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## Arts Entrepreneurship through Strategic Collaboration in Korean Classical Music

Jieun Park<sup>1</sup>, Joanne Bernstein<sup>2</sup>

### ABSTRACT

Arts Entrepreneurship is a comparatively new concept in arts management however, it is inevitable for the arts, especially classical music to adapt the concept for its survival. This article investigates how arts entrepreneurship is executed through strategic collaboration in three different cases of classical music organizations in Seoul, Korea: Yellow Lounge Seoul, Ensemble Ditto and The New Baroque Company. By providing vivid examples of how to apply arts entrepreneurship in classical music products, it will better help to understand the concept. The study conducted a focused group interview (FGI) with concert with classical music marketing specialists and their strategic collaborators. The framework of entrepreneurial orientation (EO) was applied to analyze identify arts entrepreneurship in each organization. The entrepreneurial approaches of these organizations are identified by how their entrepreneurial orientation (EO) is executed in their innovativeness, risk-taking, and proactiveness. The results of this empirical study are demonstrated in three aspects: 1) Strategic collaboration with an unconventional partner resulted in realization of entrepreneurial orientation. 2) Entrepreneurship through strategic collaboration resulted in reducing production costs, sourcing new funds, increasing the audience base and performance opportunities 3) Arts entrepreneurship was designed to maintain the core value that the quality of music would not be compromised or altered.

**Keywords:** Arts entrepreneurship, strategic collaboration, entrepreneurship orientation, classical music, Korea.

**JEL classification:** M21, M31, O31, Z11.

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### 1. Introduction

This article examines the production processes and marketing strategies of classical music in Korea that are utilized in an entrepreneurial orientation and executed in strategic collaborations (Dess & Lumpkin, 2005; G Tom Lumpkin & Dess, 1996; G Thomas Lumpkin & Dess, 2001; Rauch, Wiklund, Lumpkin, & Frese, 2009; Scheff & Kotler, 1996). The purpose of a strategic alliance in arts organizations, which requires more risk-taking than purely tactical efforts, is to creatively achieve mutual benefit for

the parties involved (J. Bernstein, 2017). Numerous researchers state the importance of collaboration in performing arts as one of the strategies to survive from the decline of the classical music market (Konrad, 2013; Luonila & Johansson, 2016; Scheff & Kotler, 1996; Varbanova, 2016). A well-executed strategic collaboration helps arts organizations expand their customer base, develop new funding sources, and cut costs (Kotler & Scheff, 1997). This study provides empirical analysis of cases that carried out entrepreneurial action through strategic collaboration to achieve mutual gain for the parties involved in both their production processes and their marketing strategies.

Numerous researchers have stated the importance of collaboration in performing arts for mutual gain (Konrad, 2013; Luonila & Johansson, 2015; Scheff & Kotler, 1996; Varbanova, 2016) and there have been many creative attempts through strategic alliance to be more accessible and overcome resource scarcity in the classical music market by reconstructing the format of classical music performances. It is essential that an entrepreneurial approach be grounded by the artistic content and by reconstructing the “format” rather than the core product (Nytch, 2012).

Expanding the audience base and overcoming resource scarcity while maintaining the quality are constant challenges for classical music and scholars point out that a key reason behind the decline of classical music is its “high-arts” image (Dobson, 2010; Goedde, 2005; Bonita M. Kolb, 2000; Lebrecht, 1997; Scheff & Kotler, 1996). It is accepted as a form of leisure for those who are classically trained or have deep knowledge (Bonita M. Kolb, 2000). Levine states that the traditional classical music concert is for intellectuals who have interest in classical music. Furthermore, it is consumed in a very restricted environment and the audience is expected to refrain from showing emotional behavior, which is not welcome in the concert hall (Levine, 1988). Kolb (2000) conducted a research study on how the restricted environment of classical music had negative effect on the audiences who visited a classical music concert for the first time. For those who are not familiar with the classical music concert environment, the unspoken rules of how to behave at classical music concert affect the way they enjoy music (Kolb, 2000). Scheff Bernstein (J. S. Bernstein, 2007) claims that there are many factors that need to be considered to attract infrequent or nonattenders of classical music concerts and most concert marketers fail to consider or resolve these factors. Pianist Charlie Albright explains that it is not the genre itself but rather the restricted rules that characterize classical music that make it outdated (Albright, 2016). This attitude has also limited classical music producers from finding new funds and innovative ways of marketing. They restrict themselves with a certain image that classical music “must” represent.

The situation is not much different in Korea. The systematic investment in classical music by government and large corporations made the Korean classical music market grow and produce internationally praised classical musicians (J. Kim & Lee, 2018). However, the qualitative growth and success of classical musicians has not been reflected in the growth in the social and cultural aspects, so the number of classical music consumers has stagnated (K. S. Choi, 2011; Hwang, 2007; S.-H. Kim, 2014). The number of classical music concerts has steadily increased since 1996 as government began to value culture as the wealth of the nation grew, and as they began to invest in national branding projects in arts and culture and many corporates follow government’s decision by supporting arts especially in classical music (J. Kim & Lee, 2018). However, consumers still conceive classical music concerts as something that is not easily accessible and this has led to a vicious circle that hinders the expansion of growth in the concert market (J. K. Choi, 2017). Moreover, not every classical musician can rely on corporate sponsorship or government support. Many corporate sponsorships support a child prodigy or international competition winners, such as Keum Ho Cultural Foundation’s Child Prodigy Concert Series (Kim & Lee, 2018). Non-profit arts organizations in Korea receive 100 percent financial support from the

government (Kim, 2014) whereas for-profit arts organizations or musicians have a rare chance to receive such support from either government or large corporations. Thus, the purpose of this article is to find out how Korean for-profit classical music organizations take an entrepreneurial approach, especially through strategic collaboration, for their survival. Three classical music products, Yellow Lounge Seoul, Ensemble Ditto and TNBC's production "Her, Behind the hidden Face", were selected for this article as they applied entrepreneurship through strategic collaboration in their production process and market strategy to frame the contents in most effective way that resulted in increase in their audience base and financial profit.

Universal Music Korea launched Yellow Lounge Seoul in 2012, a classical music concert that strategically collaborated with a night club and changed the rules and formula of conventional classical music concerts. The artist management company Credia Music & Artists formed a chamber group, 'Ensemble Ditto,' to adapt to new trends and apply innovative marketing techniques by incorporating K-pop marketing strategies that target young and new consumers. The New Baroque Company (TNBC), a Baroque music ensemble that performs with period instruments, is now known for its strategic collaboration with Jeong-ga (Korean traditional music for nobles) with their theatrical production, "Her, behind the hidden face."

The concepts of strategic collaboration, arts entrepreneurship and entrepreneurship orientation ground this analysis. For the cases mentioned above, the entrepreneurship orientation factors - innovativeness, risk-taking and pro-activeness - were present in their strategic collaborations. In the results, this article finds that 1) Strategic collaboration with an unconventional partner resulted in realization of entrepreneurial orientation. 2) Entrepreneurship through strategic collaboration resulted in reducing production costs, sourcing new funds, increasing the audience base and performance opportunity 3) Arts entrepreneurship was designed to maintain the core value that the quality of music would not be compromised or altered.

## **2. Literature**

### **2.1 Strategic collaboration**

In a strategic collaboration, joint authority and structure are created to carry out a common mission. The parties engage in comprehensive planning and operate well-defined communication channels. They pool resources jointly and share the resulting benefits. Finally, each partner contributes its own resources and reputation (Kotler & Scheff, 1996). Strategic collaboration can be achieved through inter-organizational relationships and it is considered as strategic choices and as opportunities for enterprises to make operational improvements and enhanced the value of their business activities (Luonila & Johansson, 2015). The major benefits of collaborative works are sharing resources and knowledge to new create values, and eventually lead to improved functional efficiency and influences innovation in firms (Grandori & Soda, 1995; Gulati, Nohria, & Zaheer, 2000; Möller, Rajala, & Svahn, 2005; Stuart & Sorenson, 2007).

Among many challenges in the field of cultural production involves the ambiguity of demand (Caves, 2000), as often times the level of demand for artistic products and the consumer value can be determined only after the establishment of a position in the field (Luonila & Johansson, 2015). In the case of performing arts, sharing a network is more important and beneficial than sharing contents for performing arts organizations (J. Kim & Lee, 2018). Naturally, the music industry is working in a highly collaborated setting characterized by "environmental uncertainty, human asset specificity, regular interaction, and task complexity" (Kretschmer, Klimis, & Choi, 1999; Luonila & Johansson, 2016; Montanari & Mizzau, 2007; Paleo & Wijnberg, 2006). Generally, the aim of collaboration is accomplishing the expected results by working together and it can increase the expertise of each partner in the creative processes, financing opportunity, marketing, or other areas and successful partnership increases the flexibility and mobility of the parties involved (Varbanova, 2017). However, extensive research in arts collaboration are focused on arts marketing – how art is collaborated in a brand for brand image

(d'Astous, Colbert, & Fournier, 2007; Hetsroni, 2005; Hetsroni & Tukachinsky, 2005; Kracman, 1997; H. W. Lee, 2011; Petkus Jr, 2004). There are also much research on networking in the classical music productions and festivals (Abfalter, Stadler, & Müller, 2012; Getz & Andersson, 2010; Larson, 2009; Luonila & Johansson, 2016; Mackellar, 2006; Potts, Cunningham, Hartley, & Ormerod, 2008; Scheff & Kotler, 1996). (Mackellar, 2006) However, little is known for how strategic collaboration works within classical music organizations or ensembles. A few case studies exist of presenting innovative ways of performing classical music, but they lack analysis of examples of collaboration (Sung & Jang, 2017). Thus, examining classical music concerts and laying out examples of how strategic collaborations took place holds significant value.

## 2.2 Arts entrepreneurship

Arts Entrepreneurship is a comparatively new concept in arts management and a relatively new topic in entrepreneurial research (Chang & Wyszomirski, 2015). Extensive research has been conducted about arts entrepreneurship and many scholars have tried to come up with a congregated definition of arts entrepreneurship, but still it is in progress.

Chang and Wyszomirski conducted an extensive review of the definition of arts entrepreneurship and suggested a possible general definition assuming that entrepreneurship is a form of management, and in arts entrepreneurship innovation, risk-taking and proactiveness are intertwined as a key factors in order to create social, economic, and artistic value. They define arts entrepreneurship as “a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value.” (Chang & Wyszomirski, 2015) New ventures, locating new financial capital, developing new markets, networking and change management are the most frequently described concepts of arts entrepreneurship. In Korea, the first publication of an academic article about the concept of arts entrepreneurship was in 2016. In the Korean arts industry, the application of arts entrepreneurship took place long before its academic introduction (Park, 2017). The Korean leisure market is overwhelmed with choices and the classical music market, in particular, is accepted as music for high society, so many classical music organizations have been struggling to increase their audience base (J. K. Choi, 2017). Thus, an entrepreneurial approach in classical music has been needed to make it more accessible to audiences.

## 2.3 Entrepreneurial orientation

Entrepreneurial Orientation (EO) maybe viewed as the entrepreneurial strategy-making processes that key decision makers use to enact their firm’s organizational purpose, sustain its vision, and create competitive advantages (Rauch et al., 2009). Similarly, entrepreneurial orientation is seen as a process, as practices, and as decision making activities that lead to a new entry that help to dabble with a new product or service, in a new or existing market or to absorb a new firm within an existing one (Bedoya, Alzate, & Giraldo, 2018). According to Miller (Miller, 1983), there are three dimensions of EO that are prevalent in entrepreneurial entities: innovativeness, risk taking and proactiveness. Later, Lumpkin and Dess (G Tom Lumpkin & Dess, 1996) provided two additional dimensions independently regarded: competitive aggressiveness and autonomy. These two factors were not investigated in this article as competitive aggressiveness and autonomy are not considered appropriate for the performing arts industry as “arts companies do not generally try to take offensive postures or aggressive responses to competitive threats and rather work collaboratively” (Rusak, 2016).

The definitions of the three elements of EO examined in this article were taken from the research of Rauch et.al. in 2009. For the purpose of this research, we expand upon these in order to apply them to the performing arts market. We interpret innovativeness to refer to creative and experimental activities engaged in the creation stage of a performing arts product. In this research, innovativeness is defined as a musical product that was introduced for the first time in the Korean classical music industry using new processes or strategies in the management. We define risk-taking to involve taking bold actions and

committing a substantial amount of resources in an uncertain environment. Significant commitment to produce a unique concert format, marketing strategies, and musical collaborations that are unfamiliar were examined in all entities. In our research, we apply proactiveness as an opportunity-seeking forward-looking perspective characterized by the introduction of new products and services ahead of the competition and acting in anticipation of future demand (Rauch et al, 2009).

There is a large amount of research on the relationship and effect of entrepreneurial orientation and business performance and for the most part there is a positive relationship between EO and business performance. (Rauch et al., 2009). On the other hand, there are some studies that show no or a negative relationship between the two (Yang, Gao, Li, & Gao, 2018). Quantitative research on the relationship between EO and business performance was not conducted in the analysis of this research but identifying the presentation of entrepreneurial orientation in the entrepreneurial action within strategic collaboration and empirical findings of benefits in applying art entrepreneurship in classical music production can be the stepping stone towards the further research.

### **3. Research method**

#### **3.1 Selection of the cases**

The classical music products examined for this research were selected for the following reasons: 1) representation of strategic collaboration – the product must incorporate strategic collaboration either in the production process or marketing strategy 2) innovativeness and proactiveness – the same concept of concert must not have been presented prior to the selected cases in Korea. 3) sustainability – the concert is not for a one-time event but continuously takes place to generate profit.

##### Case 1. Yellow Lounge Seoul by Universal Music Korea

Yellow Lounge Seoul is the case of a concert presenter whose entrepreneurial strategic collaboration takes place in the production process. Universal Music Korea and club Chroma are working as strategic partners to create a new format for classical concerts. The classical music field in Korea is constantly looking for a way to build a broader audience base and to achieve that it needs a creative way of presenting classical music. Yellow Lounge is an innovative and creative format of classical music concerts started in Berlin in 2003 and launched by Universal Music Korea in Seoul in September 2012. Yellow Lounge is a classical concert that takes place in a night club and breaks all the rules of classical music concerts. There is no boundary between the stage and the audiences. Much freedom is given to both audience and musicians. Audiences are free to clap anytime and free to take photos or videos and drinks are served during the performance. Musicians are free to talk to the audiences before or after each piece and can dress casually. Their presentation of the classical music concert erases the conventional elements of enjoying a classical music concert by minimizing the physical and psychological distance between artists and audience members (Park & Kim, 2017).

##### Case 2. Ensemble Ditto by Credia Music & Artists

Ensemble Ditto is a result of incorporating strategic marketing tools of pop music into classical music. Credia is a local concert promoter that presents many classical and jazz concerts. Among its clients are Richard Yongjae O'Neill, a prominent violist in Korea, and few other up and coming young Korean classical musicians. In 2007, Credia decided to form a chamber ensemble with O'Neill as a leader. Ensemble Ditto – short for Divermentto – was established to spread the joy and delight of classical music to a wider audience. Credia incorporated entrepreneurial strategic collaboration methodology in its marketing strategy, bringing a young and cool vibe to the classical music market and became the first classical music ensemble to collaborated strategically with a department store. This fulfills the needs of younger audiences and brought huge success for Ensemble Ditto. Since then, Ensemble Ditto has been called the 'The Icon of Classical Music'. Ensemble Ditto ended its 12-year musical journey in June 2019 with its final festival "Ditto Chronicle." Director Kwang-won Lee from Credia said, "The members of Ensemble Ditto are too aged now to maintain the image of freshness and youth that Ditto strives for". Ensemble Ditto is highly regarded for showing a new vision of the classical music industry with its innovative actions, which resulted in numerous sold-out concerts. The artistic director of the ensemble, Richard Yongjae

O'Neill believes that even if their physical musical journey ends here, its striving for high quality and sincerity will continue in different platform. The chairman of the Korean Concert Management Association, Chang-joo Lee said, "Many more innovative attempts like Ditto must continue in the Korean classical music industry." Each member of the ensemble will pursue his musical goal in different ways. Richard Yongjae O'Neill will join the world-renowned Hungarian string quartet, Takács, in June 2020 and will continue to pursue his passion for chamber music.

#### Case 3. "Her, behind the hidden face" by The New Baroque Company

"Her, behind the hidden face" is another example of a concert with an entrepreneurial approach in which the strategic collaboration occurs between baroque music ensemble and a Korean traditional music ensemble in the production process. The New Baroque Company was established in 2015. TNBC consists of baroque violin, baroque cello, recorder, harpsichord, and percussion instruments, and all perform with period instruments. It is a sole proprietor entity and its starting capital was 10,000,000 KRW (about 80,000 USD). Dr. Hyun-Jung Choi is the violinist and the leader of the group. Dr. Choi wanted to explore the boundless possibilities of Baroque music by collaborating with other music genres and some non-musical elements. TNBC collaborated with jazz, literature, science, and fine arts in the beginning. In 2016, Dr. Choi was curious about the music scene in Korea during the Baroque period. Dr. Choi then decided to collaborate with Korean traditional musicians, which eventually led to the Jeong-ga project. TNBC is the one and only Baroque music ensemble that creates new content based on Baroque music. Their recent production of "Her, Behind the hidden face" is a strategic collaboration of Baroque music and Jeong-ga with additional theatrical elements, which received wide media attention and gained the ensemble an increase in audience base and financial stability.

### 3.2 Data collection

The qualitative research process (Merriam & Tisdell, 2016) used for this empirical study used a focus group interview (FGI) with classical music marketing specialists and their strategic collaborators. On-site observation, along with analysis of the survey and secondary documents of three classical music products in Seoul, Korea during May through August 2019. Online survey and You Tube links of the performances of selected cases were sent via e-mail to provide interviewees both written and visual materials of the cases prior to the interview session. The survey contained a detailed information about each case and literature background of the arts entrepreneurship and entrepreneurial orientation as well as detailed written information about the representation of strategic collaboration in each case. Then, the questions were asked to identify level of entrepreneurial orientation represented in each case using Likert scale.

The purpose of the survey was 1) to explain each selected classical music product, 2) fill in the academic information on entrepreneurship and entrepreneurial orientation of interviewees and 3) to identify the entrepreneurial orientation of each case. The survey included an explanation of each case and a definition of entrepreneurial orientation along with questions about entrepreneurial orientation. All the items were measured on a five-point Likert scale. (1 – strongly disagree; 2 – disagree; 3 – neither agree nor disagree; 4 – agree; 5 – strongly agree) Innovativeness refers to creative and experimental activities engaged in the creation stage of a performing arts product. To measure innovativeness, three questions were composed and developed based on Covin & Slevin (1989), Li, Huang & Tsai (2009), Baker & Sinkula (2009). Three questions are: 1) the format of concert/marketing strategy is new and creative; 2) this format/marketing strategy of classic concert/product is experimental compared to traditional concerts; 3) the company significantly invested in this format/marketing of classic concert/product. Risk-taking involves taking bold actions and committing a substantial amount of resources in an uncertain environment. Three questions were asked based on (Covin & Slevin, 1989), (Li, Huang, & Tsai, 2009), (Baker & Sinkula, 2009), (Lisboa, Skarmeas, & Lages, 2011) : 1) this format/marketing strategy of classical concert/product has a high risk; 2) it is hard to predict the rate of success of this format/marketing of classic concert/product; 3) competitors would not apply this format/marketing strategy to classic

concert/product. Lastly, proactiveness is an opportunity-seeking forward-looking perspective characterized by the introduction of new products and services ahead of the competition and acting in anticipation of future demand. To measure proactiveness three questions were asked based on the research of Covin & Slevin (1989), Li, Huang & Tsai (2009), Baker & Sinkula (2009), Lisboa, Skarmeas & Lages (2011) : 1) this format/marketing strategy of classic concert/product can be considered proactive; 2) presenting this format/marketing of classic concert/product is to play proactive role in the classical music market; 3) presenting this format/marketing of classic music is to gain the upper hand in the market.

After collecting the survey, in-depth interviews were conducted. A total of six interviews were conducted, one interview per interviewee, each approximately one hour in length. Participants A,B,E, and F have more than 10 years of management and marketing career in classical music and directly involved with selected cases. Participants C and D are collaborator of Yellow Lounge Seoul. Participant C has 15 years of career in entertainment business and has developed contents for various clubs in Seoul including his current position at club Chroma. Participant D has 16 years of career as a product/contents designer and currently holds a position as a senior designer of one of the biggest online platform Naver. The initial invitation to participate was via phone conversation, briefly explaining the purpose of the research. Additional phone calls were made to answer any questions that interviewees may have for the survey that were given prior to the interview. During the interview, interviewees were asked to identify examples of entrepreneurial orientation of cases that they are involved with. They were also asked about the reason for their answers to the survey on entrepreneurial orientation. By doing so, they provided detailed explanations of their production process and marketing strategies. All respondents signed the consent form, and everyone wished to remain anonymous.

The participants for this research, in order of interview, were:

- A, Senior Director, Universal Music Korea classical marketing team
- B, Senior Manager, Universal Music Korea classical marketing team
- C, Executive Director, Club Chroma
- D, Senior Designer, Naver TV Live
- E, Senior Manager, Credia Artists & Management
- F, CEO, The New Baroque Company

On-site observations were made for the performance of each product during the research period after the interviews. The researcher went to each concert as an audience member and took notes on any other examples that can be described as entrepreneurial orientation of each concert. The purpose of observation is not to solely rely on the key manager's interview but to perform an on-site analysis of each case. Notes taken from the observation were transcribed and were then reviewed by the key personnel and staff of each concert for any correction. The secondary documents such as news articles, reviews, press interviews, You Tube videos, and online audience responses of each cases in addition to on-site observations of the concerts by the researcher were also analyzed to identify any other examples of entrepreneurial orientation.

The list of observations in order of date were:

- June 19, 2019, Ditto Chronicle, Seoul Arts Center, Concert Hall
- June 23, 2019, Yellow Lounge Seoul with Lang Lang, Club Chroma
- August 16, 2019, Her, Behind the Hidden Face, National Gugak Center

## **4. Analysis - Identifying entrepreneurial orientation**

### **4.1 Strategic collaboration**

In a collaborative work, partnership must be carried out by a shared mission or a goal through well-defined communication channels. Contribution of resources and reputation is essential for a successful collaboration. Finally, resulting benefits must be shared. (Kotler & Scheff, 1996). Based on the

previous research, the author asked interviewers about strategic collaboration in four categories: shared mission, communication, shared resources, benefits. The results are stated in Table 1. Table 1.

*Strategic Collaboration shown in selected cases*

	Shared goal	Communication	Shared resources	Benefits
Yellow Lounge	To increase audience /customer base	- Both UMK and club staffs had weekly meeting about production and marketing  -Yellow Lounge protocols were shared with the club staffs	UMK: -Concerts by world-class musicians  Club -Venue and staffs - Marketing channel	UMK : -Created a new format of classical music concert -Attract new pool of audiences  Club: -New source for funds -Increase in brand image -Attract new pool of costumers
Ensemble Ditto	Attract young audience/customers	-Marketing plan was shared between two parties	Ditto: -Young & trendy image -Classical music contents	Ditto: - Popularity/Recognition -Access to new financial sources
TNBC	To increase audience base and performance opportunity	-Regular meetings with and constant email communication  -Both TNBC and Jeong-ga ensemble Had bi-weekly meetings about production	Department Store: -Marketing channel -Brand image  TNBC: - Expertise of baroque music - Marketing channel	Department Store: -Premium brand image -Attract younger costumers  TNBC: -New contents -New audiences - More performance opportunities
TNBC	Music contents	were created by both parties  -All media interviews were channel conducted by both parties Jeong-ga	ensemble: both -Expertise of Jeong-ga -Marketing	Jeong-ga ensemble:  -New audiences



## 4.2 Entrepreneurial orientation

### 4.2.1 EO 1. Innovativeness

In this article, we refer to innovativeness as creative and experimental activities engaged in the creation stage of a performing arts product. For the purpose of this research, innovativeness is defined as a musical product that was introduced for the first time in the Korean classical music industry using new processes or strategies in the management.

#### **Reconstruction of the format and marketing strategy in innovative ways through strategic collaboration**

Restrictions and unspoken rules of classical music concerts are one of the barriers for nonattenders. (Bonita M Kolb, 2001). Yellow Lounge Seoul was the first classical concert in Korea to break many of the rules of the classical music concerts to achieve innovativeness through strategic collaboration with a night club. To erase the boundaries between musicians and audiences, Yellow Lounge intentionally got rid of the division of the two by moving the venue to a night club. There is no stage or designated seating at the Yellow Lounge venue. Audiences are free to gather or stand around where the performance is taking place and they can enjoy and experience the music and musicians up close and personal. In addition, audiences are free to clap anytime and free to take photos or videos and drinks are served during the performance. Much freedom is given to musicians as well. They are free to talk to the audiences before or after each piece, explaining about the piece or anything they want to share with audiences. At Yellow Lounge Seoul on June 22, 2019, Lang Lang introduced his wife. Casualness is reflected in the performance's attire as well. For example, cellist Mischa Maisky wore a tshirt with his caricature on it, which he claims to be his favorite shirt, and he shared the story with the audience. After the performance, performers are free to be part of the crowd and connect with audience. In the case of Yellow Lounge Seoul, it was a bit more difficult for the international artists to mingle and drink with audiences afterwards due to the language barrier. Instead, autograph and photo sessions were organized for audiences to connect with artists. According to the survey, the average score of innovativeness of Yellow Lounge Seoul was 4.22 on five-point Likert scale. This means that all respondents consider Yellow Lounge Seoul an innovative format of classical music concert based on the traits mentioned above.

Yellow Lounge Seoul reconstructed the format of traditional classical music concert to better deliver the classical music and attract young and new audiences. The core element of Yellow Lounge Seoul, however, was not altered or removed. Yellow Lounge Seoul presents a wide variety of the classical music repertoire and participating musicians typically perform works from their newest albums. How musicians perform their music is one element that Universal Music Korea kept unchanged. The senior director of the classic and jazz department at UMK, Yong Sik Yi, claims that altering ways of experiencing classical music, not the music itself, is the only way to attract the potential consumer who will likely be loyal. He adds that one must fall in love with classical music as it is, and it is the UMK's responsibility to make it as easy as possible.

By building an audience-friendly environment, Yellow Lounge Seoul became more accessible to audiences. Park and Kim (2017)'s audience research of Yellow Lounge Seoul identified that the reconstruction of rules of the classical music concert minimized the physical and emotional distances between artists and audiences. Breaking the barrier to achieve a bigger audience was what the night was also striving for. The executive director at club Chroma, said,

We were looking for ways to brighten up our image. People think clubs are for only young generations who want to party, but it is a part of a culture as well. I wanted to open this space for a broader population by having a different cultural event and Yellow Lounge was what I just looking for.

Club Chroma wanted to find a way to position themselves as a 'multi-cultural space' rather than just a night club. To help compensate their intent, they were active in rental services. They hosted fashion shows and launched events for luxury goods that were not their own merchandise. Yellow Lounge Seoul provided them the opportunity to be the co-presenter, and that is why club Ellui agreed on the project. In return, UMK saved the cost of renting the space and club Ellui was able to utilize their space also.

Innovation through strategic collaboration also appeared in The New Baroque Company's latest production, "Her, behind the hidden face." The production is the pioneer of combining Jeong-ga with baroque music and the world-premiere concert took place on August, 16, 2019. At the beginning, it started as a simple collaboration of two genres, Baroque and Jeong-ga, because TNBC wanted to explore the 'freeness' and the 'boundlessness' of Baroque music. The method of collaboration of these two genres, however, is unique and innovative compared to traditional collaborative works as it diminished the boundary between two genres and produced new material for Baroque music. TNBC and Nari Kim, a Jeong-ga singer, found how to collaborate in a way that the two genres do not clash or cross over. Unlike conventional collaboration of classical music with other genres, TNBC does not try to sound like Jeong-ga or vice versa. Rather, both Baroque and Jeong-ga maintain the form of music (genre) in a harmonized way. By explanation, the genre or sound of Baroque music is not the obstacle for gaining reputation, but how to deliver it in a most effective way for the audience is the core of applying performing arts entrepreneurship. The very first collaborative work put Sijo (Korean traditional poem) on top of the melody of a Baroque piece. However, the collaboration evolved as time passed. For the second project, the collaboration took a leap. For this project, the musical format of Baroque was taken (i.e. Passacaglia, Courrant) and Jeong-ga singer sang Sijo along with it. It was a challenging work as both artists needed a deep understanding of each genre. Then, TNBC decided to appoint a composer to create a piece for the ensemble. A Gukak-based composer was chosen as Jeong-ga has a delicate and unique temperament. After all, the 'freeness' of the Baroque music enabled the collaboration as well as the similar tone of the music itself.

The most recent production, "Her, behind the hidden face" is a new Baroque music work that incorporated a theatrical element to reconstruct the format of classical music performance. "Her, behind the hidden face" is a production that is based on 'Masque', the opera genre that Purcell used for his compositions. In the 'Masque', musicians act while they perform. There are some classical pieces where musicians hum or sing during the performance, but progressively engaged acting performance is rare. All musicians wore costumes with full make-up and musicians took acting lessons prior to the performance. During the performance, there was a story line of three women from different periods of time and countries – a struggling Jeong-ga singer from Chosun Dynasty, a female composer who was suppressed by the male-dominated music society from the Baroque period, and one working mother who is a professional cellist from the present day. Those main characters perform music and act at the same time and the whole act is scripted. This is another way of reconstructing the traditional classical music performance format in a novel and innovative way to deliver Baroque music more effectively for the target audience. Based on these reasons, the average point of innovativeness on "Her, behind the hidden face" was 4.17 out of 5-point Likert scale.

Strategic collaboration appears not only in the production but also in the marketing strategy of classical music products. Credia Music and Artists decided to utilize the asset of the company, young musicians, and created a classical music brand with an innovative marketing approach. Ensemble Ditto is called the 'Icon of Classical Music' in Korea since it incorporated the marketing strategies of a Korean Pop-idol. The aim of Ensemble Ditto was to attract nonattenders to the classical music concerts – especially in the younger generation. According to Choi's research on audiences of ensemble Ditto, the main reason for attending Ditto concerts is because they are 'cool, young, trendy and classic', which aligns with what idol fans find in their stars (Y. S. Choi, 2014). The average age of Ensemble Ditto's audiences is 35 and 70% of audiences are ages between 25 and 39 (H. K. Kim, 2017). Breakout of this marketing strategy resulted in strategic collaboration with the Lotte department store in 2009, only two years after their establishment. Ensemble Ditto was chosen for the Lotte department store's TV commercial as its first classical musicians, and it was exceptional that the department store chose male models (K. S. Kim, 2008). It was innovative for a classical musician to appear in a commercial and in return, the Lotte department store gained a corporate image of respecting the arts and attracted young consumers who are less sensitive to economic recession. (Park, 2008)

Adopting the marketing strategies of K-pop is not a traditional pathway for classical musicians and had never been tried in Korea before. Idol is defined as ‘groups of two or more with its own image and particular concept made under a strategic plan by an entertainment corporate’ (S. Lee & Lee, 2019). The vision of Ditto was to make classical music more fun and approachable to the younger generation. To achieve that, the company decided on the aggressive and innovative marketing that is not traditional for the classical music ensembles. Marketing strategies of ensemble Ditto resemble those of a Pop idol group. Ensemble Ditto’s profile photos were taken by famous fashion photographers. Credia made a significant investment in shooting the ensemble’s music video, which is uncommon and not traditional for a newly established classical music ensemble. Credia also reached out to luxury brands and fashion brands to book them for the photo shoot. Prior to their concerts, the ensemble held fan meetings, just like the ones with actors or pop singers, for the fans to get to know the musicians in person. The company also planned free performances on the streets for Ditto as promotional events. All these marketing strategies are found in Korean K-pop artists and considered innovative in the classical music industry. The survey’s result for an average point of innovativeness of the ensemble Ditto’s marketing strategy was 4.1 out of 5-point Likert scale. According to the respondent E, such marketing strategy is a result of endless attempts to broaden audience base.

Unlike other popularized classical ensembles, however, the core repertoire presented by the ensemble strictly remained in the traditional classical chamber music works, which ranged from Bach to Stravinsky. It was only the marketing strategy of the ensemble that changed to make chamber music more accessible and attractive to audiences. The management team of Credia Music & Artists and the artistic director of Ditto, O’Neill worked together to come up with an artistic plan. Each season they featured a composer, including Schumann, Schubert, Bach, Beethoven, and Mozart, to name a few. Also, the ensemble did various collaborative performances with internationally renowned musicians like Gidon Kramer, Mischa Maisky and Kyung Hwa Chung. It must be noted that each member of Ditto has a background as a world class classical music artist, as graduates of the Julliard School and Mannes School of Music and one was a recipient of Avery Fischer Career Grant.

#### 4.2.2 EO 2. Risk-taking

In this article, we define risk-taking to involve taking bold actions and committing a substantial amount of resources in an uncertain environment. Significant commitment to produce a unique concert format, marketing strategies, and musical collaborations that are unfamiliar were examined in all entities.

##### **Making an unconventional partnership choice**

Universal Music Korea took a bold step to launch the classical music concert brand ‘Yellow Lounge Seoul’ for the first time in the South East Asia region. Yellow Lounge Seoul is the pioneer of an unconventional ‘format’ of classical music concerts in Korea, but it had to face the risk of guaranteeing quality of outcome and sustainability. Also, in order to present Yellow Lounge, there was a big financial risk for Universal Music Korea. It was the first concert UMK presented for which it was solely responsible for the entire production cost. Up until then, UMK either co-presented or worked on a commission base. However, UMK decided to proceed with Yellow Lounge Seoul as the management agreed that they need a product that would produce financial value while not overtaking the market share of existing concert promoters. UMK needed a product that is unique and hard to imitate in order to survive as a new competitor of a concert business. The average point of risk-taking on Yellow Lounge from the respondents was 4.02 out of 5-point Likert scale.

Chamber music is not a popular genre in Korea, thus creating a chamber music ensemble with young musicians carries a risk for Credia. There are only a few chamber music ensembles that are known in the Korean classical music market and the number of chamber music concerts is relatively small compared to orchestral or solo recitals. To succeed, Credia chose to take a bold-action by doing aggressive K-pop marketing prior to the launch of the concert. It was also a risk for members of the ensemble to take on such bold move. As there is a certain image of classical musicians, adopting the

image of a K-pop idol was a risk with unknown result. However, by taking the risk, the ensemble succeeded in gaining popularity and loyal fans. The average score of risk-taking on ensemble Ditto from the respondents was 4.06 out of 5-point Likert scale.

In 2016, TNBC needed to take an entrepreneurial action for the ensemble's continuity. At the time, respondent F, the leader of TNBC, was struggling with group's identity and was also facing lack of financial stability. According to respondent F, it was essential for TNBC to come up with their own material that differentiated from other Baroque ensembles. There are a few prominent Baroque music ensembles in Korea and respondent F argued that performing the Baroque repertoire alone would not make TNBC unique. At first TNBC incorporated non-musical elements such as literature, science, and fine arts. Then she came across a description of what was going on musically in Korea during the Baroque period. During her research, she found a letter written by an Italian priest who travelled to the Far East, who was fascinated by the music of Asia. Based on this letter, combined with respondent F's imagination, the first collaboration between a Baroque ensemble and Gukak (Korean traditional music) was made. She was certain that this is innovative as other Korean Baroque ensembles are reluctant to perform collaborative works as they think that by performing with period instruments itself is 'different and unique'. TNBC, however, took a bold action by collaborating with Jeong-ga, a genre of Gukak that was played only for nobles and kings. The average risk-taking score on TNBC's decision on collaborating with Jeong-ga from the respondents was 4.17 out of 5-point Likert scale. TNBC is the pioneering Baroque ensemble that did collaborative work with Korean traditional music. The ensemble faced many challenges musically as well due to lack of references and it was hard to find a composer who understands both genres. The underlying risk was worth taking according to respondent F,

We needed a breakthrough for our ensemble to continue to perform Baroque repertoire. By collaborating with Jeong-ga, we were able to solidify our identity as a Baroque ensemble that performs innovative concerts.

#### 4.2.3 EO 3. Pro-activeness

In our research, we apply pro-activeness as an opportunity-seeking forward-looking perspective characterized by the introduction of new products and services ahead of the competition and acting in anticipation of future demand (Rauch et al, 2009)

##### **Seeking more opportunities through strategic collaboration**

The proactiveness of Yellow Lounge Seoul brought new opportunities to realize a financial profit. The biggest online music platform, Melon, presented the first 'Melon Global Stage' in collaboration with Universal Music Korea on June 23, 2019 with Lang Lang – a day after the performance at Yellow Lounge Seoul. The 'Melon Global Stage' is a showcase that includes musicians' performances and talks. A rough concept was borrowed from Yellow Lounge Seoul but it takes place at a proper concert hall. The ticket price is 25,000 KRW (about 20 USD) and included Lang Lang's latest album "Piano Book." The concert was sold out and Universal Music Korea was able to achieve increased CD sales revenue for "Piano Book" through Yellow Lounge Seoul and Melon Global Stage. According to Ji Yeon Lee, the senior manager of the classical and jazz department at Universal Music Korea, due to this promotion, the recognition of the artist and his new album "Piano Book" has increased. At the same time, it achieved unconventional opportunities for Universal Music Korea to explore a cooperative showcase with an online platform that they established. As for Melon, they decided to collaborate and invest in this concept as they were also looking for a door to step into the concert business. Universal Music Korea had demonstrated the potential of an unconventional concept for the classical music concert through Yellow Lounge Seoul. The average proactiveness score on

Yellow Lounge Seoul from the respondents was 4.06 out of 5 on a Likert scale

The public-friendly yet classy image made through the strategic collaboration with the Lotte department store helped the ensemble Ditto to gain more popularity. After developing a large enough consumer pool, ensemble Ditto sought more performance opportunities by producing Ditto Festival,

Ditto podcast, and other recitals for the individual members. Their classical musician brand was also created, and well-made contents brought more opportunities. Ditto's tenth anniversary concert 'Ditto Paradiso' was made into a video by the Seoul Arts Center and was featured in many other venues in Korea under the "SAC on screen" project – a project that the Seoul Arts Center designed to share great performances nationwide. The tickets were free to "SAC on screen" and audiences could watch the concerts through the eyes of cameras on stage.

The idol concept of a chamber music ensemble was innovative and revolutionary in the industry and with the power of K-wave (Hallyu) Ensemble Ditto proactively sought more performance opportunities by deciding to go international. Ensemble Ditto successfully presented concerts in Osaka, Tokyo and Shanghai. The Tokyo concert on June, 28, 2010 at Tokyo International Forum sold out its 5,000 capacity and on June, 29, 2010, an additional concert at Osaka Symphony Hall with 2,000 seats was also sold out (Jung, 2010). In September 2015, the ensemble debuted in China at the Shanghai concert hall (S.-K. Lee, 2015). The average proactiveness score on ensemble Ditto from the respondents was 4.5 out of 5 on a Likert scale.

Being the first Baroque ensemble to collaborate with Korean traditional music, Jeong-ga, the ensemble started to receive more media attention, which gave TNBC opportunities to approach wider audiences through more performance opportunities. Arirang TV conducted an extensive interview of "Her, behind the hidden face," which was featured at Arts Avenue 2019 on Arirang TV's You Tube Channel. It is rare for a Baroque ensemble to receive media attention for its own works. Managing Director Choi said that more concert presenters started to recognize the production and approached them with performance opportunities. After the initial production, it received invitations from two different presenters in the same year. In addition, TNBC started to receive more national grants once their resumé got longer. As TNBC presented more unique and innovative musical products, there were more requests from the market. Since its first project in 2017, TNBC received 9 national grants out of 11 applications submitted over a 2-year period. Considering a typical grant acceptance rate average of only 30 percent, TNBC's acceptance rate is very high. Compared to their previous acceptance rate, fifteen before the Jeong-ga project, the ensemble embraced growth and resolved the financial struggles they had been facing. The average proactiveness score on ensemble Ditto from the respondents was 4.0 out of 5 on a Likert scale.

## **5. Results and discussion**

### **5.1 Entrepreneurial Orientation through strategic collaboration**

Entrepreneurial orientation was achieved through strategic collaboration in the selected classical music products mentioned above. Innovativeness was possible as classical music organizations sought strategic collaboration with unconventional partnerships. Yellow Lounge established a new format for classical music concerts by having the performance at a night club. This environment allowed it to break all the conventional rules of classical music concerts. Ensemble Ditto's strategic collaboration with a department store made not stuck in the certain "image" of classical musicians and adapted pop-marketing in an innovative way. TNBC made an unconventional artistic choice to collaborate with niche-genre, jeong-ga, but at the end they were able to create innovative contents for baroque music. By being innovative, all three cases had to take risks for the unpredictable outcome as a pioneer of the classical music field. However, it allowed them to be more proactive and gave positive results which will be discussed further in the next section.

### **5.2 Results of achieving entrepreneurship through strategic collaboration**

#### **5.2.1 Reduction of production costs and sourcing new funds**

An innovative strategic collaboration approach resulted in considerable reduction of production costs and availability of new funds for all cases. The key element of Yellow Lounge Seoul's strategic collaboration was to persuade key participants to be the stakeholders of the concert. Instead of merely

hiring participants, UMK came up with innovative strategy and included each of them to be part of the project. According to Preece, “stakeholder engagement has the dual advantage of enabling access to specific resources in otherwise difficult environments, as well as building interest in, and support for, what is being created” (Preece, 2014).

The venue, DJ, VJ, and fine arts artists agreed to take part in it because Yellow Lounge Seoul promised to fulfill their need to be closer to the public. As a partner, Ellui participated in creative generation and came up with an idea of presenting fine arts at the Yellow Lounge Seoul that audience members can enjoy prior to live sets. Artist Kuk Won Woo was introduced to UMK by director Park and together they created installation art which was highly appreciated by audiences and critics. Many positive comments were made by audience members that installation art acted as an ice breaker. For the first Yellow Lounge Seoul, Woo installed art with yellow balloons on which the Yellow Lounge logo and a few of his paintings were printed. Audiences were free to take a balloon after the concert. This was all possible because Woo always had a desire to do a collaborative work with classical music and director Park of Ellui was determined to make Yellow Lounge Seoul as successful as possible. The installation art required an extensive amount of labor and money, but the cost was split between UMK and Ellui. As a result, including Ellui as a stakeholder instead of employee saved the production costs and made the product quality higher.

Credia Music & Artists utilized the ensemble in untraditional ways to engage additional resources. For example, Ensemble Ditto was featured in fashion magazines, TV commercials and department store commercials – not just looking at the traditional sources of funds such as ticket sales, but aggressively looking into other markets, just like idols. By doing so, the ensemble was able to have the maximum exposure to the public, which led to a bigger reputation and broadened the audience spectrum. In 2010, the ensemble published a photo essay, ‘Classic Bohemian,’ which contains members’ photos and short essays about their musical life - a very Korean idol way of promoting its brand.

Finding a participant who is willing to be the stakeholder of the innovative project is the main challenge, especially for a sole proprietor. Similar to the Yellow Lounge case, TNBC had to start with a limited budget for the first Jeong-ga project. Thus, it was necessary for Dr. Choi, the leader of TNBC, to find the right Jeong-ga singer who would see the potential and have the willingness to invest in an innovative yet unproven project. Dr Choi was able to persuade Nari Kim, an established Jeong-ga singer, to join TNBC for the collaboration projects. In a way, collaborating with this Jeong-ga singer was a strategic collaboration which minimized the financial risk from the start.

### **5.2.2 Increase in audience base and performance opportunity**

After the successful launch of Yellow Lounge Seoul in 2012, other branches of Universal Music Companies in the South East Asia region asked Universal Music Korea’s YL planning team for seminars to guide them in their attempt to launch it in their cities. In August 2012, at the seminar, Universal Music Singapore, Japan, Beijing, Shanghai and Indonesia attended. As Yellow Lounge Seoul understands unique Asian cultures and modified the brand it fit into Yellow Lounge Seoul, this became a bible for other SEA countries.

In addition, by being an innovative classical music concert, it attracted an online media partner as well. The sixteenth Yellow Lounge Seoul on June 22, 2019 at club Chroma featured pianist Lang Lang. It was aired live on “Naver TV Live.” The former senior designer of “Naver TV Live” Cheongha Lee, claims that

The contents for “Naver TV Live” cover a variety of aspects in news, sports, lectures and music concerts. I am sure it cannot be compared to the live experience, especially for the classical music concerts, but for those who cannot be at the live performance for various reasons, it is our aim to bring the experience to those who cannot be there. “Naver TV Live” will continue to find the contents that are innovative and interesting such as Yellow Lounge Seoul for the viewers”

By providing online access, Yellow Lounge Seoul increased its accessibility and let audiences approach classical music more easily. According to Ji Yeon Lee, the senior manager of the classical and jazz department at Universal Music Korea, about 32,000 viewers watched Yellow Lounge Seoul on “Naver TV Live.”

With its success, UMK created another product in 2014 that branched out from Yellow Lounge Seoul: Audi Lounge by Blue Note - the concept of Yellow Lounge that associates with jazz music. It is fully sponsored by Audi Korea and it is a jazz concert with an auto showcase for invited guests. It became another platform for additional financial profit for the classic and jazz department at UMK. Audi Lounge by Blue Note received an iF Design Award in 2018 in the Communication Event Category. In 2019, it received a Red Dot Award for its innovativeness and proactiveness.

In 2015, Ensemble Ditto was nominated for “The Classical: NEXT Innovation Award” for its innovative activities in the classical music scene which, according to respondent E, played a major role in marketing the concert at Shanghai, China. Kwang-won Lee, director of the planning team at Credia received a Performing Arts Manager Award from the Performing Arts Management Association of Korea in 2018 for establishing ensemble Ditto with innovative attempts in the classical music industry (Kang, 2018). Recognition from critics gave the ensemble a greater reputation, not only as an issue maker, but also as an established chamber music ensemble of Korea.

After the successful launch of “Her, behind the hidden face,” not only did TNBC have more performance opportunities and media attention, they had a chance to grow as musicians as well. Audioguy, a recording company that makes mainly Gukak albums, approached TNBC and offered to make a Jeong-ga project album free of charge. The CEO of Audioguy, Choi, and Jung Hoon said that it was worth investing in an innovative project that is very rare in the Baroque music scene in Korea. TNBC took the opportunity and was able to release the first official recording.

As a pioneer of collaborative work with Korean traditional music, TNBC was invited to perform in a showcase at “2019 Sejong Festival x Seoul Music Week.” This is an international showcase festival which connects arts marketers from about 80 different countries and encourages Korean musicians to connect with arts marketers for their international performances. A few Korean musical ensembles are chosen to perform at the showcase and TNBC was selected for its innovativeness and nobility. TNBC’s proactiveness brought more financial profits and performance opportunities, as well as making a leap to become a professional music ensemble.

## **6. Conclusion and policy implication**

Research efforts on entrepreneurship and the entrepreneurship orientation in the private sector of Korean classical music products is scarce, so that it is worth studying the entrepreneurial steps taken for its survival. By undertaking the research, this article analyzed three different cases of classical music products and how entrepreneurship was executed by identifying entrepreneurial orientation in their strategic collaborations.

The scarcity of resources and difficulties in establishment of new businesses is salient in the cultural sector and to overcome its limitation, an entrepreneurial approach is necessary. In conclusion, the results are shown in three aspects. First, strategic collaboration with unconventional partners resulted in realization of the benefits of entrepreneurial orientation. Innovativeness took place to reconstruct production processes and marketing strategies of the classical music product. Yellow Lounge Seoul was innovative in that it presented a concert that broke some long-standing rules of classical music concerts. Ensemble Ditto opened the door for innovative strategies for classical music marketing by adapting approaches of K-pop Idol groups. The New Baroque Company collaborated with Jeong-ga which resulted in reconstructing the format of a Baroque music concert and produced “Her, behind the hidden face.” It integrated elements that classical musicians do not normally initiate, which grabbed media attention. Presenting new content for classical music is high risk, as the outcome cannot be predicted

easily. However, by being a proactive actor in the field, all three cases succeeded in seizing more performance opportunities and increase in audience size.

Secondly, entrepreneurship through strategic collaboration resulted in reducing production costs, sourcing new funds, increasing the audience base and performance opportunities. Yellow Lounge Seoul's strategic alliance with a night club created a unique environment which made it more accessible for audiences. It eventually succeeded in attracting a younger crowd and it also became an effective marketing tool for new artists. This strategy aligns with the ensemble's vision statement that classical music artists should not stay within their traditional boundary, but vigorously look for ways to reach out to the younger generation. And this eventually brought more performance opportunities. As for engaging resources, both Yellow Lounge Seoul and TNBC engaged participants of projects as stakeholders instead of employees, which minimizes their financial risk and increases the quality of the product. Taking a risk and applying innovativeness in the production process led each case to garner more opportunities and raise their reputation. By taking a risk and being proactive through seeking unconventional partnerships, each classical music product eventually made more financial profit and became self-perpetuating. All three cases took risks and committed to explore the unknown through strategic collaboration with unconventional partners for their innovative classical music products. Yellow Lounge Seoul took the risk to present a new concept of a classical music concert that was never tried before in the South East Asia region. Ensemble Ditto took the risk to be the first to apply marketing strategies of a K-pop idol group to a chamber music ensemble. The New Baroque Company took a risk by collaborating with a genre which has an extremely niche market to create something new. Pro-activeness was identified in the course of strategic collaboration of classical music products. Yellow Lounge Seoul continued to find a way to be more accessible for audiences by collaborating with an online platform to provide more performance opportunities. Ensemble Ditto did not settle for consecutive sold-out performances in Korea and expanded its market by going abroad. TNBC received more media attention after launching "Her, behind the hidden face" and the ensemble proactively captured the opportunities they received. As a result, all cases received more performance opportunities and profits.

Lastly, application of unconventional strategic collaboration designed to maintain the core value—the quality of the classical music—so that the musical content itself would not be compromised or altered. Yellow Lounge Seoul only presents recording artists. Ensemble Ditto's concert repertoire strictly stays within the classical music genre. TNBC's "Her, behind the hidden face" was based on Purcell's music and the Jeong-ga was collaborated with in a way that does not alter the core. The core – the quality of the classical music content – was not altered or compromised. It was only the elements that surrounded the music that were changed for more accessibility, performance opportunity and financial profit. Each case received either recognizable rewards or more national grants and brought better quality concerts. The outcome for taking proactive gestures resulted in greater and more varied performance opportunities and additional financial profits from unconventional sources.

This article highlighted the increased attention to entrepreneurship in the arts sector should be applied to classical music scene, such as concert promoters or classical music ensembles. The concept of arts entrepreneurship is vastly investigated through research, however, the application of entrepreneurship in arts, especially in classical music has not been much examined. This article lays out specific examples of how classical music production applied arts entrepreneurship through strategic collaboration. By applying arts entrepreneurship into production or marketing of classical music product, it will be vastly beneficial as it can produce a classical music product that is innovative which can attract audiences from outside of traditional pool. Application of arts entrepreneurship in marketing classical music product could also provide the opportunities to receive classical music products in an innovative and fresh way and it could also expand the range of performance opportunities.

Limitations of this research are the small number of respondents to the survey, and the survey responses were only reflected on the information given by the author, which may limit the perspectives of respondents. Also, survey and interviews of collaborators of Ensemble Ditto and TNBC could have



enriched the perspective for this study. However, providing vivid examples of applying entrepreneurship can give practical suggestions to classical musicians or classical music managers. Further research may investigate the relationship between arts entrepreneurship and performance in arts entities that have executed entrepreneurship in their products. A more detailed analysis of the application of arts entrepreneurship and quantitative research outcome can contribute to form an innovative yet successful business model in the classical music industry.

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