



Strategic Communication Management for Symphony Orchestra in the Context of Lanna Culture: A Case Study of The Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation การจัดการการสื่อสารเชิงกลยุทธ์สำหรับวงซิมโฟนีออร์เคสตราใน บริบทวัฒนธรรมล้านนา กรณีศึกษามูลนิธิวงดุริยางค์เยาวชนเชียงใหม่

Pornnapat Chaisathan^{1*} , Patama Satawedin^{2**} , Chaiyarit Thongrawd^{3***}

¹*Master of Communication Arts Program in Entertainment Management and Production,
Bangkok University,
Bangkok University City Campus, 119 Rama 4 Road, Klong-Toey Bangkok 10110
119 Rama 4 Road, Klong-Toey, Bangkok 10110*

²*School of Communication Arts, Bangkok University,
Bangkok University City Campus, 119 Rama 4 Road, Klong-Toey Bangkok 10110*

³*College of Logistics and Supply Chain, Suan Sunandha Rajaphat University
Suan Sunandha Rajaphat University, Salaya Campus,
111/3-5 Klong-yong, Phutthamonthon, Nakorn Pathom 73170*

Abstract

This paper aimed to presenting how the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation has currently managed its communication and how strategic communication management should be developed. In-depth interviews were conducted with policy makers and administrators, stakeholders, and communication management and Lanna cultural experts. The findings revealed that, in order to achieve the goals of producing high quality of musicians and being the national symphony orchestra of Chiang Mai, having knowledgeable and expertise personnel, small, but clear organizational structure, international audience are the

* Corresponding Author
e-mail: napat_studio@yahoo.com

** Advisor
e-mail: patama.s@bu.ac.th

*** Co-Advisor
e-mail: drchairit@hotmail.com



organization's advantages. In contrast, it was internally and externally limited from financial problems and limited sponsorships, unavailability of musicians, and perceived opinion as a culture of extravagant and an invaluable activity. These can be strengthened by luck of no competitors and having international-knowledge musicians. Integrated marketing communication, especially via social media was used, moreover. For the betterment of the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation, systematic and continuous evaluation on operation, cooperation and collaboration with public and private stakeholders, corporate social responsibility (CSR), audience segmentation, and the establishment of database and website should be fulfilled.

Keywords

Strategic Communication Management, Chiang Mai Philharmonic Band Symphony Orchestra Foundation, Entertainment Production and Management

บทคัดย่อ

การศึกษาเรื่องการจัดการการสื่อสารเชิงกลยุทธ์สำหรับวงซิมโฟนีออร์เคสตราในบริบทวัฒนธรรมล้านนา กรณีศึกษามูลนิธิวงดุริยางค์เยาวชนเชียงใหม่ มีวัตถุประสงค์เพื่อศึกษาการบริหารจัดการองค์การ และแนวทางในการพัฒนาการจัดการการสื่อสารเชิงกลยุทธ์ เป็นการสัมภาษณ์เชิงลึกโดยผู้วิจัยจะศึกษาจากกลุ่มบุคคล (Key Informants) 3 กลุ่ม ได้แก่ ผู้บริหารระดับสูงและผู้ที่มีส่วนเกี่ยวข้อง ผู้มีส่วนได้ส่วนเสียผู้เชี่ยวชาญด้านการจัดการการสื่อสารและวัฒนธรรมล้านนา โดยใช้การวิเคราะห์ข้อมูลในเชิงพรรณนา

ผลการศึกษาพบว่า มูลนิธิวงดุริยางค์เยาวชนเชียงใหม่ มีโครงสร้างขององค์การที่มีความชัดเจนในรูปแบบของมูลนิธิ เป็นองค์การมีขนาดเล็ก มีความคล่องตัวในการบริหารจัดการ โดยการรวบรวมผู้มีความรู้และเชี่ยวชาญด้านดนตรี มีจุดประสงค์ในการสร้างนักดนตรีที่ดีมีคุณภาพ และการเป็นวงซิมโฟนีออร์เคสตราประจำจังหวัดเชียงใหม่ โดยมีฐานผู้ชมส่วนใหญ่เป็นชาวต่างชาติที่พำนักในจังหวัดเชียงใหม่

ผลการวิเคราะห์ข้อมูลพบว่า ทั้งปัจจัยภายในและปัจจัยภายนอกที่มีผลต่อการบริหารจัดการคือ ปัญหาด้านงบประมาณ นักดนตรีขาดแรงจูงใจ และวัฒนธรรมในการดูแลคอนเสิร์ตยังถูกมองว่าเป็นของแพงและฟุ่มเฟือย โดยจุดแข็งคือ การไม่มีคู่แข่ง และนักดนตรีที่ดีมีคุณภาพ การสื่อสารแบบบูรณาการกับการตลาดจึงมีบทบาทสำคัญโดยเฉพาะอย่างยิ่งด้านโซเชียลมีเดีย

แนวทางในการพัฒนาการจัดการการสื่อสารมูลนิธิวงดุริยางค์เยาวชนเชียงใหม่ควรมีการประเมินผลการดำเนินงานอย่างต่อเนื่อง การจัดหาผู้สนับสนุนจากภาครัฐและเอกชน รวมถึงผู้สนับสนุนอื่น ๆ การจัดกิจกรรมที่มีความรับผิดชอบต่อสังคม (CSR) การจัดประเภทของกลุ่มผู้ฟัง การจัดทำฐานข้อมูลของกลุ่มผู้ชมและเว็บไซต์เพื่อให้องค์การสามารถอยู่รอดและเกิดความยั่งยืนต่อไปในอนาคต



คำสำคัญ

การจัดการการสื่อสารเชิงกลยุทธ์ มูลนิธิวงดุริยางค์เยาวชนเชียงใหม่
การบริหารธุรกิจบันเทิงและการผลิต

Introduction and Literature Reviews

Strategic communication management is a continuum of communication and organizational management by considering various internal and external, environmental factors and follow-up and evaluation (Wan-Udomdechachai, 2013). Communication could not really been ignored in communication management (Argenti, 1998 ; Brashers & Dale, 2001). Basing upon inegotiation and collaboration, trust, and timeliness, communication management contributes not only to be a driven tool for the success of an organization, but also to be used for planning, setting vision, mission, targets, and defining strategies (William, 2004). A greater flow of information and innovation throughout an organization and between organizations is, alike, encouraged by communication management (Surapong Sotanasathien, 2007 ; Sano Tiyaao, 1995).

Strategic communication management is a concept where internal and external communication with related stakeholders is highly respected so that mutual relationships and problem-solving, and the development and shift in works are built (Yubol Benjarongkit, 2011) Decentralization and information sharing and exchange are also underlined so that rapport and unity can be the results (Surapong Sotanasathien, 2007). With the ever-changing world, it is very important for top management to have a contingency plan beforehand (Druker, 1993).

Music, as a communication form, somewhat, influences individuals' lifestyles, ways of lives, and cultures. Also, music projects how the world is changing.

Like concert, performance, comedy, and magician show, symphony orchestra nonprofit organization is a representative of the aesthetic development- giving audience experiences and pleasure (Sayre, 2008) and requires beauty, mutual rapport, and creativity. From time to time, symphony orchestra is currently used to mirror social status and controlled under capitalists so that their wealth and economic stability are shown off. Art appreciation is no longer valued (Smiers, 2003). A developed country has, normally, a national symphony orchestra, for example, New York Philharmonic, London Symphony Orchestra, Israel Philharmonic Orchestra, Tokyo Philharmonic Orchestra, and so on.

Nowadays Thailand has developed several public and private symphony orchestra including Thailand Philharmonic Orchestra, Bangkok Symphony Orchestra, Siam Sinfonietta, and the like,



this type of entertainment is kept away from Thai people's ways of life and its cultural roles are unmet, though (Anant Lerpradit, 2009). Other failures come from financial constraints (Dusit Charoonpongsak, 2013) and management under different conditions and contexts (Dusit Charoonpongsak, 2013 ; Wiggill, 2011).

The Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation has been founded in 2009 by Police Lieutenant Suchai Kengkarnkar, Managing Director of Kad Suan Kaew 2545 Co., Ltd. to be a centre of music education and development among youth. It helps promoting public cultural and art services, at both national and international levels. From beginning until now, its success has declined and economic status has been in the red, calculating on return on revenue (ROR) (Suchai Kengkarnkar, personal communication, September 16, 2015) posited that our management has been challenged by monetary issues, a number of sponsors, and ever-changing environments, i.e. economic, population, and cultural changes in Chiang Mai. Altogether, Thai people become fancying other types of entertainment (Dusit Charoonpongsak, 2013).

As a consequence, this paper presented how the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation currently manages its communication and how strategic communication management should be developed. From time to time, although the time has changed, strategic communication management has been defined similarly as a process of analyzing situations, both internal and external factors, defining specific objectives, setting and developing strategies, taking them into practice, and evaluating (Coulter, 2008 ; Drucker, 1974 ; Thompson & Strickland, 2003). In short, Wheelen & Hunger (2012) explained that there are 4 stages of the dynamic strategic communication management process, i.e. environmental scanning, strategy formulation, strategy implementation, and evaluation and control. Similarly, these components are compatible with open system viewpoint presented by Kinichi & William (2012) and composed of four factors, i.e. input, transformation process, output, and feedback.

Environmental scanning or input, general speaking, is Strengths (S) - Weaknesses (W) - Threats (T) - Opportunities (O) analysis. The first two factors are something that can be controlled while the other two variables are the other way round, for example, organizational structure, culture, and resources (Gan, 2011). Byrnes (2009) gave an example of SWOT analysis of a symphony orchestra as follows. Strengths could be quality of a concert, high standard of artists and characters, a performance venue, facilities, services system, employees' corporate loyalty, and supports from executives. In contrast, weaknesses could be lack of personnel and financial resource, constraints of sponsors and donators as well as professionals, and limitation of giving consolation. Strengths

could be maximized and weaknesses could be minimized by the opportunities of extending audience lines, seeking for new sponsors, performing an educational concert in a school, building community relations, and encouraging patriotism. These internal factors could be challenged by threats including changes in audiences and entertainment industries and economic fluctuation. Strategy formulation or transformation process involves setting vision- an overall picture a corporate wish to be, mission- a framework, identity, character, and direction for organizational development, objective- a wanted concrete outputs, and goal- a clear, specific, measurable, and specific time statement (Wattana Wongkietrat, Kritsana suwanpakdee, Pornphan Parinyathanakun, Waleeporn Thanathikom & Pornthip Nukulwuttiopas, 2005)

Strategy implementation or output is that strategies are taken into practice by middle- and lower-level employees and are monitored by top managers. Systematically, divided management into two levels of functional disciplines- dealing with production, marketing, and finance and management disciplines- being responsible for planning, staffing, directing, and controlling. Four important components encouraging and discouraging strategy implementation, additionally, include changes in environmental factors, corporate culture, organizational structure, and leadership (Hrebiniak, 2005).

A wide range of communication strategies, specifically, are used for giving audience education in the Art and Symphony Orchestra' in order to persuade them to love and appreciate art and symphony orchestra. The examples of these are program and event (i.e., providing a performance schedule, show's information, characters, etc.), program notes (i.e., sharing knowledge and ideas of a specific program and event), the music director as educator (i.e., giving knowledge and having interaction with audience), using multimedia, and social network (Kotler & Scheff, 1997). Even having differences in a type of organization, the studies of Pathita Chuphandilok (2011) and Phatrawan Juthaphan (2009) shared the success of personal media and network and partnership.

Strategy evaluation and control or feedback is to monitor and compare an output actually implemented and that planned. The benefit of it is to redevelop and design strategies (Wheelen & Hunger, 2012).

Methodology

This was a qualitative research employing in-depth interviews and documentary research (e.g., minutes, financial documents, public relations materials, and the like). The data was also collected by semi-structured interviews. Video recordings and note taking were also used. Then,



it was descriptively analysed for understanding CPO strategic communication management and directions for the development. To understand strategic communication management, many studies used qualitative research methods, for example, Pathita Chuphandilok (2011) ; Phatrawan Juthaphan (2009) ; Chotirat Srisuk. (2011) and so forth.

The key informants were consisted of three groups, i.e.

1. Policy makers and administrators:

- 1.1 Police Lieutenant Suchai Kengkarnkar, Board of Director
- 1.2 Chaipruck Mekara, Music Director and Conductor
- 1.3 Watcharamon Teanwattanajinda, Secretary
- 1.4 Supawan Jansilp, Finance
- 1.5 Samak Kajaikham, Violin principal and Senior Musician
- 1.6 Apirat Praphanwong, Concert master

2. Stakeholders:

- 2.1 Police Lieutenant Suchai Kengkarnkar, Managing Director of Kad Suan Kaew 2545 Co., Ltd.
- 2.2 Tawatchai Yamsamruen, Director of Montfort College String Orchestra
- 2.3 Raweeras Poochareon, Audience
3. Communication management and Lanna cultural experts:
 - 3.1 Yanisa Chanseng, Director of Office of Organization Communications, Payap University
 - 3.2 Sarayut Robru, Head of Thai Strings Orchestra Department, Chiang Mai College of Dramatic Arts
 - 3.3 Phiphatphong Masiri, Art Networks Council Association of Thailand

The first group of the key informants were probed by a specific list of questions of personal profile, communication management (e.g., history, communication management plan, strategies, internal and external communication, activities, and finance), problems and challenges. On the contrary, a series of questions of personal profile, attitude towards the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation were prepared for the last two groups.

It is important to note that this research was approved by the Ethics Approval Committee of Bangkok University.



Research Results

1. The Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation (CPO)

Organization Management

Police Lieutenant Suchai Kengkarnkar, Board of Director and Managing Director of Kad Suan Kaew 2545 Co., Ltd.

CPO is managed as a foundation not a company, with helps from various different schools and educational institutes around Chiang Mai leading by College of Music Payap University, Price-Royal College and Kad Theatre. CPO gathers the crème de la crème of youth classical music players from Chiang Mai and near by provinces. CPO Music director is Dr. Chaiyapruk Mekra. CPO sends out letters to introduce about the foundation and invite sponsorship to different government sectors and private investors. The letters inform potential sponsor about news of CPO and the benefit of sponsorship. CPO help 4-6 concerts annually. Together with Kad Suan Keaw acting school, we sometime have Musical concert. CPO also joins with different events around Chiang Mai. Another one of our activities is that we do exchange program with Musicians from around the globe such as Japan, America and Macao. CPO have 3 main sources of income as Private sponsorship of musical instrument and concert venue from Police Lieutenant Surachai Kengkarnka, Other private sector sponsorship and Revenue from concerts tickets. CPO runs in to a few problems and obstacle, naturally such as: Problems in the lack of funding and sponsorship as classical music in Chiang Mai is not widely enjoyed like before. There are so many changes going on that are affecting Chiang Mai in term of culture and local economy. Even though letters encourage sponsorships are being send out regularly, level of responses are still very low. CPO could benefits greatly from more support both from government and private sectors. Our aim is to be the official Chiang Mai Orchestra, to help increase positive impact to our society and to help support youths with genuine musical interest.

Watcharamon Teanwattanajinda, Secretary CPO at first was a gathering of youths with special interest in classical music from Chiang Mai and other nearby provinces. Later CPO was registered as a foundation under Police Lieutenant Suchai Kengkarnkar, consisting both the executive boards and the management boards. CPO consisted of 3 separated bands, the Philharmonic, the Symphony Orchestra and the Ensemble.

CPO mainly uses Email and Facebook fanpage to promote the upcoming events and concerts because this is the fastest way to reach out to our existing fan base. Posters, radio and televisions and local newspapers are also very important promoting tools. As for the distribution of



tickets, we have our main distribution counter at Kad Suan Keaw shopping center, which makes it very convenience for the audience to purchase tickets and learn about our upcoming events. As for marketing strategies, CPO gives discounts to students to encourage them to come. We also gives tax deductible receipts to our sponsors and donators in order to encourage the funding. Internally CPO held executive meeting twice a year, also various other small meetings to plan and prepare for concerts. The boards communicate mainly through facebook messenger. CPO already has a fan based that consists of students, and classical music enthusiasts. We communicate with them through our mailing list, our facebook fanpage and invitation letters. We also do a lot of marketing through posters, newspapers and radio stations. Our distribution counter at the shopping center is also a main hub in learning about our upcoming events. We also promote our next concert at the end of a concert. CPO held 4 big concerts a year of Philharmonic and Orchestra and 2 small concerts for Ensemble. Our musicians were chosen through audition. We also encourage the exchange of our musicians to perform in other countries. The Income gets distribute proportionately, mainly in production of concerts, staff salaries and benefits and promoting of the bands. Through sponsorship, donation and tickets selling. CPO lacks government supports and involvement from other sectors to encourage classic music events. Government should have policies to encourage and support our youth about classical music. A fund should to be set to send our talented youth to go on an international level shows and competitions. CPO needs more support in both public and private sectors in order to become Chiang Mai orchestra band.

2. SWOT Analysis

From the data collected, it indicated that the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation have three outstanding strengths. First of all, its personals were of high knowledge and expertise because they were graduated from well-known music institutes in Chiang Mai. (Suchai Kengkarnkar, Watcharamon Teanwattanajinda, personal communication, September 16, 2015 ; Chaipruck Mekara, personal communication, September 25, 2015) Secondly, the organizational structure was clear and small enough to be flexible and easy to manage. More obviously, the Foundation was controlled under the Office of the National Culture Commission, the National Cultural Council. There were two main divisions: administrative and operational. As for the administrative division, it was consisted of president, vice president, secretary, treasurer, and 10 committee members who, generally, played the important roles of managing, planning, setting strategies, and implementing. On the other hand, music director and conductor were in the operational department. As its head, music director and conductor took care of three sub bands including philharmonic band, symphony orchestra, and ensemble. (Watcharamon Teanwattanajinda & Supawan Jansilp, personal communication, September 16, 2015 ; Chaipruck Mekara, personal



communication, September 25, 2015 ; Apirat Praphanwong & Samak Kajaikham, personal communication, October 31, 2015)

Last but not least, the majority of the audiences were foreigners staying and living in Chiang Mai. They had also purchasing power. (Chaipruck Mekara, personal communication, September 25, 2015 ; Tawatchai Yamsamruen, Raweeras Poochareon, personal communication, October 29, 2015 ; Samak Kajaikham, personal communication, October 31, 2015)

Such benefits were lessened by the triple weaknesses of the Foundation. Neither public nor private sectors gave monetary supports and there was higher cost of production in symphony orchestra than in general music performance. These could lead to lack of financial liquidity in operation and organizational development (Watcharamon Teanwattanajinda, personal communication, September 16, 2015 ; Chaipruck Mekara, personal communication, September 25, 2015 ; Apirat Praphanwong & Samak Kajaikham, personal communication, October 31, 2015) Moreover, because most musicians were students and employees, they were unavailable for rehearsal. Limited honorariums also drove no inspiration to practice. (Chaipruck Mekara, personal communication, September 25, 2015 ; Apirat Praphanwong & Samak Kajaikham, personal communication, October 31, 2015) Finally, the Foundation had the problem with media outreach and the spread of information, so, a limited number of people were acknowledged about performances. (Yanisa Chanseng, personal communication, October 25, 2015 ; Sarayut Robru & Phiphatphong Masiri, personal communication, October 26, 2015)

Fortunately, the Foundation could seek for the opportunities from two important sources. At a national level, there was no competitive challenge for the Foundation. Also, an international students exchange program had been set, hence, a new body of knowledge and self-development could be boosted (Watcharamon Teanwattanajinda, personal communication, September 16, 2015 ; Chaipruck Mekara, personal communication, September 25, 2015)

However, the Foundation could not make audiences entertained with three vital reasons. Firstly, compared to orchestra symphonies in Bangkok, a limited amount of public sponsors had seriously been given to the Foundation (Apirat Praphanwong, personal communication, October 31, 2015) Secondly, there was lack of local participation since social and cultural status pointed out that being to a concert is a culture of extravagant and an invaluable activity. Eventually, it was about Thai people's lifestyles nowadays. That was to say, comfort and economy were highly concerned, so, Thais preferred living at home and watching a movie, playing a game, and surfing YouTube (Phiphatphong Masiri, personal communication, October 26, 2015 ; Raweeras Poochareon, personal communication, October 29, 2015 ; Apirat Praphanwong, personal communication, October 31, 2015)



3. Strategy Formation

It was important to understand vision, mission, goal, and objectives set by the Foundation. Its vision was to use music as a channel for the social betterment. In order to compete with international standard, likewise, the Foundation's mission was to be a centre of knowledge development in symphony orchestra in Chiang Mai. The nonprofit organization wished to achieve the goals of producing high quality of musicians and being the national symphony orchestra of Chiang Mai. These were together with the objectives defined as follows:

3.1 Cooperations were sought for establishing a Chiang Mai Youth Symphony Orchestra and it should be used as a role model for gathering helps and assistances in knowledge development in symphony orchestra in Chiang Mai. And, this could meet an international level.

3.2 Skill development of youth's music performance in Chiang Mai and the northern region was focused for the purpose of meeting international criteria.

3.3 Western music activity and extra curriculum should be placed in educational system.

3.4 Participation in playing music, mental socialization, spending free time valuably and were highlighted in order to keep youth away from drugs and negative stimulus and to earn some money.

3.5 Music should be used as a tool of exchanging knowledge and activities and building mutual, international relationships.

3.6 Co operations between public and private sectors and also between public corporate and its own sake should be encouraged so that the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation could be operated powerfully and appropriately as well as, as an overall picture, youth could be benefited.

3.7 Playing as a centre of gathering all graduated and skilled musicians was concerned because they needed a space for continuing practicing their skills and, ultimately, building up a provincial symphony orchestra.

3.8 Giving public services and cooperating with nonprofit organizations was of importance.

3.9 No political involvement and participation was ensured.

4. Strategy Implementation

4.1 Internal Strategic Communication Management

To invite the Foundation committee to attend the Foundation committee meetings arranged twice a year and executives and musicians to participate in a meeting and a rehearsal was done via social media, like Facebook (Supawan Jansilp and Watcharamon Teanwattanajinda,



personal communication, September 16, 2015 ; Chaipruck Mekara, personal communication, September 25, 2015 ; Apirat Praphanwong and Samak Kajaikham, personal communication, October 31, 2015)

4.2 External Strategic Communication Management

To reach audience, a variety of communication channels including email, Facebook (i.e., Fanpage), poster, local radio stations, the Government Public Relations Department, Channel 11 (Northern Region), Chiang Mai News, Thai News, and personal media like, the music director, and a representative of the Symphony Orchestra (Supawan Jansilp, personal communication, September 10, 2015 ; Watcharamon Teanwattanajinda, personal communication, September 16, 2015 ; Chaipruck Mekara, personal communication, September 25, 2015 ; Raweeras Poochareon, personal communication, October 29, 2015 ; Apirat Praphanwong & Samak Kajaikham, personal communication, October 31, 2015)

4.3 Programme and Event

Three to four classical and pop concerts were organized every year. Combined with this, foreign musicians who were from, for example, the US, Japan, Poland, Macau, South Korea were invited to jam the concerts. It was very important for the Foundation to name a concert attractively because it could cause a higher number of audiences and sales volume, for instance, the Beethoven No.9 Animation Soundtracks (Chaipruck Mekara, personal communication, September 25, 2015 ; Samak Kajaikham, personal communication, October 31, 2015).

4.4 Marketing and Distribution Channel

To promote the concerts and sell their tickets, normally, the Foundation used direct sale, i.e. sending out letters and tickets to educational institutes throughout Chiang Mai. Also, a privilege of a 50 percent discount for students was offered.

Apart from this, tickets were sold via information counters at Kad Suan Kaew Department Store because it was easily accessible and also via the members of the Band. (Supawan Jansilp, personal communication, September 10, 2015 and Watcharamon Teanwattanajinda, personal communication, September 16, 2015)

4.5 Partnership and Sponsorship

The Foundation's revenue came from ticket sales. However, it was sponsored and partnered by Police Lieutenant Suchai Kengkarnka, in the forms of music room for rehearsal, music instruments, and performance venue, not in the form of money, though. (Suchai Kengkarnkar, Watcharamon Teanwattanajinda and Supawan Jansilp, personal communication, September 16, 2015 ; Chaipruck Mekara, personal communication, September 25, 2015).



4.6 Strategy Evaluation and Control or Feedback

Success or failure was evaluated through a number of tickets sold, that of audience joining the concert each round, and audience satisfaction (Watcharamon Teanwattanajinda & Supawan Jansilp, personal communication, September 16, 2015 ; Chaipruck Mekara, personal communication, September 25, 2015).

Discussion and Suggestions for the Development of the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation

1. Management: Evaluation and Components

There are two management issues to be improved. Although the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation has a clear organizational structure, firstly, there should systematic, continuous evaluation so that objectives, vision, mission, and strategy can be monitored whether they are met or not.

In order to make better, drive good image, and push sustainable development, the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation should implement as the following process:

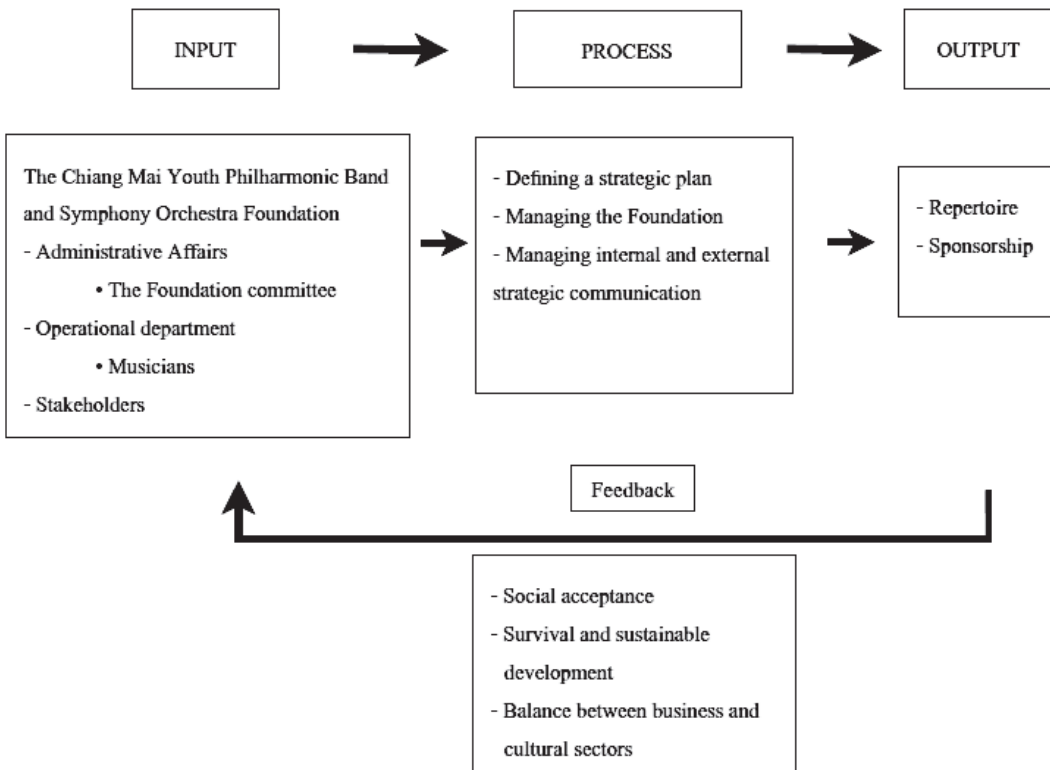


Figure 1: Strategic Communication Management in Lanna context



2. Sponsorship

In order to maintain and sustain the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation successfully, there should be supports from public and private sectors, in the forms of money, musical tools, food and beverages for musicians, and so forth. It is also the responsibility of the Foundation executives and committees to drive collaborations with such public and private organizations.

3. Corporate Social Responsibility (CSR)

The Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation is a nonprofit organization. However, it should pay its attention to social contributions in different activities, including being a volunteer for teaching music for the underprivileged, arranging a charity concert.

4. Audience Segmentation and Database

Defining the audiences can help the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation communicate correctly and appropriately.

5. Public Relations

There should be the establishment of a website where the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation can distribute updated information, event calendars, ticketing, and so on and also provides easy access.

Conclusion

The Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation is good at its knowledgeable and expertise personnel, small, but clear organizational structure, international audience. These are also maximized by two important opportunities, i.e. there is no competitive challenge for the Foundation and international knowledge is given to musicians.

However, it is regretted to say that such benefits are challenged by monetary constraint and limited supports from public and private sectors. This is because high expenses are spent. It is important to ask for public and private sectors' support rather than an expected number of tickets sold only. Also, the Foundation is struggling with unavailability of musicians because they are students and employees. The Foundation is, moreover, threatened by public sponsorship, perceiving a concert as a culture of extravagant and an invaluable activity, and current lifestyle.

The strategy is formed to achieve the goals of producing high quality of musicians and being the national symphony orchestra of Chiang Mai.



The Foundation also contacts with both internal and external stakeholders, mostly, via social media, i.e. Facebook. For reaching the audiences, poster, local radio stations, a television channels, local newspapers, and personal media are used. Also, the Foundation has arranged three to four concerts a year. Marketing advantage is also concerned by the Foundation by expanding ticketing opportunities via sending out letters and tickets to educational institutes around Chiang Mai, giving students discount, selling tickets at Kad Suan Kaew Department Store, and also helping of the Foundation's members.

It is recommended that the Chiang Mai Youth Philharmonic Band and Symphony Orchestra Foundation should evaluate its operation systematically and continuously, asking for cooperation and collaboration from public and private sectors, make social contributions or corporate social responsibility, segment audience and build up database, and make public relations, especially setting up a website.

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