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Title: “Innovations in Early Music Festivals”

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Biosketch

Elena Castro-Martínez is a tenured scientist at the Spanish Council for Scientific Research (CSIC), working at INGENIO (CSIC-UPV). Research topics, in the field of innovation studies: knowledge transfer and exchange processes between universities and social agents, focusing on humanities and social sciences; dynamics, relationships and innovation in the cultural sector. She participates in the COST Action ENRESSH (European Network for Research Evaluation in the Social Sciences and the Humanities).

Albert Recasens is the director of La Grande Chapelle and Lauda Música. He has musical studies (piano, choral singing, history of music and musical composition) and a degree and doctorate in musicology from the Catholic University of Louvain. Throughout his career he has combined artistic direction, record production, management of cultural events and musicological research, both in Spain and in other European countries.

Ignacio Fernández-de-Lucio is a professor *ad honorem* at INGENIO (CSIC-UPV). He holds a doctorate in agricultural economics from the Universitat Politècnica de València. He has dedicated his professional and scientific life to the study of science and innovation management. He was director of the OTT of the CSIC and of the CTT of the UPV in the period 1986-98 and, in 1999, he created the INGENIO Institute. In 2005 he was awarded the national research prize "Juan de la Cierva" in technology transfer.

ABSTRACT

To identify and analyse the innovations implemented by early music festivals a questionnaire based on the innovation sites in creative industries identified by Miles and Green (2008) was designed, discussed with the Executive Board of Directors of the European Early Music Network (REMA), and then administered in an online survey that was answered by 45% of directors of early music festivals which were member of European Early Music Network. We have found that the European Early Music Festivals contribute to the implementation of clearly-differentiated Product, Production & pre-production, Communications and User experience innovations with respect to other types of music festivals previously studied. The results show that this kind of festivals are mainly innovatives and specifically that many product innovations are based on musicology research as well as occurs in science-based enterprises.

Keywords: innovation; early music; festival; creative industries; knowledge transfer and exchange.

Issue and arguments

Interest in innovation processes in the field of culture is relatively recent, but it has been approached from many different disciplines such as economics (Cunningham, 2002; Potts, 2007; Chapain and Comunian, 2010), innovation policies (Asheim et al., 2007; Eltham, 2009; Gwee, 2009; Pratt, 2005), and management (Wilson and Stokes, 2005; Sundbo, 2009; Bakhshi and Throsby, 2010; Hotho and Champion, 2011). There are also available studies on the impact of creative industries on other business sectors, such as that of the manufacturing industry (Müller et al., 2009) and tourism (Mattsson et al., 2005; Hjalager, 2009).

Many authors have suggested that it is necessary to go in-depth into the innovation processes in creative industries because they are quite different from industrial ones (Stoneman, 2008, 2009; Miles

and Green, 2008; Gwee, 2009; Jaaniste, 2009; Bakhshi and Throsby, 2010; Lazzereti et al, 2012). Ian Miles and Lawrence Green (2008) have introduced the term "hidden innovation", which includes innovations that, in their opinion, are currently excluded from the measuring systems of innovation and that particularly affect cultural industries. They categorized creative industries according to the five main sites of culture-related processes: general management and fund activities; production and pre-production; communications; product; and user experience. The authors identified 15 potential areas of innovation in these five sites and in their corresponding interfaces. According to these authors, various innovations have been developed and are used in a wide range of sectors, especially in the service sector. Miles and Green have identified four types of hidden innovations that, in their opinion, are currently excluded from the existing assessment systems: a) innovations that, although they are similar to those generally considered, are expressly excluded, such as innovations in the area of market research; b) innovations without a scientific or technological basis, such as innovations in organizations or business models; c) innovations resulting from the unprecedented combination of existing processes and technologies, such as the dissemination of contents via the Internet or the mobile phone; and d) innovations conceived *ad hoc* to solve specific problems that are not easily recognized or replicated (Miles and Green, 2008, op. cit.). Creative industries produce innovations in the creative and symbolic content of products that are very specific to this sector and clearly overlap with innovations in performances, such as the use of new spaces or reusing spaces designed for other purposes. Innovations can also take the form of innovative recordings or staging that may include original visual or olfactory elements and interactions with the audience in order to offer new experiences to the audience through new formats.

A particular case in the sector of creative industries is festivals (music, cinema, etc.). These activities are classified as events, and are generally analyzed from the specific perspective of management, due to their singularity. Among cultural events, art festivals are of special relevance. Art festivals share some characteristics which include that of having management, a product of a highly artistic nature, and a time-bound program aimed at a well-defined purpose (Rolfe, 1992). Studies are generally focused on how festivals evolve, the interactions of the organization with the different stakeholders, the festivals' identity and their social role, their sustainability, the strategies used by the organizers for the management of stakeholders, and the reasons for failure (Andersson and Getz, 2008, Mackellar, 2006, Orosa Paleo and Wijnberg, 2008, Hjalager, 2009, Larson, 2009, 2011, Carlsen et al., 2010). These studies have contributed to a better understanding of the different aspects associated with festivals, providing valuable data for the analysis of music festivals. However, as these studies are focused on contemporary pop/urban music festivals, they do not provide information about some of the particular aspects which are relevant to early or historically informed music.

In the field of music, knowledge transfer from the humanities has allowed scholars to identify the interaction between musicologists, early music performers, and specialized producers, which has resulted in the development of an initiative for the valorization of public research in the area of early music (Castro-Martínez et al., 2013). In this study, the authors determined that early music festivals can play a very relevant role as promoters of knowledge transfer and exchange in this singular sector. On the other hand, Coulson (2012) studied the entrepreneurship of new musicians and how they develop active networking, which is considered a substantial part of the undertaking, and the development of initiatives such as the organization of festivals, to bring new audiences as part of this new focus of activity.

This study is aimed at identifying innovations in early music festivals through the application of the conceptual framework proposed by Miles and Green (2008), and extended by Bakshi and Throsby (2010) regarding product and process innovation. Specifically, the research questions are:

Do early music festivals develop innovations?

What specific innovations occur in these types of festivals?

What strategies they develop to innovate?

Which kind of benefits do the festivals obtain due to their innovative effort?

Methodology

A set of entities devoted to the organization of early music festivals in Europe has combined into a European network, the European Early Music Network (also known by the French acronym REMA, meaning "Réseau Européen de Musique Ancienne"), whose headquarters are set in the Centre de

Musique Baroque de Versailles. This network included 58 entities from 19 European countries that organize early music festivals or concert series. The country with the highest number of members is France (20), followed by Italy (10), Belgium (8), Germany (7); the remaining countries each contribute from one to three members. REMA also coordinates with other European cultural platforms promoting networking, the publication of studies, and the promotion of shared projects. To develop this research, we designed a questionnaire on innovations in early music festivals based on the conceptual framework established by Miles and Green (2008). The research team met with two early music festival directors to ensure that the terminology used was properly understood. The second draft was discussed with the executive committee of REMA, which helped to define, with the required accuracy and adequacy, the various management aspects related to these events and to identify possible specific innovations in each of the areas of innovation. Next, the project and the questionnaire were discussed and approved in a REMA members' general meeting (June 2013). After that, REMA provided the research team with the email addresses of all the members of the network. Its executive committee was actively involved in the dissemination and follow-up of the online survey.

The final questionnaire requested the following information: General data of the festival; Internal and organizational aspects and relationships of the festival; Context; Marketing, communication and user interface innovations; Pre-production and product innovations; Innovation strategies; Results of innovative activities and benefits obtained.

The data were collected online using the Limesurvey program. The Invitations to participate in the study were sent to the managers of the 58 festivals belonging to REMA in 2015.

Results

Of the 58 festival organizers with representation in 19 countries who received the questionnaire, a total of 28 organizers from 12 countries participated and provided their results; another two festivals gave the main general data, but no information on innovation, and were rejected. All the festivals in this study authorized the use of their individualized data.

The festivals have very different characteristics in all aspects: longevity (festivals dating from 1920 to 2007), size, budget, concerts, duration, as well as funding sources. Most festivals are organized by private entities –three of them are organized by companies, nine by non-profit cultural associations, and five by non-governmental organizations (NGOs). Only two festivals are organized by a public entity. The organizational structure of these festivals tends to be very limited, since they only staff from one to five full-time employees year-round (mean: 1.5), between one and seven part-time employees year-round (mean: 1.8 and mode 1), and one to 40 employees are hired only during the festival (mean: 7).

The approach of Miles and Green has allowed to carry out a very detailed and structured analysis of innovations and their potential benefits. According to the results provided by the sample, early music festivals represent a very innovative subsector with new approaches to satisfy their recurrent yet demanding audience and to attract new audiences, especially young people.

Finally, festivals have been able to identify the various benefits derived from their innovations, but have been unable to determine the precise impact which the innovations have had on these benefits, except for the reduction in the costs of production and organization of the festival.

The most surprising fact of innovation in this subsector is that some of the innovations associated with the content of the concerts (premières of pieces of music not performed in modern times or recently rediscovered) are highly dependent on research in musicology, literature, and music performance, i.e., on the research in Humanities. In this respect, this subsector behaves like industrial sectors which Pavitt (1984) called "science-based" sectors, due to their dependency on new knowledge.

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General track: creative industries