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## The Use of the Web as a Marketing Tool by Selected Arts Organisations in Vietnam: A Preliminary Investigation

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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 uniform resource locators (URLs) of Vietnamese arts organisations listed in the cultural profiles category of the directory of Vietnamese Cultural Organisations/Departments created by Visiting Arts (UK) for the Ministry of Culture, Sport and Tourism, Vietnam (MCST) (formerly Ministry of Culture and Information – MOCI) were accessed. 17 of these websites were 'live' at the time of the study and were evaluated to determine current levels of marketing functionality utilised within the sites. The findings of the evaluation were analysed from the perspective of the four elements of marketing mix (price, place, product and promotion). The study found that all 17 Vietnamese arts organisations analysed were less sophisticated in the usage of the web as a marketing tool compared with their Western counterparts, and that such organisations' websites contained basic information catalogues and contact details but had limited multimedia functionality. The implications to audience development will be explored further through a survey with stakeholders of the 17 arts organisations in Vietnam as a future research stream.*

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

**Keywords:** Electronic marketing, arts marketing, audience development, Vietnam, arts organisations.

### INTRODUCTION

The operations of arts organisations globally have been impacted by changes in culture, economy, and technology. Not surprisingly, many arts organisations need to increase their repertory diversity toward a mix of more commercialised and higher quality artistic products to maintain and attract new audiences. With developments in technology, the online environment becomes an essential platform not only to bring art products to audiences but also to build relationships and to communicate with those audiences and other arts sponsors.

This paper aims to explore Internet arts marketing by using a sample of Vietnamese arts organisations. This study is the first phase of a larger project which investigates e-marketing activities by arts organisations in Vietnam from both audiences' and art managers' perspectives to see which marketing activities on-site and functionality of

organisation's websites will most affect Vietnamese audiences' decision to attend arts events. To broadly explore Internet arts marketing by Vietnamese arts organisations, this paper will only present findings from the first phase of this study and provide a current snapshot of the use of the web as a new marketing tool by Vietnamese arts organisations. In a 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 17 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 e-marketing strategies for the Vietnamese arts organisations sampled that 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 context of Asian developing countries.

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

After national government instigated economic reforms in 1986, the Vietnamese arts and culture sector has been faced with 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 & Doling, 2000). In the new context, many arts organisations in Vietnam have struggled to find markets in a more competitive environment where popular music and films, 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 of performers and organisations worldwide to a wide range of audiences and subsequently to increase organisational revenue, they are contextually new concepts in Vietnam (Visiting Arts, 2001). Since *xa hoi hoa*, many major and medium arts organisations [all of them state-owned enterprises] (Countries and Their Culture, 2007) in major Vietnamese cities have made their first tentative attempts to use marketing in order to develop their audiences. Marketing activities have become important for the sector by significantly improving the matching of cultural achievements of performers and organisations to audiences' tastes, as well as increasing financial viability in Vietnam's transition to a market economy.

Prior to economic reforms 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 can be 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 mindset. Further, a limited range of entertainment and performance options meant it was not necessary either for building audiences, meeting their various demands towards service quality or raising concerns for organisational income.

This situation has gradually changed since mid 1990s. Open policies and the emergence of the private sector have provided a greater opportunity for the operations of the performing arts sector in Vietnam. In this new market context, the funding structure for state-owned arts organisations often consists of not only government funding and ticket sales but also private sponsorships. While government funding during the 1990's varied depending on the art-form, this amount remained quite limited and even declined (Hoang, 1993; MOCI, 2001).

The policy changes and subsequent shift in market context underscore the necessity for marketing of the arts in Vietnam and the development of a much stronger audience base both on-site and online. Some may argue that this is why it is important to conduct research on using Internet marketing to build audiences in a developing country such as Vietnam, where people's level of computerisation is much lower than that of developed countries. Internet usage has been spreading quickly in many cities in Vietnam, particularly among young people and Vietnam has become a popular tourist destination in recent years (with about 4,253,740 arrivals in 2008) (Vietnam Tourism, 2009), and has a growing number of foreign companies with foreign workers/expatriates. Many art-forms (i.e. water puppetry and Vietnamese traditional music) have been able to find a new market by attracting visits to performances by these foreigners seeking authentic Vietnamese arts performances. To accommodate this need, more Vietnamese arts organisations have their websites partly available in both Vietnamese and English, some even in other languages such as French and Russian. While some popular or commercial performing arts often have advantages in attracting audiences, building audiences to attend high arts (such as operas, ballets) and Vietnamese traditional performing arts and art museums, however, has proven to be most challenging irrespective of sophisticated audience development strategies. While there is an increasing need for using online facilities to market various arts segments, (particularly advanced Internet marketing), there has been limited prior 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 the availability of entertainment offerings to audiences which significantly impact audiences' choices on what to do for their leisure time. Further, given that knowledge in e-marketing by the operational actors (arts managers) is still at the beginning stage and *ad hoc* based, Vietnamese arts managers often blame limited funding as the main obstacle to developing good marketing plans, arguing that they already knew and applied audience development strategies for their organisations (Le, 2005). This indicates attitudinal obstacles to applying modern and active marketing activities both on-site and online by arts organisations in Vietnam. In addition, government cultural policies in the 2000s still dominantly focus on ensuring artistic quality (MOCI, 2001). This demonstrates the trend towards traditional product-oriented rather than the 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 would benefit from participation in appropriate training. More importantly, application research in this area should be conducted in the Vietnamese context rather than just having arts managers learn 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 25-year period (1975–2000), Rentschler (2002) indicates that the emphasis given to arts marketing in recent years reflects the competitive pressure on arts leaders to increase the number of audiences and, ultimately, their box office revenue.

Complex arts organisations nowadays acknowledge the significant role of public support and customer orientation. Kotler (2003) points out that due to digital revolution, consumers today have greater buying power, a greater variety of available goods and services, a great amount of information about anything, and a greater ease in interacting and placing and receiving orders and an ability to compare notes on products 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 it. While the choice of types of entertainment is increasingly diverse, the more sophisticated, accessible and communicative an organisation's website is, the more likely it 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 & Dann, 2001). 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 attract virtual audiences beyond the number of on-site visitors (Trotter, 1998).

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 attendees (Hill, O'Sullivan & O'Sullivan, 2003). Hill *et al.* (2003) state that audience development requires the arts to be made more accessible to the public in 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 Really Simple Syndication (RSS) to syndicate their content and distribute it to viewers' (Kenton, 2007, p. 1). RSS feeds are a web content syndication format that allows updated web content to be sent to users (subscribers to the feeds). Therefore, using the Internet is a practical tool in not only achieving audience development but also in maintaining effective interactions with audiences. However, research on using the Internet as a marketing tool in arts organisations conducted in a developing country context remains scant.

## METHODOLOGY

### Data Collection

This study's research protocol 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). A total of 17 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) (formerly Ministry of Culture and Information – MOCI) (Population Council, 2008; Visiting Arts, 2008). The sample size of 17 websites represents the whole population from the MCST Cultural Organisations/Departments category and consists of nine websites of performing arts organisations, seven of museum organisations and one of a circus organisation. The selection of a range of geographical locations for each organisation was not a factor for consideration among the sample for which the researchers had any control over as the MCST had previously grouped the organisations.

All but one of the performing arts organisations and the 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 the performing arts organisations and one museum organisation failed to 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 organisations' names and web addresses used in this study).

Although most of the websites provided text in both Vietnamese and English (some even multilingual) and although the researchers visited both Vietnamese and English sites, the evaluation of all websites was conducted using the version that used the Vietnamese language. This decision was based on the fact that the Vietnamese pages of each site provided much more comprehensive descriptions of their organisation's activities and product offerings. Yet, where appropriate, the researchers made a brief comparison between the Vietnamese and the English sites to see if they were the same, as foreigners are important audiences for the arts organisations.

The websites 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 & Cooper, 1999). The extended model (eMICA) adds layers within each level to accommodate 'complexity and functionality' (Burgess, Cooper & Alcock, 2001). The underlying principle proposed by eMICA is that as an organisation's website progresses through stages from Promotion, to Provision, through to Processing, the levels of interactivity and functionality increase by association. However, it should be noted that by no means does the model suggest that an organisation that is ranked at a higher level/stage according to the model is better than an organisation which is ranked at a lower level. The ranking position should be taken into account with an overall analysis of the functionality of that organisation to see if the website is meeting the business marketing needs of the organisation.

eMICA was adopted for this study by focusing on functionality related to marketing rather than Internet commerce adoption per se which is only a very small component of the overall eMICA. The authors readily acknowledge that the process of evaluation and ranking of an organisation's website using eMICA is subjective as determining which stage and level an organisation falls into can at times be ambiguous as eMICA is an accumulative function model; that is, an organisation ranked as being located in stage 2 level 2 of the model has components of all preceding stages and levels. Despite these drawbacks, the model has been previously utilised, to classify organisations based on Internet functionality (including marketing functions) in studies on websites of regional tourism organisations in Australia, New Zealand, Chile and the Asia-Pacific (Burgess *et*

*al.*, 2001; Doolin, Burgess, Cooper & Alcock, 2001; Burgess, Cooper, Cerpa & Sargent, 2005), Australian superannuation funds (Gerrans, 2003), the Australian wine industry (Davidson, 2004) and travel agencies (Lin Zhou & Guo, 2008).

eMICA is particularly useful in analysing an organisation's website from a marketing perspective by focusing on marketing functionality. This approach is taken for this study, and the adopted eMICA model is shown in Appendix A.

## Data Analysis

Content analysis was utilised for this study. The researchers used 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 page of the 17 websites was analysed by using a rudimentary coding system to evaluate the existence of a series of functionalities of each website in relation to its marketing activities.

The following section provides a deeper picture of the use of the web as a marketing tool with implications on marketing mix.

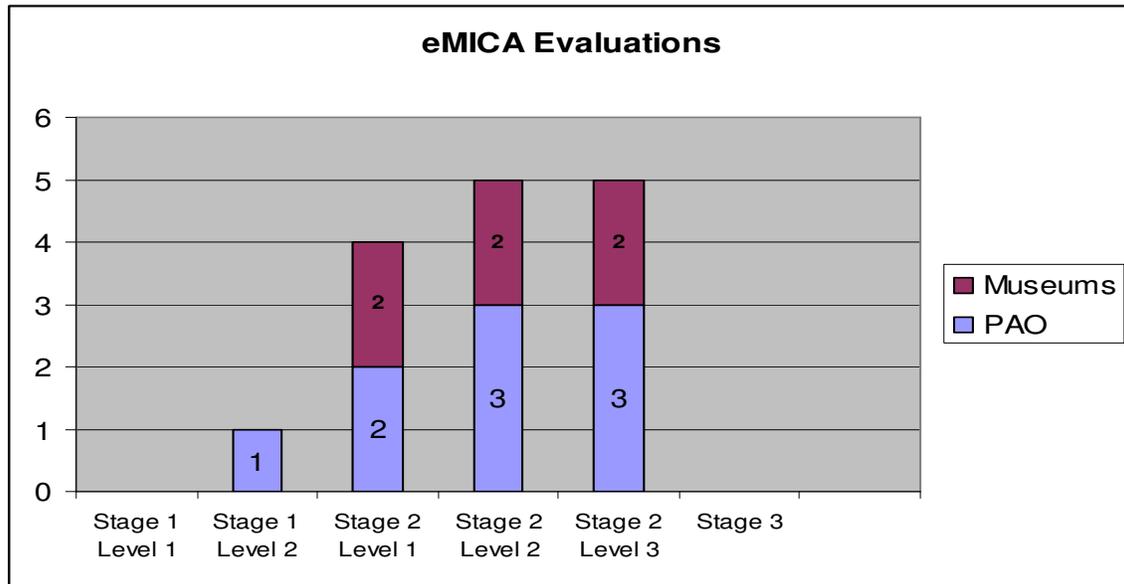
## INTERNET MARKETING: STAGES AND LEVELS OF VIETNAMESE ARTS ORGANISATIONS'S WEBSITES

The findings of the first phase of this study reveal that despite Vietnam's transition into 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. This is evident when the content and functionality features of the websites of Vietnamese arts organisations are compared to western counterparts such as the Royal Melbourne Philharmonic Orchestra (<http://www.rmp.org.au/>), Royal Ballet (<http://www.ballet.co.uk/royalballet/index.htm>) or the museums of the Smithsonian Institute (<http://www.si.edu/museums/>). From a base of approximately 137 performing arts organisations in Vietnam in 2000, none had a website to promote their artistic activities (Le, 2005). By 2008, this scenario had improved based on the generalisability of the sample used in this study with 10 out of 12 major or medium state-owned performing arts organisations having developed a web presence.

Figure 1 presents eMICA evaluations of the sampled Vietnamese arts and museum organisations in this study. It shows that all organisations' websites provided basic information (Stage 1/Level 1 – Promotion). As eMICA is an accumulative function model, this is indicated by the first categorisation of any website from the sample being located at Stage 1/Level 2 of the model. 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. 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. What was noticeable though is that no performing arts or museum organisation in the sample had incorporated any functionality criteria to be classified at Stage 3 of eMICA (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 arts organisations that was able to reach level 3.

**Figure 1: eMICA Website Evaluation: Vietnamese Performing Arts and Museum Organisations**



Note: PAO = performing arts organisations

If the total sample organisations successfully deploy the Internet for marketing activities that align with their business needs, then an organisation may sit at any stage/level comfortably without any need to incorporate transaction processing functions. 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 on competitive advantage over others by aligning e-commerce with marketing opportunities to improve audience development.

From a culture and development perspective, it was no surprise that no arts organisation in this study had (secure) online transaction or order status and tracking. Several reasons may be attributed 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 interviews with arts managers and an audience survey.

**ARTS MARKETING AND INTERNET MARKETING: PRELIMINARY IMPLICATIONS**

Hill *et al.* (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 by Vietnamese arts organisations. Given that using the Internet for marketing is one part of the marketing activities of an arts organisation, it is necessary to optimise this tool for audience development. In particular, Vietnam is a large market (with about 84 million people) in which the youth (ages 10 to 24) account for approximately one-third of the population (Population Council, 2008). Generation Y members in Vietnam (particularly those who are living in cities) are 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 discussed below.

#### *Pricing and income generation*

While all museums clearly set entry ticket prices on their website, there were only a few performing arts organisations that indicated performance ticket prices for their concerts/plays. Pricing policy has an important role in determining levels of sales revenue with arts consumers often preferring a choice of prices to be able to get the best value seats (see Hill *et al.*, 2003). Therefore those organisations having ticket prices on their websites should provide a range of prices for customers to choose but fail to do so nor do they provide concessionary/discounting pricing policies for some market segments which is particularly important for senior citizens and student visitors. The question of whether 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 previously mentioned, at the time of the study, no arts organisation in Vietnam used online transactions, booking or subscription for local, national or international arts consumers. Furthermore, there was no online mechanism for a sponsor or donor to make donations. These findings are similar to those of a study of 26 museums and galleries in ten Asian countries (excluding Vietnam), Liew and Loh (2007) where it was found that online museum and retail shops were almost non-existent.

Proper pricing strategies online or offline appropriate to the Vietnamese context could be used by arts organisations as a price competitive advantage to optimise audience/attendee development over competitors. Some strategies that Vietnamese arts managers could consider include 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.

#### *Place*

Although the physical addresses of Vietnamese arts organisations are often found on their websites, information on how to get there or maps for non-local consumers are not given. Updated information on upcoming touring concerts/performances on the websites for arts attendee from different cities in Vietnam is also essential.

### *Product*

Although all the websites evaluated present visually appealing pictures of their arts programmes, particularly theatre productions and puppetry performances, more details such as accurate and updated calendars with information on whole year and coming year performances/exhibitions and touring performances are needed 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 languages on 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 programmes. This is not yet found in the case of Vietnamese arts organisations' websites. No website in the study offered customer support programmes such as frequently asked questions (FAQs), discussion forums, (newsletter) subscriptions, and 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 "FAQs" 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 to participate 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 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 pieces of news on the organisations' 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 for researchers to study the organisations. This must be a focal point for arts organisations in Vietnam in planning their future actions.

## **CONCLUSION AND IMPLICATIONS FOR FUTURE RESEARCH**

This paper evaluated the websites of 17 arts organisations in Vietnam using an adopted modified 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 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 indicated that although the websites of arts organisations in Vietnam exhibited marketing functionality such as basic information provision, they were not adequately sophisticated for the purpose of audience development. The possible explanation was 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 survey. These findings indicated that applications of Western marketing strategies by Vietnamese arts organisations should be appropriate to the culture, available funding and current socio-economic conditions in Vietnam. Relevant training in online marketing is also essential.

A number of research questions emerged from the study will be investigated in future surveys. Questions of significance include understanding why performing arts and museum organisations are not utilising the functionality of their websites for marketing innovation, audience retention or audience development; which strategies have been used by arts organisations to deal with a lack of the above functionality of their websites; 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 its traditional marketing strategies; the current budget for marketing online and onsite; and the importance of Vietnamese arts organisations' understanding of 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 by 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 that 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 to be applied to arts organisations' websites.

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## APPENDIX A – E-MICA

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

Source: eMICA; adapted from Burgess, L., Cooper, J. & Alcock, C. (2001) The Adoption of the Web as a Marketing Tool by Regional Tourism Associations (RTAs) in Australia. Paper presented at the Twelfth Australasian Conference on Information Systems, Coffs Harbour, NSW.

## APPENDIX B – ADDRESSES OF ARTS ORGANISATIONS STUDIED

Performing Arts Organisations	Organisations in Vietnamese	Website	Sources	Locations of arts orgs.
National Theatre of Vietnam Music Dance and Song	Nha Hat Ca Mua Nhac Quoc Gia Viet Nam	<a href="http://www.vietnam-art.vn/">http://www.vietnam-art.vn/</a>	MCST & The Viet Nam Cultural Profile	Hanoi
Thang Long Water Puppets Company	Nha Hat Mua Roi Thang Long	<a href="http://thanglongwaterpuppet.org/">http://thanglongwaterpuppet.org/</a>	MCST & The Viet Nam Cultural Profile	Hanoi
Vietnam Circus Federation	Lien Doan Xiec Viet Nam	<a href="http://www.vietnamcircus.com.vn/">http://www.vietnamcircus.com.vn/</a>	MCST & The Viet Nam Cultural Profile	Hanoi
Vietbac Folk song and Dance company	Nha Hat Ca Mua Nhac Dan Gian Viet Bac	<a href="http://www.nhahatvietbac.org.vn/">http://www.nhahatvietbac.org.vn/</a>	MCST	Vietbac
Vietnam Drama Theatre	Nha Hat Kich Viet Nam	na	The Viet Nam Cultural Profile	Hanoi
Vietnam National Cailuong Theatre	Nha Hat Cai Luong Trung Uong	<a href="http://www.cailuongtheatre.vn/">http://www.cailuongtheatre.vn/</a>	MCST & The Viet Nam Cultural Profile	Hanoi
Vietnam National Puppetry Theatre	Nha Hat Mua Roi Trung Uong	<a href="http://www.nationalpuppets.com/Home.html">http://www.nationalpuppets.com/Home.html</a>	MCST	Hanoi
Vietnam National Symphony Orchestra	Dan Nhac Giao Huong Vietnam	<a href="http://www.vnso.org.vn/">http://www.vnso.org.vn/</a>	MCST	Hanoi
Vietnam Tuong Theatre	Nha Hat Tuong Trung Uong	<a href="http://www.vietnamtuongtheatre.com/index.aspx">http://www.vietnamtuongtheatre.com/index.aspx</a>	MCST & The Viet Nam Cultural Profile	Hanoi
Youth Theatre	Nha Hat Tuoi Tre	<a href="http://www.nhahattuoitre.com/">http://www.nhahattuoitre.com/</a>	MCST & The Viet Nam Cultural Profile	Hanoi
<b>Museums</b>		<a href="http://www.cinet.gov.vn/">http://www.cinet.gov.vn/</a>		
Bao tang Cach mang VN		Na	MCST & Google	Hanoi
The National Museum of Vietnamese History	Bao tang lich su VN	<a href="http://www.nmvnh.org.vn/index.asp">http://www.nmvnh.org.vn/index.asp</a>	MCST	Hanoi
Vietnam Museum of Ethnology	Bao tang Dan Toc hoc VN	<a href="http://www.vme.org.vn/vietnam/">http://www.vme.org.vn/vietnam/</a>	MCST	Hanoi
Ho Chi Minh Museum	Bao Tang HCM	<a href="http://www.baotanghochiminh.vn/News/">http://www.baotanghochiminh.vn/News/</a>	MCST	Hanoi
Vietnam Fine Art Museum	Bao tang My Thuat VN	<a href="http://www.vnfineartsmuseum.org.vn/English/">http://www.vnfineartsmuseum.org.vn/English/</a>	MCST	Hanoi
Vietnam Military History Museum	Bao tang lich su quan doi VN	<a href="http://www.btlsqsvn.org.vn/Trang_chu/">http://www.btlsqsvn.org.vn/Trang_chu/</a>	MCST	Hanoi
Ho Chi Minh City Museum	Bao tang TP HCM	<a href="http://www.hcmc-museum.edu.vn/tintuc/">http://www.hcmc-museum.edu.vn/tintuc/</a>	MCST & Google	Ho Chi Minh