged strongly in Mongolia. As a result of this, audiences of classical music have fallen harshly, and people started to listen to other popular music. Therefore, we need to provide information about classical music as the root of all types and genres of music, therefore it is the music of everyone who thinks of themselves as well-educated.
<i>Interviewee 3</i>	We do not have official marketing research in terms of classical music. However, in my experience, the audiences of classical music are approximately 10-15 per cent of the total population, but it is not regular attendees. Most of the audiences are middle-aged, above 30 years old, female, well-educated, and the upper class of society. Younger generations and baby boomers <b>do not attend</b> classical music concerts, which is concerning for performing arts organizations. The main reason for attending the concerts <b>is</b> being invited by friends or colleagues. Therefore, the word-of-mouth information between friends is a powerful influence for performing arts organizations.

<i>Interviewee 12</i>	We must prepare our audiences from childhood. The government needs to make a policy on the development of classical music audiences co-operating with performing arts organizations. In other countries, large budgets are allocated for cultural policy.
<i>Interviewee 1</i>	To increase the number of audiences, we need to conduct activities aimed at schools and include some activities in their curriculums, for example the students need to watch a classical music concert or opera twice a year. For instance, the students choose and learn one classical instrument from elementary school in America, and each school has its young volunteer orchestras. Therefore, it is important to apply these kinds of music programs and events into kindergartens and schools, which helps to prepare our future audiences.
<i>Interviewee 11</i>	Students studying culture and arts are our largest segment in market research, so it is possible to disseminate classical music through this segment. Also, it is essential to support voluntary and private music training.
<i>Interviewee 7</i>	Another important factor in increasing the number of classical music audience members is to play Mongolian traditional songs and music on classical music instruments. In this way, we can introduce classical instruments and music to the public. For example, the cost of performing with a small number of musicians at schools is low, but it has many advantages, such as educating audiences, understanding classical music and works, preparing future audiences, and increasing the number of audience members.
<i>Interviewee 4</i>	It is influential to segment the audiences, and then adapt the concert programs to the level of acceptance of classical music. For the beginning level of audiences, the organization needs to prepare a program that is easy to understand and digest.

*Source: Authors research*

Interviewees' statements are supported by existing literature. For example, interviewee 8 was supported by Andreasen's (1991) statement that since the 1970s, the audiences of opera and symphony orchestras have been expanding at a consistent rate due to the gradual increase in the social and economic status of the population, and direct and indirect participation of arts organizations. The following literature supported interviewee 8's statement that classical music is in a very difficult situation today (Lipman, 1992). Concert sales have generally declined, which makes it almost impossible to live entirely as a significant composer. Subsequently, due to the electronic and technological changes from the 2000s, live performances are falling into decline. Many other choices of activities have strongly influenced this decline.

Some researchers also supported interviewee results regarding classical music audiences. Classical music audiences were young, high-spirited, and blooming, but nowadays they are aging traditionally, and it is tough to find new audiences amid baby boomers, a younger generation, and within an urban population in America (Dempster, 2000). The biggest concern for audiences is that middle-aged audiences are not being

replaced by younger audiences. Therefore, classical music audiences are dying (Brown & Bare, 2003).

### 3.2. The role of marketing of Mongolian performing arts organizations

Marketing is a significant connection between audiences and arts organizations. The arts marketing concept has been controlled under cultural marketing activities (Kotler, 2005), and started to expand in the 1970s. A more considerable increase of arts marketing conception was during the 2000s, when more educational programs emerged concerning this topic. In the Mongolian arts sector, especially in the performing arts organizations, marketing is a relatively new notion. Until recently, there were no marketing department, thus there was a poor connection between performing arts organizations and audiences. The second research question results are shown in *Table 2*.

*Table 2. The result of RQ2-what is the role of marketing in Mongolian performing arts organizations?*

<i>Interviewee 10</i>	The Mongolian State Philharmonic Theatre started its marketing and public relations department in 2010. We need to do our marketing as strategically, targeted, calculated, effectively, and efficiently as possible. We could sell our tickets online and increase our ticket sales with the help of the marketing department. Market and audience research is currently being conducted.
<i>Interviewee 12</i>	The marketing department of National Academic Theatre of Opera and Ballet of Mongolia has only recently been established, however with this establishment, the number of audience members have increased significantly.
<i>Interviewee 6</i>	There is no market and marketing research throughout performing arts organizations in Mongolia. We need to pay attention to the education of our listeners at all times. Arts, especially classical arts, are very valuable, high-priced, and exclusive. Therefore, the government, arts organizations, and artists need to contribute for the public to understand that classical art is such a valuable asset, and marketing campaigns need to focus on that.
<i>Interviewee 17</i>	As a marketer, I realized that the consumers of the cultural and arts organizations swing due to the products. For instance, the program and repertoire of the concert are crucial for the audiences. Thus, we need to consider conducting constant market research and observing our customers' interests, behavior, and trends.
<i>Interviewee 2</i>	Marketing departments are conducting detailed market and marketing research. One of the disadvantages of the marketing department is only doing a promotion for their specific performances, concerts, and events. It does not provide a marketing message or information on why you need to visit performing arts organizations and watch a classical concert on the whole. Therefore, we need to do marketing activities to reflect this and advertise in a broader way.
<i>Interviewee 14</i>	The use of the social media has increased significantly over the years, and which is reachable and cost-efficient marketing way in Mongolia. Qualified social media content is a best-suited idea to introduce and demonstrate our repertoires, programs and offerings to the public since the marketing in arts and culture is a

	new discipline to the market.
<i>Interviewee 9</i>	We need to segment our audiences, define organization's strengths, weaknesses, opportunities, and threats (SWOT), and come up with a proper marketing plan for it. So far, our marketing department is not focusing to the main target, making poor plans and unexpected decisions without any prior research.
<i>Interviewee 5</i>	We are facing some marketing problems in our performing arts organizations such as a lack of funding, time, professional marketers and managers, misunderstandings of managers, and deficiency of cooperation.
<i>Interviewee 11</i>	The environment of our performing arts organizations is bad. For example, the National Academic Theatre of Opera and Ballet has its building, but there is no parking, on the other hand, the Mongolian State Philharmonic Theatre is located in a rented building, the entrance is hidden, there is no parking spaces, and the internal environment is inferior as well; there is no Theater with acoustics for classical music.
<i>Interviewee 2</i>	The Mongolian State Philharmonic Theatre has 250 seats, which is not enough comparison with the total population. Our artists, musicians, and workers are working more and more professionally nationally and abroad.
<i>Interviewee 5</i>	We set our ticket prices as low as we can. Most of our audiences are one-time ticket buyers. Audiences have no intention to buy seasonal or subscriber tickets, due to their lack of time, performance information, uncomfortable environment, and incompatible programs or performances.
<i>Interviewee 20</i>	Mongolia has a unique cultural and nomadic traditions. Marketing managers of all the arts and cultural sectors need to think of integrating their repertoire with traditional culture. The number of tourists increasing over the years in Mongolia, hence this kind of cultural and arts products would be able to attract more tourists to their organizations, besides educating and disseminating their products to the local audiences.
<i>Interviewee 13</i>	Technological and digital transitions are rapidly evolving all over the world and most of the arts and cultural organizations are following this direction. In order to support the management and marketing initiatives of the organizations, we also need to adapt this trend into our performing arts organizations, moreover, into arts and cultural sectors.

*Source: Authors research*

Some of the above interviewee results agree with existing literature statements that from the marketing perspective, value is subjective and exists in the middle of the market. This can also happen in the arts (Kotler, 1972); classical music is a valuable thing, a core meaningful product for audiences who think of themselves as fully-fledged people. Successful marketing activities generally consist of elements such as defining the organizational objectives, making SWOT and audience analysis, positioning marketing goals and targets, then implementation and evaluation (Lee, 2005).

Easy parking, a comfortable social environment, and low-ticket prices positively influence audience experience, which can have a significant impact on the attendance of classical music audiences (Garber, Muscarella, Bloom & Spiker, 2000). In testing this statement with our research findings, the following results were reflected in interviewee 11 and 2's answers.

Andreasen (1991) states that audience expansion is a marketing issue with five key elements: product, price, place, promotion, and public relations. For performing arts organizations, the main marketing tool is subscription marketing which is an essential factor in determining audience attendance. Most of the American Concert Symphony Orchestra tickets are sold to subscribers, whereas only a small number of tickets are selling to one-time ticket buyers. Therefore, subscriber-centered marketing is important in performing arts organizations; most of these subscribers are also older and wealthier than one-time buyers.

As the number of arts and cultural offerings increases, these organizations shall centralize their marketing strategy to be different from the competitors. According to Hume (2011), unique, distinctive, and outstanding products attract customers, providing an opportunity to retain loyal patrons for a long-term in this highly competitive market. Interviewee 20 mentioned that Mongolian arts and cultural organizations aim to make their products distinctive by combining their unique traditional and nomadic culture with contemporary works. This approach allows them to attract not only local audiences but also tourists and global spectators. Performing arts organizations are also capable of formulating repertoires, programs and performances that integrate their traditional music, songs and dance with classical and contemporary works based on market interests and demand.

As a result of Covid-19 pandemic, all the arts organizations shifted their activities to digital marketing. The work of Krajnović, Vrdoljak Raguž, & Perković, A. (2021) mentions that arts and cultural institutions also needed to change their operations to fit a rapid digital and technological transition, as seen in other businesses and industries. According to the advice given by the Interviewee 14 and 13, arts and cultural organizations in Mongolia need to use digital and technological marketing methods in their activities. While these organizations mostly employ traditional marketing methods, it is important to consider following the latest trends and adapting to using digital and social media marketing (Djokic, Milicevic & Djokic, 2021). Certainly, performing arts organizations may not be able to shift their concerts and performances entirely to digital and technology, however creating high-quality content, streaming, reaching and connecting with their audiences can be quick, beneficial, cost-effective and measurable.

## **Conclusion**

This current study aims to determine the position of the market and the role of marketing in two main performing arts organizations in Mongolia. The 21 in-depth interviews with figures such as directors, managers, marketers, musicians, researchers, and workers from those two performing arts organizations expressed their experiences in great detail over 30-60 minutes. Existing literature supported plenty of our in-depth interview results, meaning

Mongolian performing arts organizations have faced the same problems as global performing arts organizations.

Classical music penetrated the Mongolian market almost 70 years ago. However, the market of classical music is developing as more professional artists are in training, and repertoires are expanding. In the period after the 1990s, there was a financial decline in every sector due to the social transition in Mongolia. In the last few years, however, the government have placed a higher importance on the arts sector and established a Ministry of Culture, creating a project encompassing classical music programs. All performing arts organizations are under the auspices of government; therefore, those organizations face financial, building, free-thinking, and environmental issues. While these organizations can be under the auspices of the government, it is pivotal for the government to understand the organizations' need for sponsorship. In this way, the performing arts organizations will be able to operate on a larger scale, without financial problems.

Audiences of these two performing arts organizations are above 30 years old, female, and well educated. Due to the social and technological changes, audiences are being lost, and are not being replaced by younger generations. To prepare for future audiences, performing arts organizations need to co-operate with the government and organize regular tour concerts of classical music in schools. Also, to increase the audience numbers, it is essential to segment pre-existing audience members, and make intended programs to cater to the musical preferences of each segment. Furthermore, the most important thing is to perform market and marketing research to get to know the market and audiences, then devise a sufficient marketing plan and implement it properly.

The role of marketing is crucial in the cultural and arts sector – specifically in performing arts organizations which need to be a strong bridge between organizations and audiences. The presence of marketing departments in Mongolian performing arts organizations has been close to none, and it is a huge disadvantage of those organizations. Due to this disadvantage, until now there was no widespread knowledge of each organization's market, audiences, consumer needs, and desires. Luckily, marketing departments have recently emerged in the performing arts organizations. The government and performing arts organizations seldom performed market and marketing research, therefore the marketing departments need to conduct it themselves. After conducting this research, marketers need to create and implement marketing plans, strategies, then monitor and control appropriately.

Performances and programs can be planned according to seasons, celebrations, segments, and audiences' wants and needs. Prices need to be set carefully and discounts could be applied as an incentive for subscribers and a loyal audience. Subscriber-based marketing is an outstanding approach for performing arts organizations; however, to follow this approach to audience, research must be conducted. As mentioned earlier, performing arts organizations need to organize tour concerts at schools with a small number of groups to attract and prepare future audiences. The facilities of performing arts organizations are

insufficient to hold concerts, for example lack of parking availability, hidden main entrance, and inadequate hall, seating, and environment.

Most audiences expressed feelings to marketers of receiving a lack of information about performances. Hence, promotion and advertising plans must be a higher priority and more adequate. An effective and cheap method is to use social and digital media to connect with audiences, give general insight into the importance of classical music, and share why it is important to watch classical performances. As performing arts organizations are delivering a service, it is crucial to take care of the process, atmosphere, and workers, which in turn makes a great contribution to audience experience.

Generally, the result of the in-depth interview study was effective for the field of performing arts organizations to understand the gaps in their market. Using many examples within this research, we confirmed that the role of marketing has emerged as one of the most influential components of this sector. Performing arts organizations are unique because of their services and offerings, therefore organizations and audiences need to be connected closely.

### **Limitations and future research**

The focus of this study was to understand the market, the role of marketing, and the problems faced, and to learn of the expert experiences from those who are working in Mongolian performing arts organizations. To cultivate deeper insight, a qualitative in-depth interview approach was used. Therefore, this study is limited in terms of wide-ranging interviewees. The result of this study indicates that market and marketing research is a necessity in the field of performing arts organizations, thus future researchers can undertake research using both quantitative and qualitative approaches on a broad scale. Qualitative research is used with consumer/audience, whereas quantitative research emerged to define the general market, audiences, target market, to make suitable plans, programs, and strategies for them.

The classical music audience is declining due to technological changes, many types of leisure time activities, and social changes, for example the Covid-19 pandemic. Therefore, it is essential to perform market and marketing research not only in Mongolia, but in every performing arts organization throughout the world. This research will help us know the market and audiences better, reset marketing strategies sufficiently, and implement them beneficially.

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