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Exploratory study into the use of the web as a marketing tool by arts organisations in Vietnam

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ABSTRACT

This paper presents exploratory findings into the use of the web as a marketing tool by arts organisations in Vietnam. The websites of seventeen Vietnamese arts organisations were evaluated to determine current levels of marketing functionality. The findings were analysed from the perspective of the four elements of the marketing mix (price, place, product and promotion). The study found that arts organisations in Vietnam are less sophisticated in using the web as a marketing tool compared with Western counterparts, and that organisation's websites contained basic information catalogues and contact details but limited multimedia functionality. The implications to audience development will be explored through a survey with stakeholders of the seventeen arts organisations in Vietnam as a future research stream.

NB: The terms 'web' and 'Internet' are used interchangeably in this paper.

Keywords: Electronic Marketing

INTRODUCTION

The operations of arts organisations globally have been significantly influenced by changes in culture, economy, and technology. Not surprisingly, many arts organisations have needed to cut down a number of repertory diversity toward a mix of more commercialised and quality artistic products to maintain and attract new audiences. With a development of technology, online environment become an essential platform to not only bring arts products to audiences but also build relationships and communicate with those audiences and other arts sponsors.

This paper aims to explore internet arts marketing by Vietnamese arts organisations. This study is the first phase of a larger project which investigates e-marketing activities by arts organisations in Vietnam. The second phase is based on results of the first phase in order to conduct a survey from both audiences' and arts managers' perspectives to see which marketing activities on-site and functionality of organisation's websites will most affect Vietnamese audiences' decision to attend the arts events. This paper only presents findings from the first phase of this study.

To broadly explore internet arts marketing by Vietnamese arts organisations, this paper will provide a current snapshot of the use of the web as a new marketing tool by Vietnamese arts organisations. In deeper investigation, we also measure levels of readiness of internet marketing for audience development in Vietnam. To reach this end, an evaluation of the websites of seventeen arts organisations in Vietnam (nine performing arts organisations, seven art museums and one circus company) was conducted using an adapted

website functionality model whereby marketing aspects of the overall model became the focus of the analysis. We conclude with implications and recommendations on the use of marketing strategies in arts organisations which will drive the next phase of this broader study looking at the role of online marketing toward audience development in the current context in Vietnam. This current study will contribute to arts marketing literature within the Asian developing country context.

ARTS MARKETING AND AUDIENCE DEVELOPMENT PRIOR TO AND POST ECONOMIC REFORMS IN VIETNAM

After the economic reform in 1986, the Vietnamese arts and culture sector has been transforming from being almost fully subsidised by the government into self-financing organisations in accordance with a new policy of *socialisation* (the Vietnamese term is *xa hoi hoa* – somewhat equivalent to privatisation, but within a socialist environment – calling for diversified financial support/investment for the cultural sector in Vietnam) (Lidstone and Doling 2000). In the new context, many arts organisations in Vietnam have struggled to find markets in the more competitive environment where popular music and film, often from abroad, now take up larger amounts of cultural space.

While marketing and audience development have become very important tools to bring the artistic products to a wide range of audiences and subsequently to increase organisational revenue, they are contextually new concepts in Vietnam (Visiting Arts 2001). Since then many major and medium arts organisations [all of them are state-owned enterprises (Countries and Their Culture 2007)] in major Vietnamese cities have made their first attempt to use marketing to develop audiences. Marketing activities have become important for the sector by significantly improving the matching of cultural achievements to audiences' tastes, as well as increasing financial viability in a transition to the market economy in Vietnam.

Before economic reform in 1986 and several years after that, Vietnamese arts organisations, to a great extent, relied critically on government subsidies. This reliance was passed down from the old subsidised economy, and was illustrated in the quote, "if we have government funding, we have performances, and without government funding, no performances" (Hoang 1993, p.62). This shows the limitations of non-active and non-flexible management modes rooted in the apparent certainties of the

subsidised era, when arts organisations only worked within available state funding. The term and perception of audience development and arts marketing, therefore, did not even exist in that subsidised context. Further, a limited range of entertainment meant it was not necessary either for building audiences, meeting their various demands towards service quality or concerns for organisational income.

This situation has gradually changed since mid 1990s. Open policies and emergence of private sector has provided a greater opportunity for the operations of the sector. In this new market sphere, funding structure for state-owned arts organisations often consisted of not only government funding and ticket sales but also private sponsorships. While the government funding varies depending on the art-form, this amount indeed remained quite limited and even declined (Hoang 1993, (Ministry of Culture and Information) MOCI 2001). The policy changes and a market context underscore the necessity for marketing the arts and developing much stronger audience base both on-site and online. Some may argue that why it is important to research on using internet marketing to build audiences in a developing country such as Vietnam, particularly a level of computerisation of Vietnamese is much lower than other developed countries. Those may not know that using internet has been spreading quickly in many cities in Vietnam, particularly in young population. Further, Vietnam has become a tourist destination in recent years (about 4,253,740 arrivals in 2008) (Vietnam Tourism 2009), together with a growing number of foreign companies with overseas workers/expatriates. Many art-forms (i.e. water puppetry, Vietnamese traditional music) have been able to find a new market by attracting these foreigners. To accommodate this need, more Vietnamese arts organisations websites have their sites which are partly available in both Vietnamese and English, some even in other languages. While there is an increasing need for using online facilities to market various segments, (particularly advanced internet marketing), there has not been the focus of research conducted to explore this area.

An application of strategies in audience development and marketing including e-marketing is challenging in Vietnam for a number of reasons. A major concern for arts organisations in the current context is availability of entertainment offering to audiences which significantly impacts on audiences' choices for their leisure time. While some popular or commercial performing arts often have advantages in

attracting audiences, building audiences to attend high arts and Vietnamese traditional performing arts and art museums has proved most challenging irrespective of sophisticated audience development strategies.

Further, given that knowledge in this field is still at the beginning stage and *ad hoc* based, Vietnamese arts managers often blamed that limited funding is the main obstacle for them to develop good marketing plans, that they already knew and applied audience development strategies for their organisations (Le 2005). This indicates attitudinal obstacles for applying modern and active marketing activities both on-site and online in Vietnam. In addition, government cultural policies in the 2000s still dominantly focused on ensuring artistic quality (MOCI 2001). This demonstrates the trend towards traditional product-oriented rather than current customer-oriented view, whereas Western arts organisations acknowledge the significant role of customer orientation in their missions, when government funding alone is inadequate for their financial security (Rentschler 2002). The above facts indicate that arts managers' perception towards arts marketing should be changed via appropriate training. More importantly, application research in this area should be conducted in the Vietnamese context rather than arts managers are learning merely from Western books or reading/training manuals alone.

ARTS MARKETING, INTERNET MARKETING AND ARTS ORGANISATIONS

Increasing attention to arts marketing is reflected in numerous publications. In a review of 171 arts marketing articles published over a twenty-five year period (1975–2000), Rentschler (2002, p. 7) indicates that the emphasis given to arts marketing in recent years reflects the competitive pressure on arts leaders to increase audiences and, ultimately, box office revenue. Complex arts organisations nowadays acknowledge the significant role of public support and customer orientation. Kotler (2003) analyses that due to digital revolution, consumers today have a substantial increase in buying power; a greater variety of available good and services; a great amount of information about anything, and a greater ease interacting and placing and receiving orders and an ability to compare notes on product and services.

Similar to other businesses, using the Internet for marketing has become an important tool for arts organisations to provide arts consumers with appealing information, when and where audiences require such information. While the choice of types of entertainment is increasingly diverse, the more sophisticated,

accessible and communicative an organisation's website is, the more likely the website facilitates audiences in their decision making process. The ability to provide a visual context is important for many artists and arts organisations. The web offers an unprecedented opportunity to showcase organisational promotions, histories, product details as well as acting as a support medium allowing for mixed media promotion (Dann and Dann 2001, p. 59). For museums, for example, the Internet has enabled greater access to information and objects, in a visual sense than ever before. As a result, museums can now access audiences beyond the number of on-site visitors (Trotter 1998, p. 54).

The task of audience development is to improve access to the arts for a wide range of people, not just those who are already committed attenders (Hill et al. 2003, p. 27). The authors state that audience development requires the arts to be made more accessible and describes various ways including physically, geographically, socially and psychologically. "It's no longer enough for marketers to know what it takes to drive traffic to their website. Marketers must learn the opportunities and challenges of leveraging RSS to syndicate their content and distribute it to viewers" (Kenton 2007, p. 1). Therefore, using the Internet is a practical tool in not only achieving audience development but also maintaining effective interactions with audiences. Albeit this context, research on using the Internet as a marketing tool in arts organisations conducted in a developing country context is scant.

METHODOLOGY

Data collection

The research protocol for this study involved using a purposive sampling method to locate website addresses of Vietnamese arts organisations. This method is one in which the researcher identifies particular types of cases for in-depth investigation with the purpose being to gain a deeper understanding of types (Neuman 2006). The organisations selected to meet following criteria: (1) major or medium arts organisations in Vietnam; (2) have addresses to their websites. A total of seventeen web addresses (also referred to as uniform resource locators – URLs) were sourced from the cultural profiles category listed in the directory of Vietnamese Cultural Organisations/Departments created by Visiting Arts (UK) for the

Ministry of Culture, Sport and Tourism, Vietnam (MCST) (the former name is Ministry of Culture and Information – MOCI)(Population Council 2008, Visiting Arts 2008). From the sample size of seventeen websites, nine were websites of performing arts organisations, seven of museum organisations and one of a circus organisation. A whole population is included for the purposes of this research.

All but one of the performing arts organisations and circus organisation were based in Hanoi, the Vietnamese capital; the remaining organisation was based in a northern province. Of the seven museum organisations, six were based in Hanoi and one was in Ho Chi Minh City. Three web addresses of performing arts organisations and one museum organisation did not link to the indicated website (broken link or website no longer in existence) (See Appendix B for a complete list of performing arts and museum organisation names and web addresses used in this study). Although most of the websites were in both Vietnamese and English (some even multilingual), the evaluation of all websites for this study was conducted using the Vietnamese language version website only although the researchers visited both Vietnamese and English sites. This decision was based on the Vietnamese pages of each site providing much more comprehensive descriptions of their activities and products and the researcher's fluency in both the Vietnamese and English languages. Yet, where appropriate, we still have a brief comparison between Vietnamese and English sites to see if they are both equivalent as foreigners are an important segment for the arts organisations.

The websites of the organisations were evaluated by adapting the extended Model of Internet Commerce Adoption (eMICA). The Model of Internet Commerce Adoption (MICA) was proposed by Burgess and Cooper as a multi-stage, multi-level model used for the classification of business adoption of Internet commerce in the manufacturing industry (Burgess and Cooper 1999). The extended model (eMICA) adds layers within each level to accommodate 'complexity and functionality' (Burgess et al. 2001). The underlying principle proposed by eMICA is that as an organisation's website progresses through stages from Promotion, to Provision, through to Processing, levels of interactivity and functionality increase by association. eMICA was adapted for this study of Vietnamese arts organisations use of the web as a marketing tool by focusing on functionality related to marketing rather than Internet commerce adoption per

se which is only a small component of the overall eMICA. The author's acknowledge the process of evaluation using eMICA is subjective as determining which stage and level an organisation falls into can be ambiguous. However, the model has been previously utilised despite this limitation in studies on websites of regional tourism organisations in Australia, New Zealand, Chile and the Asia-Pacific (Burgess et al. 2001, Burgess et al. 2005, Doolin et al. 2001), Australian superannuation funds (Gerrans 2003), the Australian wine industry (Davidson 2004) and travel agencies (Lin et al. 2008). eMICA is particularly useful for analysis of an organisation's website from a marketing perspective by focusing on marketing functionality. This approach is taken for the study and the adapted eMICA model used shown in Appendix A.

Data analysis

Content analysis was utilised. For this study we use Patton's definition of content analysis as "any qualitative data reduction and sense-making effort that takes a volume of qualitative material and attempts to identify core consistencies and meanings" (Patton 2002, p. 453). The content displayed on each of the seventeen Vietnamese arts organisations websites was analysed. We then develop a coding system to evaluate functionalities of each website in relation to its marketing activities. The next section will provide a deeper picture of the use of the web as a marketing tool with implications on marketing mix.

INTERNET MARKETING: STAGES AND LEVELS OF WEBSITES OF VIETNAMESE ARTS ORGANISATIONS

The findings of the first phase of this study reveal that despite Vietnam transitioning to a market economy in 1986 (a decade before the emergence of the World Wide Web as a communications and marketing tool), Vietnamese arts organisations are lagging behind their Western counterparts in exploiting opportunities to improve audience development through the adoption of the Internet as a marketing tool. For example, there were approximately 137 performing arts organisations in Vietnam in 2000 but none of them had a website to promote their artistic activities (Le 2005, p. 116). By 2008 this scenario has improved with 10 out of 12 major or medium state-owned performing arts organisations having developed a web presence.

Aggregated results from the website evaluation process are shown in Figure 1, evaluation of performing arts organisations in Figure 2 and museum organisations in Figure 3.

Figure 1: eMICA website evaluations: Vietnamese performing arts and museum organisations

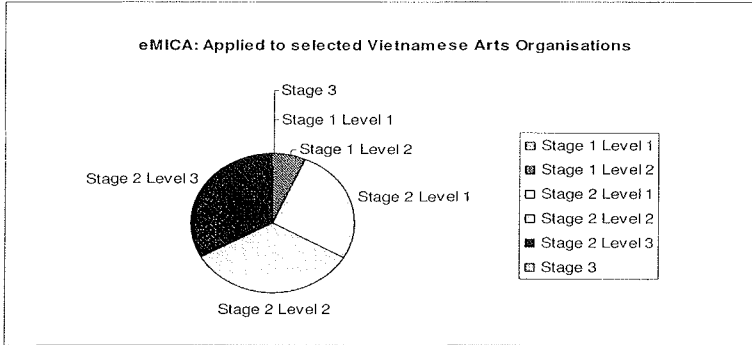


Figure 2: eMICA website evaluations: Vietnamese performing arts organisations

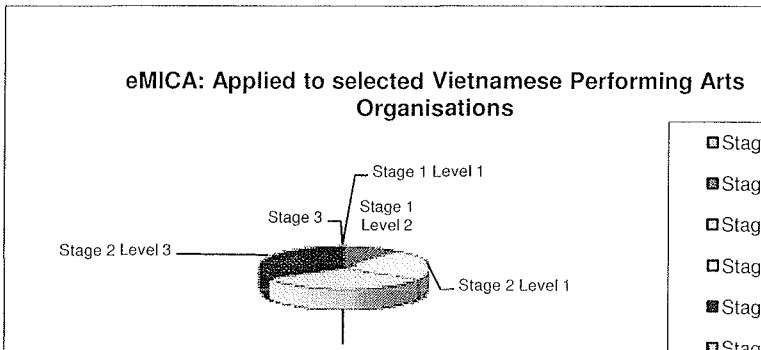


Figure 3: eMICA website evaluations: Vietnamese museum organisations

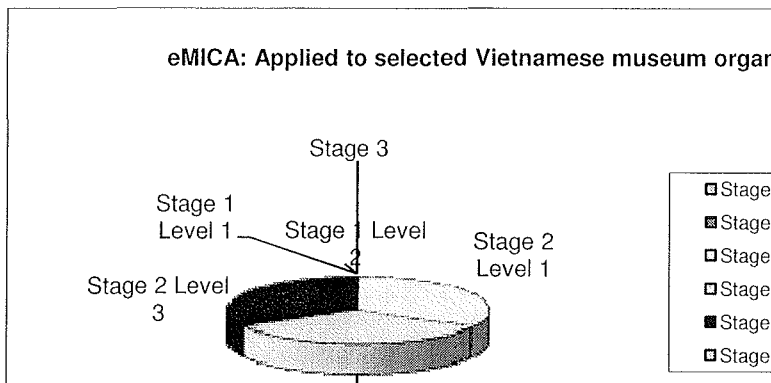


Figure 1 presents evaluations from websites all arts organisations in Vietnam while Figure 2 shows evaluations of only performing arts organisations, and Figure 3 demonstrates evaluations of art museums. As can be seen in Figure 1, all Vietnamese arts organisations surveyed in this study provided basic information on their website (Stage 1 Level 1 – Promotion). Delineation becomes evident as progression is made through the stages and levels of eMICA. Several arts organisations in this evaluation have reached as high as Stage 2 Level 3 (33%) and the majority sit comfortably in Stage 2 Level 2 (33%) of the adapted eMICA. As eMICA is an accumulative function model, websites of organisations at these stages and levels exhibit specific functionality described in Stage 2 Level 2 and 3 but also possess much of the marketing functionality of lower stages and levels such as company name, physical address, contact details, area of business, basic product catalogue, links to further info and online enquiry form.

Figures 1 and 2 show that data returned was similar. The large proportion of performing arts organisations within the total sample size accounts for this similarity. What is noticeable though is as Figures 1, 2 and 3 demonstrate, no arts organisation was able to meet functionality criteria to be classified at Stage 3 (transaction processing). While this finding begs the question “why not?”, the implication of an organisation failing to reach stage 3 is not considered critical because of the total lack of any of the surveyed arts organisations to reach level 3. However, the implication may become critical as soon as one or more of the organisations adopt transaction processing (online purchasing of tickets and gift shop items for example) to leverage a competitive advantage over others by aligning e-commerce with marketing opportunities to improve audience development. From a culture and development perspective, it is no surprise that no arts organisation in this study has (secure) online transaction or order status and tracking. Several reasons may be attributing to this scenario including the level of broad societal economic development; the uncommon use of credit cards and other forms of online transactions in Vietnam; and the level of computerisation of organisations particularly in relation to security, privacy and confidentiality which may not be strictly controlled by the government. This general finding requires greater analysis and further research to determine if the cultural and economic context or current levels of security and trust of e-commerce within

the socialist republic of Vietnam are factors. This will be revealed in phase two of the longitudinal study through the use of in-depth qualitative data collection with arts managers and an audiences' survey.

ARTS MARKETING AND INTERNET MARKETING: PRELIMINARY IMPLICATIONS

Hill, O'Sullivan, and O'Sullivan (2003) state that the objective of marketing activity is to enhance the value of exchange processes or somewhat as mutual commitments in term of emotion, artistic production, time and money between arts organisation, and artist and audience. We can see the attempt to use both onsite and online marketing to develop audiences from Vietnamese arts organisations. Given that using the Internet for marketing is one part of marketing activities of arts organisation, it is necessary to optimise this tool for audience development. In particular, Vietnam is a large market (about 84 million people) in which the youth population (ages from 10 to 24) accounts for approximately one-third of the population (Population Council, 2008). Generation Y in Vietnam (particularly those who are living in cities) is adept computer users.

Through a preliminary investigation of Internet marketing activities of arts organisations in Vietnam, some implications for the marketing mix towards audience development and service quality are now discussed:

Pricing and income generation. While all museums clearly set ticket prices on their website, there are only a few performing arts organisations which indicate ticket prices for their concerts/plays. Albeit that pricing policy has an important role in determining levels of sales revenue, together with arts consumers often prefer a choice of prices to be able to get the best value seats (see Hill et al. 2003), those having ticket prices on their websites do not have a range of prices for customers to choose nor concessionary/discounting pricing policies for some market segments. The possible consequence is denying accessibility to some particular groups such as pensioners or students. The question whether the Vietnamese arts organisations have pricing policies and apply them in line with other marketing mix needs further investigation in the next stage of this research.

As mentioned prior, at the time of the study, no arts organisation in Vietnam used online transactions, booking or subscription for local, national or international arts consumers. Further, there is no

online mechanism for sponsor or donor to give. Similarly, in a study of twenty six museums and galleries in ten Asian countries (excluding Vietnam), Liew and Loh (2007, p. 42) found that online museum and retail shops were almost non-existent. Good pricing strategies online or offline appropriate to the Vietnamese context would be used as price competition advantage to optimise audience/attendee development. Some strategies that arts managers could consider such as price levels set out depending on the venues/places or types of events and of course cost of the production; concessions for students and pensioners; ease of methods of purchasing tickets including online transaction, mail or phone; discounts for season subscriptions, late availability and group booking; and same prices for foreigners and Vietnamese people rather than more expensive ticket price for foreigners. In practice, tickets were often sold out to traders before reaching arts consumers. Therefore, consumers often have to purchase tickets in much higher prices. Unfortunately, this situation is still uncontrollable.

Place. Although physical addresses of Vietnamese arts organisations are often found on their websites, the information on how to get there or a provision of maps for non-local consumers is not presented. Again, this hinders new or one-off arts attenders in accessibility to the arts. Further, updated information on upcoming touring concerts/performances on the websites for arts attenders from different cities in Vietnam is also essential.

Product. Although all websites evaluated present visually appealing pictures of their arts programs, particularly theatre productions and puppetry performances, more details are needed on websites such as accurate and updated calendars with information on whole year and coming year performances/exhibitions and touring performances so that arts goers can select a bundle of shows or a package in their preferred time. Very few organisations currently provide such information. This hinders audiences in making decisions when and where to spend their leisure dollars. While using both English and Vietnamese language on pages within a site is a good feature of all websites of performing arts organisations and museums in Vietnam, the organisations should provide more details of products in other languages equivalent to what is described on the Vietnamese pages. This will greatly facilitate and motivate a large number of foreigners working in Vietnam and overseas tourists in their choices of entertainment activities.

Promotion. As indicated, interaction and maintenance relationships with audiences are important aspects of audience development programs. This is not yet found in the case of Vietnamese arts organisations' websites. No website in the study offers customer support programs such as frequently asked questions (FAQ), discussion forums, nor (newsletter) subscriptions, memberships although several performing arts organisations (for example the Vietnamese National Symphony Orchestra) offer free concerts. We must note that some websites of the performing arts or museum organisations have headings of "FAQ" or "discussion forums"; nonetheless, they do not have the same content as their equivalents in Western websites. Building audiences via promotion on the web in a higher and more interactive level is needed besides other promotion strategies on-site of each arts organisation.

Other implications. Attention on the websites to encourage people with disabilities participating in the arts is needed on websites of Vietnamese arts organisations. Indeed, there is no indication of any facility for people with disabilities to attend the arts performances while many arts organisations in Australia, for example, provide detailed facilities for people with visual and hearing disadvantages and wheelchairs.

In a different aspect, except for various news on organisation's activities and achievements, there is no annual report/financial report published on the websites. We believe that this documentation is an important indicator for sponsors to make decisions on potential events to sponsor or invest as well as researchers study the organisations. This must be a focal point for arts organisations in Vietnam to plan their future actions in a sustainable manner.

CONCLUSION: IMPLICATIONS FOR FUTURE RESEARCH

This paper evaluated the websites of seventeen arts organisations in Vietnam using an adapted website functionality model to determine the level of marketing functionality incorporated into each website. Findings were analysed from the perspective of the four elements of the marketing mix (price, place, product and promotion) to enable implications to be drawn and strategies put in place for arts organisations to improve their audience development. Results indicate that although websites of arts organisations in Vietnam exhibit marketing functionality such as basic information provision, they are not adequately sophisticated for the purpose of audience development. The possible explanation is that a limited

state funding and uncertain sponsorships and knowledge in this area could not allow Vietnamese arts organisations to fully apply Western marketing strategies as well as sophisticated online marketing or audience's survey. These findings indicate that applications of Western marketing strategies should be appropriate to culture, available funding and the current socio-economic condition in Vietnam. Relevant training in online marketing is also essential.

A number of research questions emerged from the study which will be investigated in future surveys. Questions of significance include understanding why performing arts and museum organisations are not utilising functionality of website for marketing innovation, audience maintenance or audience development; Which strategies have been used by arts organisations to deal with a lack of the above functionality of the website; The role of the website in the decision making process of the arts consumer; The importance of the alignment of an organisation's online marketing model with their traditional marketing strategies; and the importance of arts organisations in Vietnam understanding how to integrate their online marketing model as part of their overall marketing strategy. The next stage of this study will be designed to answer these questions and build upon the contribution of this paper by proposing strategies for effective internet marketing in Vietnamese arts organisations, using Australian e-marketing in the arts as benchmarks. Further research is also planned to propose an amended eMICA model to evaluate internet marketing which suits arts organisations. This process will bring the eMICA up to date and focus on marketing aspects of website functionality to enable a simple yet effective evaluation tool which can be applied to arts organisations websites.

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APPENDIX A – E-MICA

eMICA	Examples of Functionality
<u>Stage 1 – Promotion</u>	
Level 1 - Basic Information	Company name, physical address, contact details, area of business
Level 2 - Rich Information	Email contact, information on company activities, annual report
<u>Stage 2 – Provision</u>	
Level 1 – Low Level Interactivity	Basic product catalogue, links to further info, online enquiry form
Level 2 - Medium Interactivity	Higher-level product catalogues, customer support,
Level 3 - High Interactivity	Discussion forum, multimedia, subscription (emailed newsletters)
<u>Stage 3 – Processing</u>	Secure online transactions, order status and tracking

Source: eMICA; adapted from Burgess, Cooper, and Alcock (2001)

APPENDIX B – ADDRESS OF ARTS ORGANISATIONS STUDIED

Performing Arts Organisations	Organisations in Vietnamese	Website	Sources	Locations of arts orgs.
1. National Theatre of Vietnam Music Dance and Song	Nha Hat Ca Mua Nhac Quoc Gia Viet Nam	http://www.vietnam-art.vn/	MCST & The Viet Nam Cultural Profile	Hanoi
2. Thang Long Water Puppets Company	Nha Hat Mua Roi Thang Long	http://thanglongwaterpuppet.org/	MCST & The Viet Nam Cultural Profile	Hanoi
3. Vietnam Circus Federation	Lien Doan Xiec Viet Nam	http://www.vietnamcircus.com.vn/	MCST & The Viet Nam Cultural Profile	Hanoi
4. Vietbac Folk song and Dance company	Nha Hat Ca Mua Nhac Dan Gian Viet Bac	http://www.nhahatvietbac.org.vn/	MCST	Vietbac
5. Vietnam Drama Theatre	Nha Hat Kich Viet Nam	Broken link	The Viet Nam Cultural Profile	Hanoi
6. Vietnam National Cailuong Theatre	Nha Hat Cai Luong Trung Uong	http://www.cailuongtheatre.vn/	MCST & The Viet Nam Cultural Profile	Hanoi
7. Vietnam National Puppetry Theatre	Nha Hat Mua Roi Trung Uong	http://www.nationalpuppets.com/Home.html	MCST	Hanoi
8. Vietnam National Symphony Orchestra	Dan Nhac Giao Huong Vietnam	http://www.vnso.org.vn/	MCST	Hanoi
9. Vietnam Tuong Theatre	Nha Hat Tuong Trung Uong	http://www.vietnamtuongtheatre.com/index.aspx	MCST & The Viet Nam Cultural Profile	Hanoi
10. Youth Theatre	Nha Hat Tuoi Tre	http://www.nhahattuoitre.com/	MCST & The Viet Nam Cultural Profile	Hanoi
Museums		http://www.cinet.gov.vn/		
11. Bao tang Cach mang VN		broken link	MCST & Google	Hanoi
12. The National Museum of Vietnamese History	Bao tang lich su VN	http://www.nmvnh.org.vn/index.asp	MCST	Hanoi
13. Vietnam Museum of Ethnography	Bao tang Dan Toc hoc VN	http://www.vme.org.vn/vietnam/	MCST	Hanoi
14. Ho Chi Minh Museum	Bao Tang HCM	http://www.baotanghochiminh.vn/News/	MCST	Hanoi
15. Vietnam Fine Art Museum	Bao tang My Thuat VN	http://www.vnfineartsmuseum.org.vn/English/	MCST	Hanoi
16. Vietnam Military History Museum	Bao tang lich su quan doi VN	http://www.btlsgsvn.org.vn/Trang_chu/	MCST	Hanoi
17. Ho Chi Minh City Museum	Bao tang TP HCM	http://www.hcmc-museum.edu.vn/tintuc/	MCST & Google	Ho Chi Minh