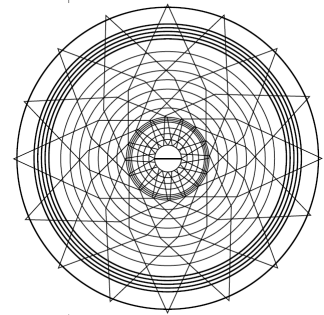


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*Market Research into Ticket Sales for Entertainment Events
in Russia*



MARKET RESEARCH INTO TICKET SALES FOR ENTERTAINMENT EVENTS IN RUSSIA

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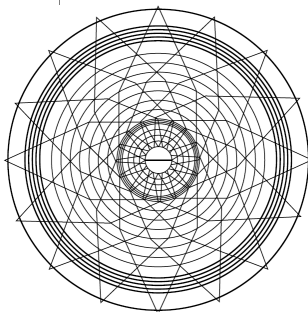
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Abstract:

The article describes research into the Russian entertainment ticketing market. The aim of this work is to identify the most effective methods of events promotion that affect demand and the decision to purchase tickets for a particular type of open event. The study is based on 10 in-depth interviews with experts on the events industry and an online survey of 290 respondents of different age groups, conducted to identify consumer preferences for method of ticket purchase for entertainment events, the main sources of information about events of interest and their attitude to advertising of these events. On the basis of an analysis of consumer preferences, the experience of the target audience of various events and the expert opinions of event managers, the authors made conclusions regarding the effectiveness of various methods to promote entertainment in online and offline formats among visitors of different ages. In addition, a tendency towards a complete transition of the Russian ticketing market to the Internet was forecast.

Keywords: event marketing, culture, event management, marketing, ticket market, technology



Introduction

We are part of a dynamic, rapidly developing world. Constant changes in it affect different areas of our lives, including the sphere of media and communications, which includes one of the fastest growing markets in the world: the entertainment industry. Marketing communications challenges in the events sphere, that is, the promotion of tickets for concerts, exhibitions, festivals, etc., are very relevant today: in conditions of increasing competition, market representatives are actively testing new services, forming new models of communication with customers and introducing new technologies.

As for the relevance of entertainment events in Russia in general, according to Maxim Rogalsky, Director General of Redkassa Ticket Service, the audiences for these events are not diminishing or going online. In other words, those who prefer to go to the theatre or to the concerts continue to do so and, consequently, buy tickets for these events (Sergeev 2019).

Today, marketing promotion of tickets is carried out both online (social media advertising, targeting, remarketing) and offline (word of mouth, banners, posters). Despite the increased number of ways of positioning entertainment events in media zones and urban spaces, and despite the apparent simplification of communication with potential buyers, understanding exactly how different groups of consumers react to the marketing tools used to promote events and identifying whether there is any kind of relationship between the age of the consumer and the form of communication used to sell them tickets to particular events are rather complex issues for event organisers; understanding these relationships leads to a better distribution of the advertising budget, as well as the formation of the most attractive ticket price. Taking into account these facts and the increasing demand for and popularity of entertainment in general, this study attempts to find the most effective marketing communication methods in the events industry, and to make an initial forecasting of the development of this market based on the identification of modern trends in this sphere (Bodazhkova 2015).

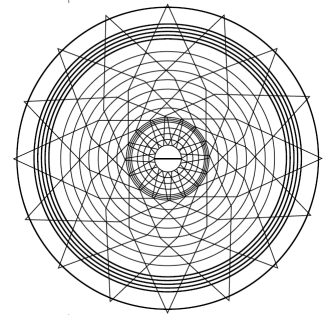
There are public and private entertainment events. All persons interested can buy a ticket to public events (online participation) or come for free. Private or closed events can be accessed only by invitation: examples are weddings and private parties (Moskvin 2018). The object of this study is the ticket sales market of public events, segmented into seven types of entertainment event:

- concerts of non-resident and local artists;
- theatre and circus performances, exhibitions;
- entertainment activities from place of study/work;
- city festivals and open-air events;
- events and parties in clubs;
- large festivals and carnivals;
- sporting events.

The subject of the research, in this case, comprises marketing methods intended to influence people's decision to purchase tickets for entertainment events.

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With the aim of analysing methods used to promote events that, to varying degrees, affect demand and consumer preferences among different generations, depending on the category of the event, the authors formulated the following research tasks:

- to study the theoretical aspects of event marketing, as well as the features of operation of the Russian ticket market;
- to identify the preferences of target audiences regarding entertainment events and how they buy tickets for these events, as well as the most effective methods of promoting entertainment events in various formats, using questionnaire surveys of residents of Moscow and Nizhny Novgorod from different age categories and 10 in-depth interviews with event industry experts – organisers of All-Russian festivals, concerts and music events in Nizhny Novgorod, Kaliningrad and Belgorod; and
- to compare the questionnaire data and expert opinions in order to identify trends in the studied market and make forecasts regarding the development of this industry in the near future.

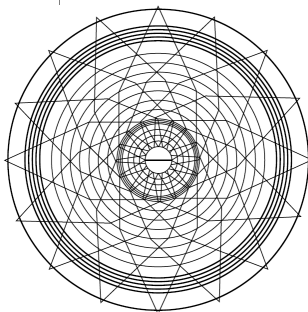
Entertainment Ticketing Market: Literature and Research Review

According to the *International Ticketing Yearbook 2018*, Russia ranked 10th globally for the amount of the sold tickets to musical events, with a turnover of US\$463 million in 2018. Forecasts suggest that turnover in this field may rise to US\$515 million by 2020. Estimates for the entertainment events ticketing market ranged from US\$553 million to US\$738 million for 2018. Some ticketing platforms sell up to 85% of their tickets online (Austin 2018).

Let us consider a list of the major market players in Russia. The largest ticket-selling agencies are Redkassa and Partner.ru. Major providers of tickets for events are Ticketland, Ponominalu and Kassir.ru. The biggest ticketing online platforms are Eticket4 and Ticketscloud, which are basically the mediators in transactions between customers and sellers. Another big player in this market is an online event management solutions provider called Timepad. There are also a number of large Russian companies and corporations such as Tinkoff Bank and Yandex, which sell tickets for entertainment events on their platforms for their clients.

According to Daria Bednaya, commercial director of Radario, the ticket market players in Russia may be divided into two types: those who take over the occupancy of the client's hall (ticket providers) and those who offer organisers tools for independent sales and promotion (ticketing platforms). The first players use their own resources and patrons to promote customer shows, so that the event's audience becomes the operator's audience by default, facilitating the promotion of other shows. In this case, the ticket player becomes not only a partner to but also a competitor of the organisers if they also sell tickets on their own platforms. Event creators who want independence and full control over their sales and audience should thus choose a ticketing platform as the main tool for selling tickets (Bednaya 2019).

According to Igor Denisov, the marketing director of Eventum Russia (Parter.ru), the growth in the number of ticket sales market players in Russia has stopped. New



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autonomous ticket operators are not appearing, while the existing ones are losing their independence. The reason for this lies in the integration of the old ticketing platforms with large corporations like Yandex and Tinkoff, resulting in the services becoming more client oriented and thereby obtaining the majority of potential clients.

With regard to technologies in the ticket sales field, many Russian companies offer up-to-date solutions for participants in the ticket market globally. For example, in 2018, the Tickets Cloud b2b service, which acts as an intermediary between event organisers and ticket sellers, raised US\$1 million to develop its own blockchain platform, Crypto Tickets. In 2019, this startup was included in the list of the most promising Software as a Service (SaaS) products, demonstrating the best growth dynamics and having the highest value for potential partners, by the European magazine *Valuer*. The blockchain platform project for ticket sales has become the best in Russia and one of the most promising in Europe (Parker 2019).

The aim of Crypto Tickets is to form a single ecosystem in the ticketing market for various entertainment events. The creators of the blockchain platform claim that this technology may save the market from illegal ticket resales and subsequent consumer fraud. 'Smart tickets' purchased on this platform are associated with the customer's phone number and represent dynamic QR codes that cannot be copied or faked. This means, first, that the show organisers are always in touch with their audience and, second, thanks to the technology, that it is possible to resell the purchased tickets only through the Crypto Tickets platform. Thus, the ticket refund process becomes easier and more trustworthy, because there is no risk of fraud for all the participants in a transaction. In addition, the platform is able to analyse Big Data on ticket sales and share statistics with the organisers (Austin 2018). In 2019, the Signal music festival in Russia was the first event in the world that used Crypto Tickets technology (Sergeev 2019).

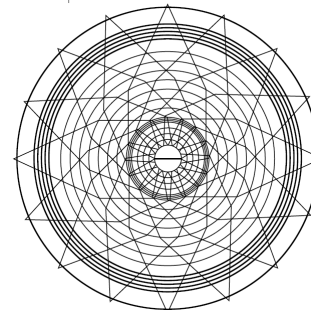
Another example of the application of modern technology in the ticketing market in Russia is the option of buying tickets for events directly using the Tinkoff Bank's mobile app. When buying a ticket through this app, the buyer does not need to enter information about the card; the payment goes directly from the account connected to the mobile phone. Such transactions are encouraged by the bank in the form of cashback. The monthly audience of the Tinkoff Bank mobile app comprises approximately 4 million people. Moreover, according to Anna Mikhina, Head of Mobile Apps Development at Tinkoff Bank, a million users actively use leisure services (Sergeev 2019).

Thus, there is no question of the lack of technology in the field of ticket sales in Russia. According to Mikhail Minin, founder and CEO of Ponominalu, there are some services of foreign players that have reached Russia after a long delay, such as Facebook Events, but Russia is a clear example of a country that has seen an explosive growth in technology in the tickets sales field; what is more, there is still great potential for the development of Big Data technology in this area (Sergeev 2019).

Nowadays, the ticket market in Russia is developing in conditions of active consolidation. Large corporations are integrating ticket services in order to increase the loyalty of current customers and attract a new audience. For example, in February 2018, MTS acquired the Ticketland and Ponominalu ticket operators, paying 3.25 billion rubles

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and 495 million rubles, respectively. In July 2018, Tinkoff Bank acquired a stake in the largest Russian ticket provider, Kassir.ru. Thus, large companies are competing for customers, creating favourable conditions for consumers in the market. For example, Ponominalu has cancelled service fees and, as mentioned earlier, Tinkoff Bank gives cashback for ticket purchases that use its app. In general, increasing amounts of money are being invested in advertising, Big Data technologies and online interfaces (Sergeev 2019).

Figures from Radario indicate that the share of online ticket sales via desktop and mobile in 2018 was 57% and 43%, respectively, whereas, in 2017, the mobile version accounted for just 13% of all sales. Thus, the growing trend towards ticket sales via mobile phones is clear (Poor 2019).

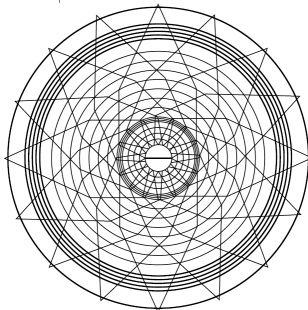
According to Mikhail Minin, the Russian ticketing market is not comparable with the American or European markets, because there are obvious leaders, whereas in Russia the market is much more fragmented, and the services are more client oriented. One of the drawbacks to this fragmentation is the possible negative consequences for offline infrastructure, affecting the quality and quantity of events, concert halls, etc. (Sergeev 2019).

It should be noted that the uniqueness and level of organisation of an event plays a key role in the advertising promotion of tickets for cultural and entertainment events. Konchalovsky says this about the importance of the quality of a product, regardless of category: 'Marketing has become the main driving force for the development of civilisation, because the power of marketing is that the quality of the product is less important than the quality of its advertising – the result measured by the profit received is important' (Konchalovsky 2005). Marketing is a tool for promoting a product on the market. Distributors establish contact between the manufacturer and the consumer, regardless of the product being marketed. It is important that the product be of a certain quality (Rumyantsev & Frankel 2019).

Let us consider the marketing of culture and the arts in more detail. The marketing of culture can be defined as a technology for reaching certain market segments that are most interested in this product; it can also be defined as an adaptation of prices, places and promotions to this product in order to establish product contact with consumers (Rumyantsev & Frankel 2019). The specificity is that, in art it is the product, and not the consumer, that is the main thing. Today, the most important position is assigned to those who create an art product. It is well known that the main advantage of an art product is its uniqueness (Colbert 2004).

Undoubtedly, with the help of marketing, it is possible to promote products (including art) of varying levels and quality to a variety of target audiences (Cowen 2005). The fact that a low-quality product is in demand is associated not so much with the huge marketing opportunities that Konchalovsky mentions, but with the level of culture of society itself. Indeed, it is consumer demand for works of art that provides the market with finance (Colbert 2004).

It is necessary to introduce some concepts regarding the decision to purchase tickets for entertainment events. To study this issue, the theoretical basis for the authors



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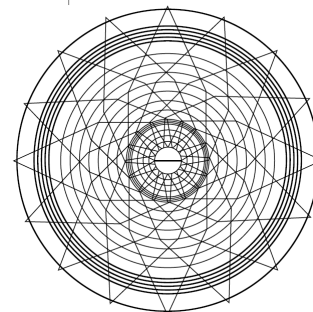
was the book *All Tickets are Sold: Performing Arts Marketing Strategies* (Kotler & Scheff 2004). According to this publication, from a manager's perspective, it is very important to separate people into those who are familiar with a certain type of event and those who have never attended such an event. For example, regular visitors to theatres and concerts just need to see a poster once to make a decision to buy a ticket for an event, whereas the decision to purchase is much slower when the potential buyer is less familiar with the proposed product (Khangeldieva 2012).

During the current research, a study of the contemporary art audience in major cities in Russia (Nizhny Novgorod, Yekaterinburg, Norilsk, Perm, Tomsk, Tyumen and Chelyabinsk) in 2017–2018 was used as the main information source and methodological basis. The audience was segmented as follows: the core comprised an audience attending events from once a month to every week, the periphery comprised an audience attending events from once every three months to once or twice a year, and the prospective comprised an audience attending events less often than once a year. Events were segmented into four types: open exhibitions, festivals, the 'night of museums' and ordinary works. During the research in seven cities, 67 expert interviews were conducted with representatives of contemporary art: leaders and curators of concert halls, event organisers, artists, and so on. In addition, a content analysis of 2,100 accounts of public subscribers to 14 sites on VKontakte and Instagram networks was conducted out, and 838 visitors were interviewed using a standardised interview method and other methods. According to the results of the study, the audience of art institutions representing contemporary art can be divided into a nucleus, that is, people who visit various platforms of contemporary art almost every month (25%); the periphery, namely, those who visit a platform several times a year (54%); and the prospective, who visit platforms less than once a year (21%). The main visitors to contemporary art venues are young women 18–34 years old (50%). They lead in all segments (core, periphery, prospective). The group of young male viewers is also large but less than half, at 24% of the audience. There are few visitors over 55 years of age (male or female): only 6% (Burlutskaya & Petrova 2018).

In addition, of great value to this current research is a study of the Russian ticket market conducted in 2018 by Oleg Malyshev (partner, head of transaction support, PricewaterhouseCoopers [PwC] in Russia) and Artem Milakov (producer of the Moscow Ticketing Forum, CEO of Strategium Conferences). According to the authors, the entertainment industry in Russia is a growing and attractive market. This is indicated by the PwC forecast for 2017–2021: the industry is set to grow at an average annual rate of 7.2%, compared to a global average of 4.2%. The study conducted here of the Russian ticket market used an online survey senior and middle managers in the industry (representatives of venues for events, ticket systems and operators, event organisers, etc.). According to the forecasts of the study participants, in the next five years we can expect the industry to grow by 21%. As for the segments that have the greatest potential for growth in the near future, most respondents mentioned sports events, concerts and festivals. In addition to this, electronic tickets are gaining increasing popularity in the Russian market: according to some respondents, in Moscow and St. Petersburg, their

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share of the total number of tickets sold in certain event segments can reach 90–100%. In other regions of the country, the situation is different, due to slower diffusion of technology and slower change in consumer habits. As for the advertising of events, the key channel for promotion has become the social networks used by almost all participants in the study. Outdoor advertising and radio continue to play a significant role in promoting events, however, thanks to their wide audience reach (Malyshev 2019).

According to Rumyantsev and Frankel, the authors of the book *Event Marketing: All about Organising and Promoting Events*, most offline channels for promoting events, such as radio or banner advertising, are ineffective if they do not advertise events using famous and respected speakers. If such advertising is to be located somewhere, it should be only in those places where the target audience is located, but this is much less effective than targeted advertising on social networks (Rumyantsev & Frankel 2019).

Given the heterogeneous distribution of opinions among experts in the events sphere, one of the objectives of this research was to study the effectiveness of methods for promoting events, as well as for selling tickets online and offline.

Data and Method

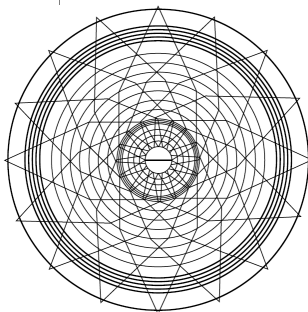
The study was based on quantitative and qualitative methods of analysis: an online questionnaire that used the Google Form tool (Devyatko 2010) and interviews to obtain expert evaluations based on individual opinion (Belyaevsky 2004). These particular research methods were chosen to compare views about the most effective ways to promote events from two different perspectives – that of the organiser or manager of the event (interviews) and that of the consumer buying the ticket for the event (online questionnaire). Although the strategies were implemented to complement one another, the main approach was qualitative; during the interviews, it was possible to identify the most effective methods for promoting events and to learn more about the implementation of advertising ‘touches’ when promoting an event.

The task of the interviews was to obtain the most informative answers to three questions from event industry experts. Among the professionals were club owners, SMM-specialists and the creators of big urban festivals, underground parties, local music concerts and all-Russian tours. Some of the most experienced (during the selection process, the number of concerts organised was considered, as well as the quality and type of event) were from Nizhny Novgorod, Kaliningrad and Belgorod. Experts from these cities organise events not only in their own cities, but throughout Russia, enabling us to treat their responses as representative of experience in holding events of various scales.

The three questions for the experts concerned the following:

1. Effective methods of selling tickets in the past and in the present;
2. Methods of influence on the decision to purchase a ticket for an event among people of different ages; and
3. The three most effective means of entertainment advertising, regardless of the age of the target audience.

With regard to the other research approach, the choice of cities (Moscow and Nizhny Novgorod) for the online survey was determined by the object of the study: the country’s



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capital can be expected to have the largest number of entertainment events with paid entrance, and the other city can be taken as representative of those with a population of a million. The authors also believe that the populations of these cities have a high level of digital competence, allowing them to buy tickets not only offline but also via the Internet. The participants in the study were divided into four age categories: under 18, 18–24, 25–35 and 36+. This division of the respondents makes it possible to reach people of all ages, from adolescence to maturity (Nekrasov 2011). It is necessary to note that the authors did not set themselves the task of dividing the respondents by gender or of identifying their preferences in buying tickets to events on that basis.

The main task of the questionnaire was to obtain the maximum amount of information from the respondents, asking a small number of conceptually related questions (Gavrilov 2016). The questionnaire consisted of six questions:

1. Age of respondents;
2. Type of events frequently attended;
3. Attitude to advertising of these events;
4. The main sources of information about events of interest;
5. Usual location of ticket purchase; and
6. Willingness to buy tickets for events encountered solely via advertising.

It should be noted that this work was a primary study with the aim of testing selected methods for the development of tools for further, deeper analysis of the ticket sales market for entertainment events in Russia.

Results

Questionnaire. As one part of the research, an online survey was completed by 290 respondents living in Moscow and Nizhny Novgorod. Information about entertainment events was segmented into seven types of event. One of the first questions in the questionnaire is, 'What entertainment events do you most frequently attend?' (Figure 1).

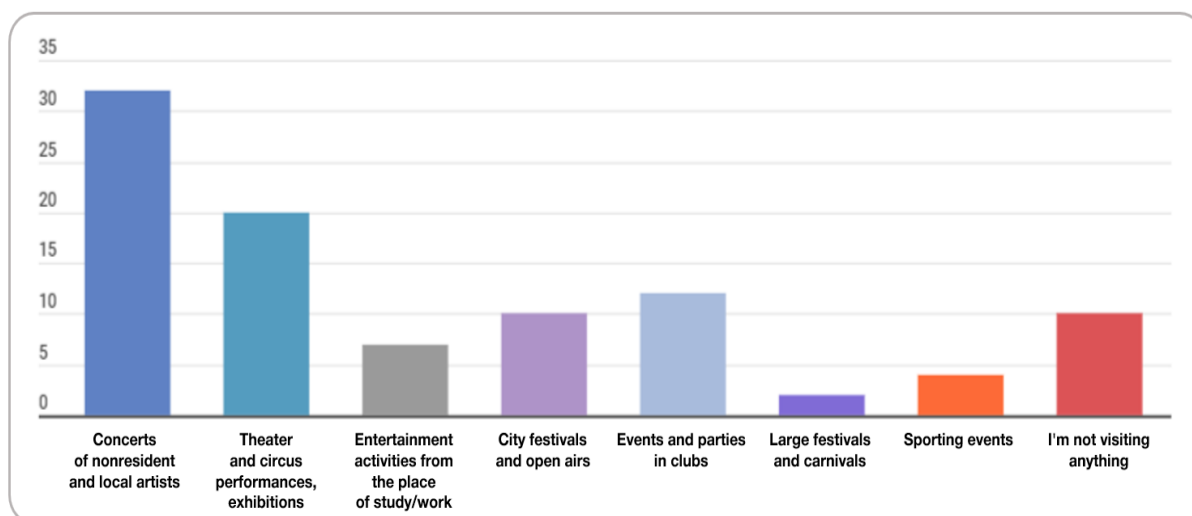
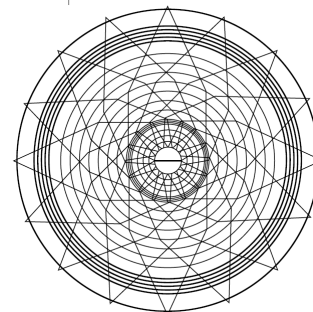


Figure 1. Answers to the question 'What entertainment events do you most frequently attend?'

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The most visited kind of event – concerts by non-resident and local artists – can be used as an example to examine how the authors structured the information, delving into the specific type of event.

The analytics for each event are subdivided into two parts.

1. How people found out about events:

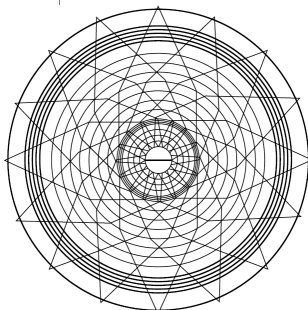
- friends or acquaintances (personally, or via social networks);
- banners and posters in the city;
- advertising placements on Instagram, Facebook or VK;
- advertising on television and radio;
- advertising by celebrities and opinion leaders; and
- promotions.

2. Places where people usually buy tickets for events:

- ticket offices of ticket operators (Kassir.ru, etc.);
- box offices of organisations where the particular event is taking place;
- online (e-tickets);
- distributors of tickets; and
- at the entrance.

It is important to consider the statistics for the answer to the question ‘How do you learn about concerts by non-resident and local artists?’ (Figure 2).

It is worth noting that people mainly learn from friends and acquaintances not only about the concerts of non-resident and local artists but also about the other six types of event. Moreover, informal ways of transmitting verbal information from consumer to consumer play a key role in ticket promotion. However, other ways of conveying information should not be underestimated. Various trends can be detected, depending on the age of respondents. For example, advertising from opinion leaders and celebrities is an effective tool to convey news of upcoming events for young people under the age of 18 years; this is not effective for people over 25, for whom social networks and friends/acquaintances are more informative and influential sources. It can be assumed that respondents of this age category are more selective in obtaining information from diverse sources. It is important to consider that there are universal methods of events promotion for most ages: advertising on banners and posters in the city and advertising on social networks. The authors believe that this is due to the fact that we all go outside regularly and cannot avoid advertising in urban spaces. In addition, the role of social networks is growing annually, not only in the lives of young people but in society in general; that is why this promotion tool should not be neglected for any age group.



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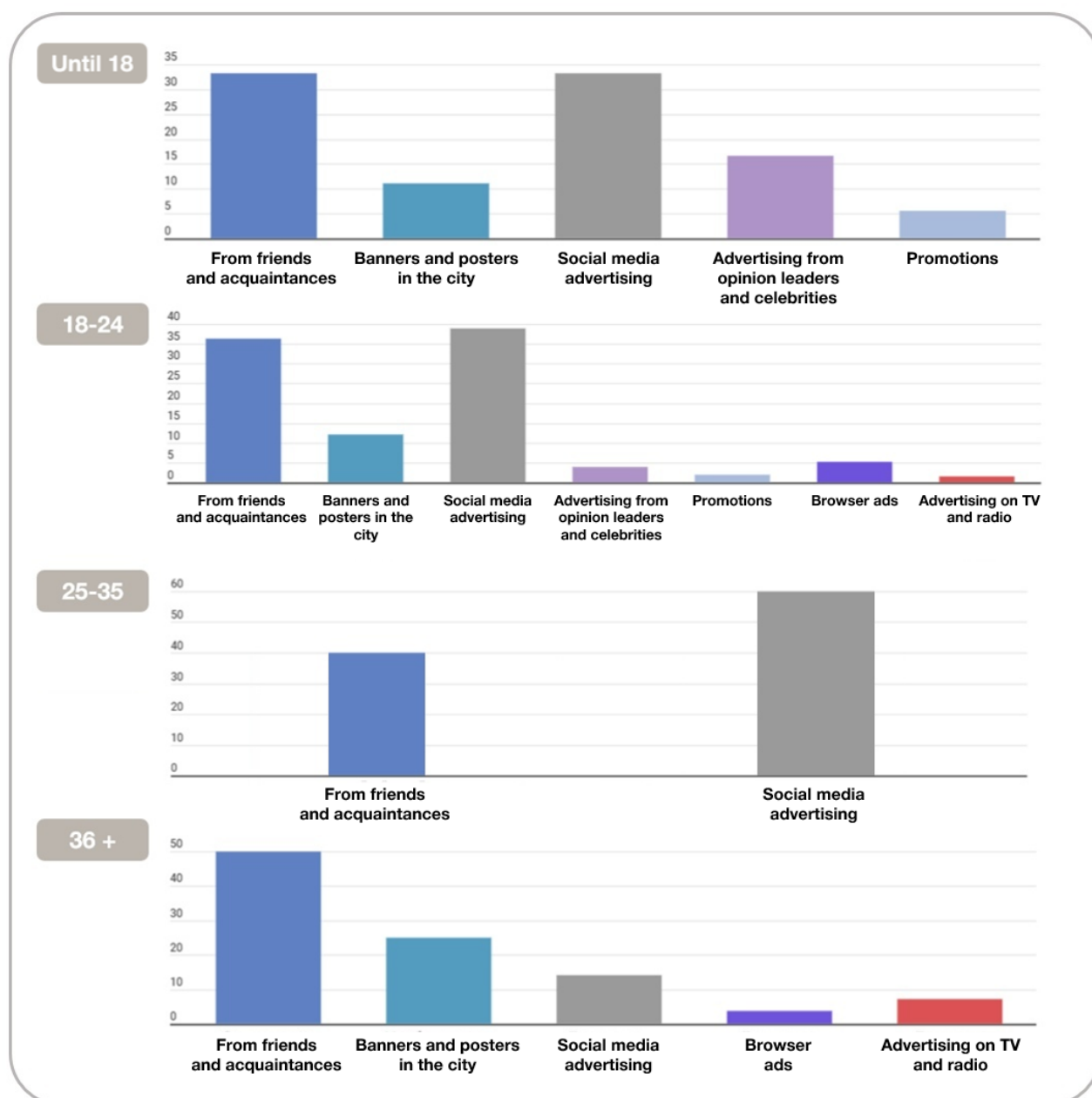
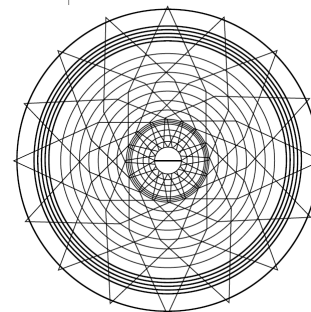


Figure 2. Answers to the question ‘How do you learn about concerts by non-resident and local artists?’ shown by age.

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The answer to the question ‘Where do you get tickets for concerts of non-resident and local artists?’ (Figure 3) also gave interesting results:

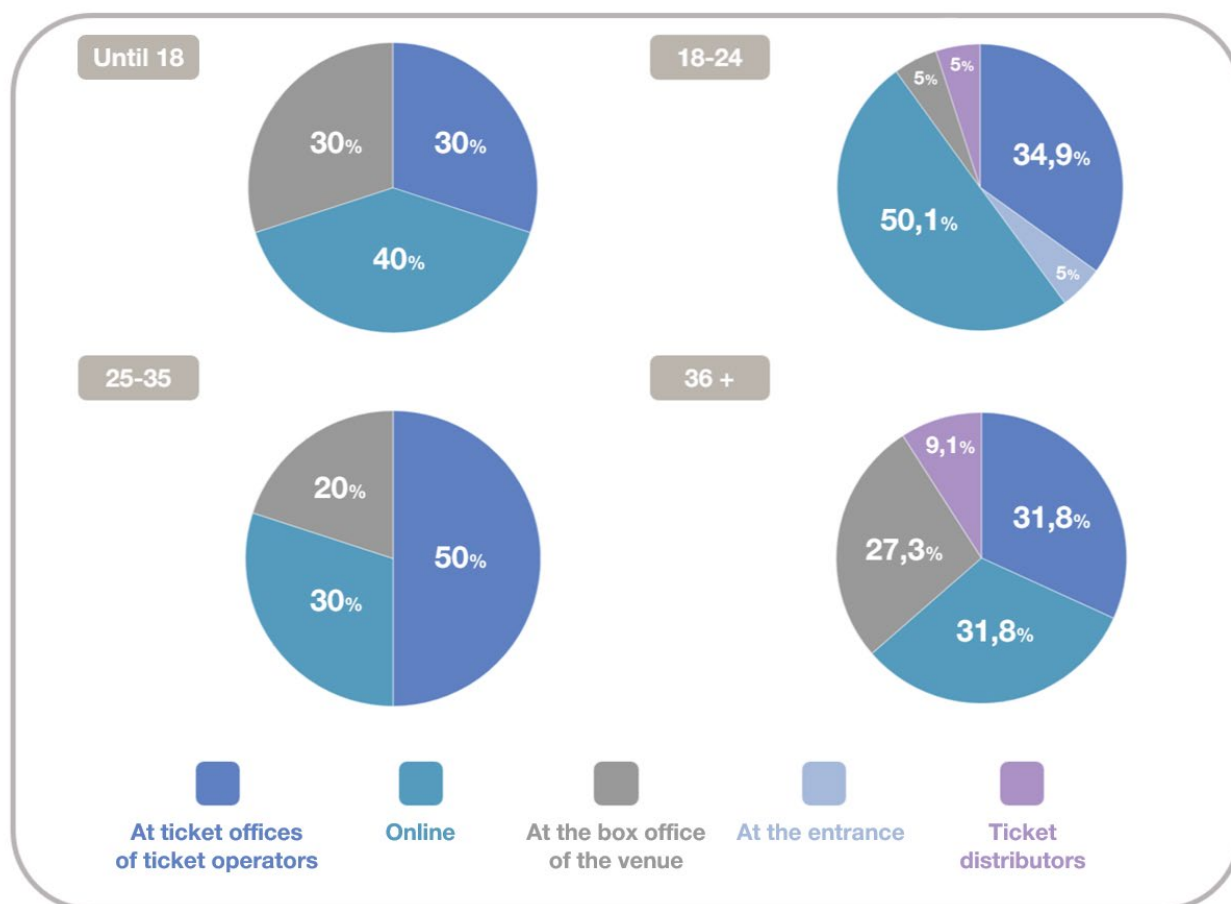
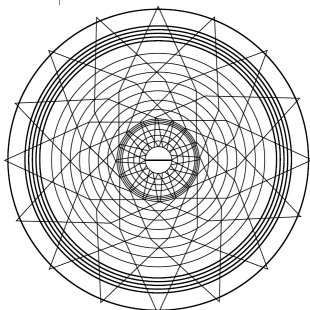


Figure 3. Answers to the question ‘Where do you get tickets for concerts of non-resident and local artists?’ shown by age.

Note that people’s preference for ticketing platforms changes depending on their age. For example, people aged 18–24 almost never buy tickets at the box office of the venue, preferring to buy them online. Respondents aged 36+, on the other hand, are more conservative in their purchase methods and almost a third of them buy tickets at ticket offices rather than online.

However, it is worth mentioning that at least a third of respondents of that age group make purchases online. This shows the demand for online cash registers. It is a method of selling tickets that is universal (but not the only one), regardless of the age of the potential audience.

With regard to the question of respondents’ attitudes towards advertising on the streets of the city (Figure 4), most people have a positive attitude.



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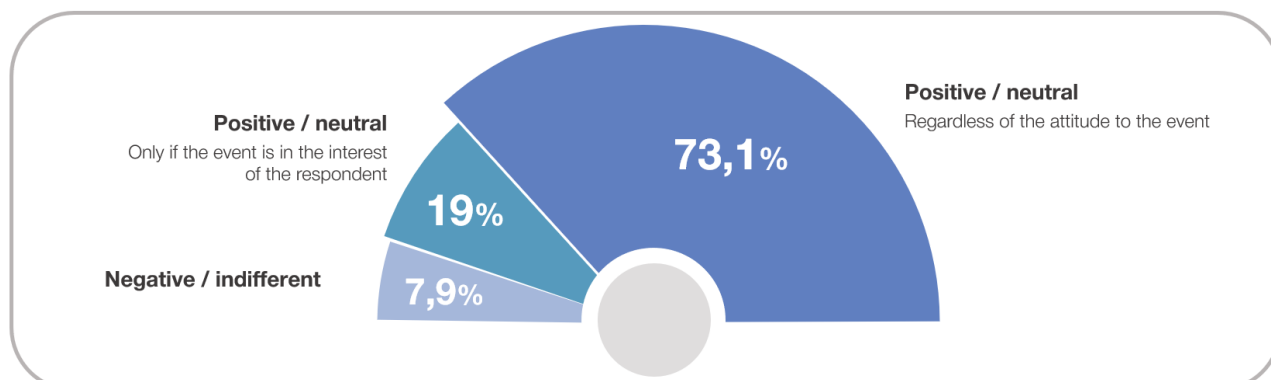


Figure 4. Answers to the question ‘How do you feel about advertising events in the media and on the streets?’

The results concerning respondents’ willingness to pay to attend events they have not heard of prior to encountering them through advertising are presented in Figure 5.

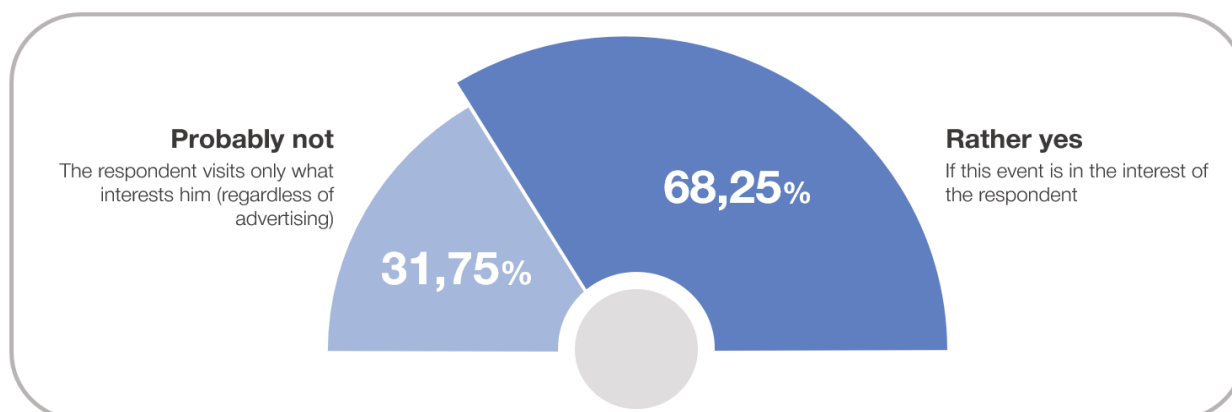


Figure 5. Answers to the question ‘Are you willing to buy a ticket for an event that you have never heard of and learned about only from advertising?’

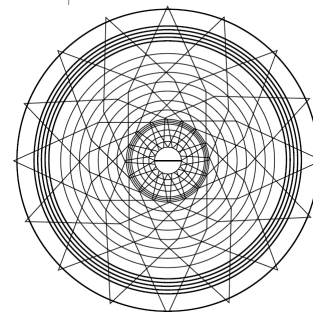
The results make it clear that the majority of respondents (68%) are willing to purchase a ticket for an advertised event if it is in their area of interest. This suggests that 2/3 of respondents consider advertising useful because it enables them to attend an event previously unknown to them. However, about 32% of respondents attend only those events that they learn about from other sources. They are not willing to purchase a ticket to an event if they have learned about it only through advertising.

Expert Review. Interviews were conducted with 10 events industry specialists throughout Russia (Nizhny Novgorod, Kaliningrad and Belgorod). Each expert was asked to answer three questions regarding the methods of events promotion:

- 1) Which public relations (PR) means were the most relevant and effective in the past, and which these days?
- 2) What methods of advertising to people are most useful for the different generations?
- 3) Which three advertising media are the most effective, regardless of the target audience’s age?

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In response to the first question, most events creators said that advertising, ticket distribution on special platforms and by promoters, and word of mouth were the most effective methods in the past. Today, however, the most effective ways to promote tickets online take the form of mass-media announcements, targeting, and contextual and panel advertising; the best ways to announce a show offline are via the distribution of tickets through promoters, as well as outdoor promotions such as banners and posters.

Vladimir Zagvozdin,¹ the organiser of concerts in Nizhny Novgorod, shared his opinion on this subject, stating that ten years ago it was enough to put up 1,000 posters as outdoor advertising and to promote a show through the radio. Today, due to increased competition in the field of events creation, use of these methods is still necessary but on a larger scale, so there have to be a higher number of so-called advertising ‘touches’ during the client’s journey. This is an example of how this journey might look like: a potential buyer notices an event poster or an ad, then pays attention to a flyer, maybe follows a link on the Internet and only after a few similar engagements actually perceives the information and learns about the show.

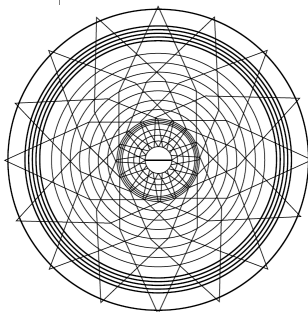
In response to the second question about intergenerational promotion methods, the experts believe that social media targeting and online media announcements are perfect for influencing millennials (i.e. people from Generation Y, who were born between 1985 and 2003 in Russia) and zoomers (i.e. people from Generation Z, who were born after 2004 in Russia). For older generations, advertising is more effective in offline sources, such as traditional media (TV, radio and press). Moreover, according to several experts, the reputation of the event venue and organising crew is essential for older people. However, most organisers work with a specific target audience, the age of which is implicit. Thus, the professionals choose the specific publicity methods that work for their public.

In response to the third question regarding the three most effective promotion methods, the majority of the specialists agreed that advertising placed online, in the mass media and outdoors were the best. Many organisers said that successful publicity is not possible these days without cooperation with micro- and macro-influencers, and that public resonance or simply word of mouth encourages the promotion of local events.

Most of the organisers agreed that it makes more sense today for young performers to choose online promotion. With the help of a competent PR specialist, you can sell tickets and advertise an event in an online format only. For organisers whose target audience is over 25 years, advertising in the traditional media is still necessary, however – on radio and television – together with the correct positioning of the event. According to concert manager Andrei Shalenko,² the sale of electronic tickets on a website or in a mobile application now works better; it is more convenient to buy a ticket online. He believes that the high-quality presentation of a concert and the artist himself now work

¹ Interview with Vladimir Zagvozdin, organiser of concerts in Nizhny Novgorod.

² Interview with Andrei Shalenko, concert manager in Belgorod.



extremely effectively. It is difficult to arouse people's interest in an event, but high-quality targeting, along with a ticket promotion campaign are the best-selling methods.

Discussion

An analysis of all the collected information indicates seven obvious connections between the opinions of the experts and the general opinions of the respondents:

- Advertising of events on TV and radio is not effective for people under 18.
- A third of those under 36 years and two-thirds over 36 years learn about events of interest to them offline.
- Expert opinion about word of mouth is one of the best means of information distribution, confirmed for survey participants of all age groups.
- Half of the survey participants under the age of 24 buy tickets online.
- Of those aged under 24 years, 70% are ready to buy a ticket for an event heard about only through advertising.
- Loyalty to outdoor advertising is 10% higher among respondents over 25 years of age than among people under 25.
- More than half of the survey participants aged 25+ are not prepared to go to an event that was learned about only through advertising.

It is important to pay attention to the relationships between the opinions of respondents of each age group:

- People under the age of 18-year-old: A third of respondents learn about events online, and none of them learned about upcoming events from media outside the Internet.
- 18–24 years old: Eighty percent of those surveyed in this group learn about events from people (friends, acquaintances, advertising from celebrities and opinion leaders).
- 25–35 years old: Seventy percent of respondents learn about events online (friends and media feeds on social networks).
- 36+ years: Two-thirds of respondents learn about events through offline advertising (media, outdoor advertising on city streets, promotions, etc.).

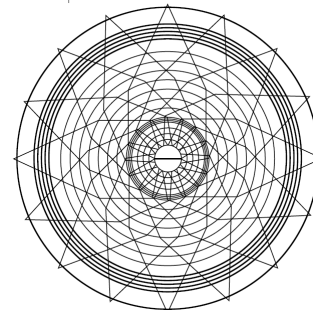
With regard to location of ticket purchases for sports events, it is clear that those aged over 36 buy tickets online as much as the generation aged 18–24. This trend suggests that the potential of online tickets is so high that, over time, ticket sales can move completely to the Internet (Egerev 2017).

It is worth noting that despite the low advertising rates for events on banners and posters in the city, several people from each age category highlighted this medium as the main source of information about particular events. SMM manager Alena Antonova³ singled out outdoor advertising as one of the top three most effective means, regardless of the age of the target audience, arguing that not all people are on social networks, whereas everyone walks around the city and sees outdoor advertising.

³ Interview with Alena Antonova, the SMM manager in Kaliningrad

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Conclusion

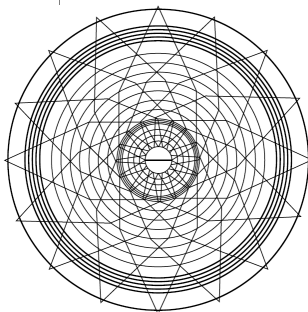
The authors of this study considered which advertising promotion methods affect demand and the decision to purchase a ticket. A comparison of expert interviews and questionnaire results indicated that one of the most important components of successful working with an audience is the right positioning of the entertainment event in the media zone and city space (Moskvin 2018).

Positioning refers to four factors:

1. Regular communication with the public through various channels;
2. Creation and maintenance of image and brand;
3. Construction of an information system taking into account the target audience's features; and
4. Relations with other events and partners.

It is important to say that the most effective methods of promotion among people of various ages are advertising on the Internet (including targeting and remarketing) and media advertising. It is noteworthy that the effect of sales is increased by 'advertising touch', the phased and aggregated contact of a potential buyer with different types of advertising. The more advertising touches an event has, the more people learn about it, and thus the higher the possible number of visitors to the event. However, organisers should take into account that the number of advertising sources is directly proportional to the cost of advertising, and, accordingly, the cost of the ticket for the event. Thus, at high advertising costs, the ticket price increases, and after a certain price threshold, potential buyers refuse to purchase a ticket despite the fact that the event has already caused interest. Event managers need to adjust the amount of advertising for their event in order to balance the ticket price with potential target audience size likely to learn about the event from advertising. It should also be remembered that the quality of the event itself plays an important role in the decision to purchase a ticket or not (Halzbaur 2006).

The trend to buy tickets online is popular even among the 36+ generation. It is anticipated that within a few years most tickets in the Russian market will be sold on the Internet and through mobile devices (Bednaya 2019); at the same time, the entire market will gradually move to blockchain platforms that will simplify transactions between organisers and consumers (Austin 2018). Thus, the key trend in the ticket market is the development of online marketing tools and new technologies in the field of ticket sales in general.

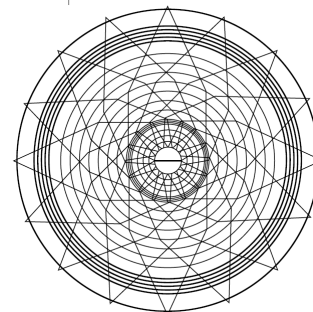


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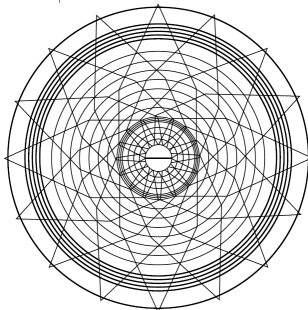
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ИССЛЕДОВАНИЕ РЫНКА ПРОДАЖ БИЛЕТОВ НА РАЗВЛЕКАТЕЛЬНЫЕ МЕРОПРИЯТИЯ В РОССИИ

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Аннотация:

В статье исследуется российский рынок продажи билетов на открытые мероприятия с платным входом. Целью настоящей работы является выявление наиболее эффективных методов рекламного продвижения, влияющих на спрос и принятие решения о приобретении билета на тот или иной вид открытого мероприятия. В рамках исследования было проведено 10 полуформализованных интервью с экспертами – специалистами event-индустрии, - а также осуществлен онлайн-опрос 290 респондентов разных возрастных категорий на предмет выявления предпочтений в способе покупки билета на развлекательные мероприятия, главных источниках получения информации об интересующих мероприятиях и отношении к рекламе этих событий. Основываясь на анализе предпочтений, опыте целевой аудитории различных мероприятий и экспертном мнении event-менеджеров, получены выводы относительно эффективности методов продвижения развлекательных мероприятий в форматах онлайн и оффлайн среди посетителей разных возрастов, а также спрогнозирована тенденция полного перехода рынка продажи билетов в интернет.

Ключевые слова: событийный маркетинг, культура, ивент менеджмент, рынок продажи билетов, технологии