

Benchmarking Value Creation of European Classical Music Holiday Destinations: Is There Customer Co-Creation in Bayeruth, Buxton, Orange, Salzburg, Savonlinna, St. Petersburg and Verona?

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This study applies the co-creation principles introduced by Prahalad and Ramasway (2003, 2004a, 2004b, 2005) and categorized by O'Hern and Rindfleisch (2010), as well as the memorable experiences introduced by Pine and Gilmore (1998, 1999, 2011) and conceptualized by Kim, Ritchie and McCormick (2010), Pine and Korn (2011), and Quadri-Felitti and Fiore (2012). The study benchmarks Austria, Germany, Finland, France, Italy, United Kingdom and Russia as classical music destinations based on the following Six Alpha Criteria of Value Creation proposed by Laitamaki (2009): Awareness, Associations, Attractions, Activities, Access and Affordability. The study takes the New York City originating tourist perspective by first asking "Where should I go for a classical music themed holiday in Europe?" and then answering to this question by benchmarking the value creation of the seven destinations. It uses several sources of information including the reputation and strength of the classical music tradition (i.e. Awareness), the number and popularity of classical music composers (i.e. Associations), classical music related sites (i.e. Attractions), classical music festivals (i.e. Activities), the number of direct flights from New York City (i.e. Access), and the cost of a classical music holiday during specific festivals (i.e. Affordability). The study analyses the value co-creation activities (i.e. smart phone capabilities, Pine 2013) of the following festivals: Bayeruth Festspiele, Buxton Festival, Choregies D'Orange, Salzburg Festspiele, Savonlinna Opera Festivals, Verona and White Nights Festival of St. Petersburg. It concludes with recommendations how these and other festivals could increase value by creating memorable tourism experiences based on customer co-creation.

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