



Venues and Value

On the Function of Theater Venues in Dutch Society.

Master Thesis Cultural Economics & Entrepreneurship

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This master thesis tries to determine the function of theater venues in future Dutch society, using a mixed method. The research combines theory from the value based approach within cultural economics with cultural sociology theory and stakeholder theory. It is argued that a theater offers a platform for the realization of values and that the function of theater venues is highly dependent on the community that it serves. By reporting on in-depth interviews with eight actors from varying corners of the Dutch theater sector, the structure of the sector and the function of theaters in this structure are discussed. After that, the optimization of the realization of values by theater venues is discussed. Difficulties in this structure that oppose the optimization of the realization of value are identified. The research ends with the presentation of a context management strategy for theater venues; a strategy that can be applied to any theater and that aims to optimize the realization of value.

Preface

Before you lays the end product of my learning trajectory within the Master-program Cultural Economics and Entrepreneurship at the Erasmus University Rotterdam. This master thesis is originally written by the signed author.

I am happy to have ended my education with such an inspiring and instructive project. I enjoyed diving into the theater sector of the Netherlands and trying to understand it as thoroughly as possible within this short time frame. The research gave me insights that I am sure will help me in my following career.

I want to thank my thesis supervisor Arjo Klamer, who directed me towards my topic and whose group sessions were inspiring. Also, I want to thank my group-members, who provided me with insights and advice. I want to thank Cees Langeveld, Claudine de With, Henk Scholten, Ronald Klamer, Marga Kroodsma, Stephanie Louwrier and Freek van Duijn for their contributions to the research. Further, I want to thank the respondents to the survey I sent out and my friends for helping spread them.

I would like to thank both my parents for supporting me so I could pursue an academic education, I am very thankful for having had this opportunity. Lastly, I want to thank my grandmother, who I want to dedicate this thesis to. She has always been and always will be my inspiration.

Marjolein Rozen

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The function of cultural institutions in today's and future society is under pressure. The financial crisis of 2008 caused cutbacks in subsidies to the arts and was a direct cause for the reevaluation of the cultural sector. In the Netherlands, the cutbacks on culture in particular, caused a discussion on the system of the Dutch cultural sector (Daamen, 2013; Zoet, 2014; Meulman, 2014). This discussion is characterized by themes such as fragmentation of supply, presence of sacred cows and inadequate cultural policy. Leading actors in the field have stated that the current system in which the cultural sector functions is unsustainable. According to some actors in the current discussion, the situation lacks innovation, adaptability and is unbeneficial for the arts. Melle Daamen (2013), director of the city theater of Amsterdam urges the sector to take a critical stance towards itself.

Ever since the sixties, the Dutch government has been the most important financer of the cultural sector. Theaters in particular are highly reliant of various forms of governmental funding. They thus make an interesting case-study of the crisis in which the cultural sector of the Netherlands finds itself. In this country, theaters mainly have a distributing function; their organization usually does not produce performances itself. As the Dutch cultural sector has suffered from large subsidy cutbacks, some theaters had to close down (VSCD, 2013, p. 5). Others have adjusted their operations in order to cover their expenses; they changed their program or started renting out their facilities as a congress centre. This shift raises some questions. What role are theaters to fulfill in the first place? When a venue's main function is shifted towards being a congress centre, is it still a theater venue? Then what is the added value of still having a theater venue? What are they still good for in society today? And, as society is developing rapidly, what role will they play in the society of the future? In short, *What function do theater venues have in (future) society?*

1.1 Context

The Dutch theater sector has many theater venues. Most of them are owned by the city government of the city they are located in. Though every city regulates this differently, it usually means that costs brought along by the building are shared between the organization and the local government. Additionally, theater venues receive programming subsidies that help them to cover the costs of staging plays.

Resulting from their dependence on governmental funds, the justification of a theater's existence has been formulated in governmental rhetoric ever since the nineteen sixties. A venue could exist only as a result of funds and it received funds because its function corresponded to the requirements of the government on paper. As Dutch cultural policy has long been guided by

Thorbecke's principle that the government should not judge art (Pots, 2000, p. 68), there has been a frantic stigma on the autonomous development of art to protect its intrinsic value. This has, on all levels of government, resulted in a system of subsidy criteria. Every four years, the government reformulates these criteria by which cultural institutions have to abide in order to receive funding. In their decisions on the allocations of funds, they are assisted by an advisory board to make sure there is a distance between the content of culture and political influences (Ministerie van Onderwijs, Cultuur en Wetenschap, 2009).

Lately, it has been suggested that there may be some negative consequences to this system. Cultural institutions are aware of the governmental rhetoric and adjust their own rhetoric to it in the applications they do, or in other forms of contact they have with actors from the governmental sphere (Klamer & Langeveld, 2011, pp. 78-9). Several authors of cultural economic theory acknowledge that subsidies may have a negative effect on cultural institutions (Blaug, 2001, p. 128; Frey, 2000, p. 7). Also, within the Netherlands, it has long been the case that the amount of subsidy an institution receives may be decreased when the organization's income would rise higher than a certain amount. This is, of course, a negative motivation for cultural institutions to function on an efficient and thorough manner. Matthijs Rümke, director of the Southern theater company of the Netherlands stated in a discussion that this "distance has led to disinterest" (Zoet, 2013). In his opinion, a large group of politicians does not see the added value of art to society; they simply do not care. Politicians acknowledge that they are unable to let art and culture flourish to its full capabilities (Bussemaker, 2013) and this is seconded by actors in the field (Zoet, 2013). Overall, the current system indeed seems somewhat inefficient and non-logical. There is, even after the cutbacks, a large supply of theater in respect to the size of the Netherlands. According to Zoet (2013) 90% of a theater's program corresponds exactly to that of the next. Is it, thus, truly necessary to have as many theaters in the Netherlands as there currently are? In 2012, there were at least 150 theater venues that each staged at least 75 performances each year (VSCD, 2013). Is their survival, even after the financial crises, a matter of habit and a waste of money, or is there some sort of added value that they realize?

Since the cutbacks, the government has taken a step back in its financial involvement with the arts and theater venues. Subsidies have been reduced, the position and focus of cultural institutions has changed. The government as a stakeholder has become less of a dependence and as a result, cultural institutions are forced to reconsider their position, their function. They have to legitimize their existence in new ways, find a new rhetoric to express their relevance and value.

However, Dutch society has evidently changed immensely since the sixties. Norms and values of society have shifted and the role of art in society has changed. Also, the justification of art in a social context has to be formulated differently than when it had to convince politicians. To question

the current function of cultural institutions is thus relevant and necessary today. It is the duty of science to question this function and of cultural economics in particular. After all, cultural economics is concerned with the sustainability of cultural institutions and the manner in which value is realized. Before any statements or researches can be made on this topic, it has to become clear what cultural institutions are good for to begin with. Their function and the values that they may realize have to become clear and in this respect, their sustainability in future society must also be explored.

As mentioned before, this research focuses on theater venues in particular. In the current discussion on the function of art in Dutch society, the position of theater venues is an interesting topic. On the one hand, a shift towards commercialism seems to occur, on the other, its function seems to become more community-oriented. In December 2013, an article by Melle Daamen, director of the Amsterdam city theater as mentioned before, was published in NRC, one of the Netherlands' biggest newspapers, on the problems and inefficiencies of the Dutch cultural sector. This article triggered a discussion amongst actors from various sectors, somehow connected to the cultural field. Politicians, directors and artists became involved. Amongst other things, Daamen argued that the theater sector should decrease in size and develop in quality. In response to this, Jeffrey Meulman (2014), director and entrepreneur in the Dutch cultural sector raised questions on the function of theaters and hints to a shift towards a broader, more community-oriented function. Also, in 'Mijn Idee van Nederland' (My Idea of Holland) (Zoet, 2013), a panel discussion that included politicians and actors in the cultural field, the increasingly important communal and societal function of art was highlighted.

1.2 Methodology

In order to answer its main question 'What is the function of theater venues in (future) society?' this research uses the following method. It works on the basis of a mixed method that is mainly descriptive. The research departs from a theoretical framework based on the value based approach within cultural economics. Complemented with cultural sociology theory, different types of value that cultural goods can realize are established. Discussions on value are often highly theoretical. It is hard to distinguish different types of value in practice, let alone measure the amount in which a value is realized. Also, the valuation of enjoying art is often accompanied with emotions. As emotions are personal and next to impossible to measure, the complications concerning the topic are evident. Still so, cultural economics is concerned with the making real of values; valorizing them. Thus, in this research, a method is attempted which connects theory of valuation with the practice of the sector. It does so by combining value theory with stakeholder theory. A theater's potential stakeholders are determined and the values that a theater venue may realize for them are explored.

The research is followed by a descriptive section, reflecting on in-depth interviews with eight differing actors from the field. To get a clear overview of the research context, chapter 5 introduces the theater sector of the Netherlands. In chapter 6 the various stakeholders, as introduced in the theoretical framework are described. Even though the distributing aspect of the theater sector is the main interest of this research, some attention is also given to the production and reception sides of the market. This is important as some of the main stakeholders of theater venues operate in these spheres. Respondents to the interviews consist of three theater directors from differing types of theaters, a theater maker who simultaneously is a programmer, another theater maker, a festival director, a researcher and an entrepreneur. These respondents were contacted through my personal network. The format of the letter that was sent out is added in Appendix I. The interviewees are questioned on their vision of the function of theater venues in today's and future's society. Also, the positions of stakeholders, as discussed in the research's theoretical framework, are a topic of conversation. What do the respondents, for example, consider the role of the government or producing companies in the future function of venues? Finally, respondents are asked on their utopian view of a theater venue; what it may look like to them if anything were possible. The format of the interview can be found in Appendix II. This format functioned as a guide through the interviews, but the questions were not set. As an addition to the qualitative side of the research, a survey was sent out to theater visitors to explore their valuation of theater venues. The original questionnaire can be found in Appendix IV. In doing so, answers are pursued to questions such as What are theater venues good for, what values do they realize? How do they do so? And what is the structure that theater venues function in?

The aim of this research is to give an insight into the current and future function of theater venues in Dutch society. Society is changing, appreciation of certain values and habits overall are shifting. Since theaters rely on various stakeholders that are part of this society, its current function is bound to come under pressure. Thus, it is interesting to explore what theaters are still good for and what different stakeholders envisage for them in the future. Furthermore, this research may function as a reference for cultural institutions as well as different layers of government when they discuss the justification of theater venues now and in the future.

The focus of this research is the function of a cultural organization. The concept of function is closely related to that of value. Sometimes the two are even used interchangeably. Also, value appears in cultural economic literature time and again and has many aspects to take into consideration. It is thus important for this research to elaborate on value. In this chapter, varying perspectives on value are taken and described. Different types of value are arranged and classified.

2.1 On the Value of Art

If we want to understand the function that theater venues can have in society, it is important to establish the value that they realize in it. Theater venues have a distinct position in the Netherlands; they merely distribute artistic goods, instead of producing them. It seems that the venue as an organization may realize different values than an organization that primarily produces artistic goods. According to cultural sociologist Hans van Maanen (2009), the values that are realized by cultural organizations with a distributing function have been understudied (p. 143). Even so, the role of these organizations in the realization of value is unmistakably present:

“Distributing institutes do work as translation centers, for works of art as well as for potential spectators. They give the artworks a place in an aesthetic event in which they are tied in with a lot of certain other actors, such as space, other works maybe, spectators and so on. These connections are determined by the type of the institute and its own place in the system, so that the work of art will play its role according to the nature of the event” (Van Maanen, 2009, p. 143).

Following, a theater venue or other institution that distributes artistic goods is of great importance in the process of realizing value. As theaters play a vital role in the cultural experience of visiting a play, the values this experience may realize have to be explored. A distributing organization can either oppose or support the realization of values by the artistic good, in the manner it presents the good and in which additional goods and services are provided.

Since the realization of value of artistic goods and the function they have in society are closely connected, it is important to elaborate on this. Within cultural economics, the value based approach is built on the principle that (cultural) goods realize more than monetary value (Klamer, 2011). Classical economists mainly focus on the monetary value of goods that is realized on the market where transactions take place. They are interested in the demand and supply of markets, but

only take a momentum of the transaction process into consideration in their studies. However, the monetary value of a good is merely its temporary instrumental valuation (Klamer, Forthcoming, Ch.2, p. 14). Since it is only an instrument, monetary value does not tell us anything about the customer's valuation of the good purchased. Why does somebody buy certain products? What do they expect the products to realize, what are they good for? The value based approach focuses on the (aspired) valorization that transactions are based on. For example, when Lucy buys a new bicycle, the monetary value of the transaction price enters the economy, but the value that the bicycle realizes for Lucy is of a different nature. Ownership of the bike may realize various types of value to Lucy such as relaxation or prestige value. These types of value are indeed realized as a result of the transaction between the bicycle dealer and Lucy, but neither is taken into account within classical economics. The value based approach does take these values into account.

Goods can realize various types of value, cultural goods in specific. The latter namely have a typical sort of additional significance. A cultural good carries "meanings over and above its usefulness" (Klamer, 2011, p. 1). Traditionally, cultural economists have divided these types of value in user- and non-user value; both are taken into consideration in this research.

2.2 Non-user Value

First, let's consider the concept of non-user values and the different forms in which they occur. Throsby (2003) defines non-user values as "unintended side effects or spillovers which are nevertheless beneficial (or costly) to those who experience them" (p. 38). Naturally, non-user value comprises types of value that people who do not enjoy cultural goods attribute to them still. The values are also referred to as externalities, since they are not internalized by the market; they are not accounted for in the transaction price of cultural goods. Externalities can be either negative or positive. Negative externalities are not widely debated upon within cultural economics. They consist of the negative effect, or value, that the existence of cultural goods can realize. It can be argued for example, that art that is used as propaganda can realize negative value. Positive externalities often appear within cultural economic literature and research. Among positive externalities are *bequest value*; people may value the possibility of durability for future use, *option value*; people may value the possibility to enjoy art for others (Snowball, 2007), *existence value*; the valuation of the existence of the good in principle, *prestige value*; valuation of the prestige that a certain good brings to society and finally *education value*; valuation of the literacy that art may bring to others and overall education (Benhamou, 2011, p. 257).

Non-user values are often used in willingness to pay studies. Respondents are asked what their willingness to pay is for an art-form or a specific site, even though they do not make use of it. It

is the non-user values that these respondents are willing to pay for. Within cultural economics, these studies are most often conducted on cultural heritage (Benhamou, 2011; Snowball, 2007; Snowball, 2013; Throsby, 2003). The non-excludability of cultural heritage causes many positive externalities, which make those an interesting topic of research and important for the justification of its financing. Some willingness to pay studies have been conducted on the theater sector also, most of which are focused on demand, as listed by Seaman (2006). Bille Hansen's article (1997) reports on a Willingness-to-Pay study conducted for the Royal theater of Copenhagen, which is more relevant in the context of this research. It showed that non-user values are substantially present in the valuation of the arts. This confirms the necessity to take non-user values into consideration when theater venues are concerned.

2.3 User Value

Additionally, user value is attributed or realized by people who enjoy cultural goods. On this topic, cultural economics shows many similarities with and references to functionalism within cultural sociology. Scholars from both fields base their research on the idea that the consumption of cultural goods realizes certain value. Cultural sociologists aim to map these values, whereas cultural economists are interested in the realization of these values. In the past decade or so, a division evolved within cultural economics between classical economists and followers of the value based approach. Both acknowledged that cultural goods do not function normally on markets. Several types of anomalies and the large amount of externalities described before causes the market for artistic goods to function differently than other markets (Towse, 2010). Basic economic rules do not apply and scientists are unable to generalize the results of their researches. Classical cultural economists continue to apply economic researches on the cultural sector focusing on monetary value, whereas followers of the value based approach aim to find ways to assess other types of value realized. The valuation of art is still a topic of major debate within this field of study. Cultural economists agree that it is hard to formulate the value of cultural goods in monetary amounts. It has value and meaning that are detached from its financial worth: "Its meaning and importance in a historical, cultural and emotional sense, regardless of any market or financial value that it may have" (Snowball, 2013, p. 438).

There are many types of value that can be distinguished. In an attempt to propose a method for the valuation of art, David Throsby (2003) distinguishes several types of value; aesthetic value, spiritual value, social value, historical value, symbolic value and authenticity value (pp. 28-9). He recognizes these as "a range of cultural value characteristics" (p. 28). It is thus arguable, that Throsby understands these types of value as inherent to the artwork. An artwork can be judged on the

manner in which it carries the different values described. Leading scholar in the value based approach Arjo Klamer classifies values in a somewhat different way. He perceives artworks, or the experience thereof, as ways to realize certain values by the subjects that do so. He states that “Values are qualities of actions, goods, people, social entities that people find good, beneficial, important, useful, beautiful, desirable, constructive and so forth” (Klamer, Forthcoming, Ch. 3, p. 7). In his argumentation he distinguishes *social values*; characterized by elements of human relationships, for example friendship and status, *societal values*; connected to a larger social entity such as society, for example peace and patriotism, *cultural values*; determined by the culture a subject is part of, such as prudence and discipline, *historical, artistic and scientific values*, these contain self-evident values of a historic and scientific nature. Klamer refers to artistic values as “the qualities of beauty, the sublime, experimental and shocking” (Forthcoming, Ch. 3, p. 10). To get a better understanding of artistic value, a sociological perspective on this matter is taken later. Klamer further distinguishes *moral values*, which are anchored in the human virtues of goodness, righteousness and virtuousness; specific values can be respect and loyalty, *personal values*, that relate to a subject him- or herself; his skills, health and wisdom for example, *transcendental, religious or spiritual values*, relating to the metaphysical such as holiness and enlightenment and finally; *functional values* the value of the functional use of a subject or object (Klamer, Forthcoming, Ch3, pp. 9-10; Klamer, Do Carmo & De With, 2014, pp. 5-6). When a subject values something particular that can be realized by experiencing an artwork, the subject will be willing to pay for the art. Lucy can, for example, enjoy the social value of meeting her friends at the theater and simultaneously the historical and artistic value of the play that she enjoys there with them. These are then the values that are realized by her visits. They motivated her to pay for a ticket and to sacrifice time and effort to physically go to the venue. In contrast with Throsby, in Klamer’s argument, it is not only the inherent characteristics of the artistic good that is valued, but valuation depends on the complete experience and concept of it. Additionally, Swanson et al. (2008) argue that motivations for arts attendance can be of an aesthetic- (aesthetic value), educational- (educational value), escapist-, recreation- (relaxation value), self-esteem enhancement (personal value) or social interaction (social value) –nature (pp. 301-3).

Art sociology is an interesting reference here, since it goes deeper into the specific value of artistic goods. Art sociologist Hans van Maanen (2009) argues that values that are realized by the consumption of art can be either intrinsic, semi-intrinsic or extrinsic (p. 150). The intrinsic value of art is exclusively inherent to an artwork; this *artistic value* cannot be brought about without it. It is the artistic process in which the perceiver of an artwork tries to match his perceptual schemata with the combination of form and matter presented as an artwork. When the subject’s perceptual framework does not recognize the physical representation of an artwork, it is challenged so to say; the subject’s

imaginative powers are activated to expand the perception schemata. This experience, in which the perceiving abilities of a subject are challenged are intrinsic to artistic goods: “the intrinsic value of art, that which is realised as a direct effect of the mental engagement with artistic communications and which emanates from the typical character of these utterances” (Van Maanen, 2009, p. 150). Intrinsic artistic values thus consist of challenges of the perceptual schemata, the use of imaginative powers and the production of new representations, as a result of perceiving an artwork. If a work of art matches the perceptual framework of a subject, no artistic value is realized. Van Maanen calls this a comfortable aesthetic experience. In this sense, Van Maanen’s conception of artistic value differs from that of Klammer, as he classifies aesthetic qualities of artistic goods as artistic value. Contrastingly, extrinsic value is value that is realized by art, but is not the result of cognitive processes resulting from its consumption. This type of value may also be realized by other activities than enjoying art. Social value, relaxation value, informative and economic value for example, may be realized by visiting a theater performance, but also by an afternoon of shopping. Finally, Van Maanen distinguishes semi-intrinsic values: “Like extrinsic values, these, too, can be realized in situations that are completely different from aesthetic events, but if they are actualized in aesthetic events, then, just as with an intrinsic value, this is the direct effect of the mental contact with the artistic expression in question” (p. 150). So, semi-intrinsic values are realized by cognitive processes, but not exclusively so by cultural goods. They may, for example, be inspirational or emotional value. Both are the result of cognitive references during the consumption of cultural goods, but can also be realized by the consumption of food for example.

2.4 An Accumulation of Value

Resulting from the former paragraphs, we can state that there are several perspectives on the concept of value. In this research, the conception of value that is central in the value based approach is used as a point of departure. Values are qualities, or characteristics of certain goods or people that may be appreciated by certain subjects that make use of, or relate to them. Values can be either inherent to an artwork, non-inherent; a side effect of its consumption, such as relaxation value, or external, such as positive externalities. Cultural sociology allows us to categorize values even further. Values can be either intrinsic to an artwork in that it challenges a subject’s perceptual schemata, semi-intrinsic, or extrinsic, as described by Van Maanen. To get an overview of the various types of value that an artwork, in our case a theater visit in specific, can realize, they are displayed in Table 2.1, followed by a short reflection on the table.

	Intrinsic	Semi-intrinsic	Extrinsic	
Inherent	Artistic value	Emotional value Metaphysical value Societal value Informative value Moral value	Functional value Authenticity value Aesthetic value	
Non-inherent		Personal value Social value	Personal Social value Relaxation value Economic value	Option value Bequest value Existence value Prestige value Education value

Table 2.1 Values of Art

Firstly, the only value that is both inherent and intrinsic to art is artistic value. As theater venues do not create any artistic goods themselves, it can be argued that the organization of a theater venue cannot realize artistic value. However, a theater venue can support the creation of artistic value by presenting the artistic good in the best possible way. Sometimes, the organization of a venue even collaborates in special ways with artists to optimize the realization of artistic value. For example by presenting a play in a somewhat different setting; the play begins in the foyer of the venue.

Then, emotional value, metaphysical value (encompassing religious- and spiritual value), societal value, informative value including (historical and scientific value) and moral value are inherent to an artwork and semi-intrinsic. These types of value are part of an artwork and can be realized by its consumption as a result of mental stimulation. A play can realize emotional value for Lucy for example, since it relates to a certain memory of hers.

Next, functional, authenticity and aesthetic value are inherent to an artwork, since they are characteristic of it. They are extrinsic since they do not stimulate any cognitive abilities. Further, personal value is non-inherent since it relates to the perceiving subject herself. However, it is realized through a mental process, since a work of art may cause a subject to realize his skills; his abilities to understand a work of art for example. In this way, social value may also be realized. Van Maanen (2009) refers to this as “the experience and enjoyment (of the experience) of sharing new representations, emotions and concepts with others” (p. 195). Perceptual schemata are thus not challenged, merely activated. Personal and social value can, together with relaxation and economic value, also be extrinsic. They can be realized in different ways than the consumption of art.

Lastly, the non-user values discussed earlier are non-inherent to art. They are not obvious characteristics of an artwork, even though they only exist as a result of art. There is something

peculiar about these types of value though. Positive externalities are not the result of an encounter with an artistic good, but do result directly from its existence. It is not realized by the characteristics of an artwork, but is realized as the direct result of the object in question. This makes it hard to classify them as intrinsic, semi-intrinsic or extrinsic.

Undoubtedly, there are many more types of value that art can realize. This summary of value is merely an attempt to explore different perceptions of the concept and to formulate a categorization of its various meanings.

Chapter 3: A Theater's Stakeholders

Stakeholders are essential in the functioning of theater venues and thus important to take into consideration when studying the function of theater. Cultural economists identify several reasons for the difficulty of non-profit theater venues to be self-sustainable. These venues distribute artistic goods; the market for artistic goods copes with behavioral anomalies, market failure and within the theater sector the controversial Baumol's cost disease also appears to play a role (Towse, 2010). This financial instability means that theater venues are highly reliant on stakeholders; they rely on them for their survival. As introduced earlier, the government, an important stakeholder to theaters, is becoming less reliable. Furthermore, society and the needs, values and motivations of stakeholders change (Klamer, 2011; Zoet, 2013). As theater venues are dependent of their stakeholders and should address and manage their wishes and needs (Boerner and Jobst, 2011) these changes effect the organization itself: "Organizational behaviors often evolve with the changes in stakeholder concerns, rather than customer alone" (Hsieh et al., 2008, p. 2).

So far, the realization of values has been discussed in its different forms. It is important and interesting to identify possible stakeholders of theater venues, as they play a vital part in the realization of value it offers. If an organization has no stakeholders, nobody has an interest in the organization; there is no justification for its existence. Thus, stakeholders are vital and this section focuses on the various stakeholders that a theater venue may have.

3.1 Stakeholder Theory

First, let us take a closer look at stakeholder theory and the concept of stakeholder. General management theory identifies stakeholders as follows: "In its narrow sense, stakeholder refers to any actor (individual, group, organization) that is vital to the survival or success of the organization. A wider definition includes any actor that affects or is affected by the organization" (Hatch & Cunliffe, 2006, p. 66). Throughout stakeholder literature, this division is also referred to as firstly, primary or legitimate stakeholders; those with a lot of influence, and secondly, secondary or illegitimate stakeholders; those who are affected but have less direct influence. In a commercial organization, this usually means that the stakeholders that provide the largest amounts of income are the most powerful (Savage et al., 1991; Friedman and Miles, 2002). In the non-profit sector in which theater venues usually function, the financial interest plays a role also, but it is not as prominently present as in commercial organizations. There are different types of value that are realized here; (some of) those discussed earlier are usually at the basis of a stakeholder's involvement with such an organization. Boerner and Jobst (2011) and Hsieh, Curtis and Smith (2008) apply stakeholder

management specifically to the theater sector. The first article identifies the local government, theater management, the audience and artistic employees as the most important, primary stakeholders (Boerner and Jobst, 2011, p. 68). The latter classifies stakeholders on the base of their 'cooperative potential' and 'threatening potential' (Hsieh, Curtis and Smith, 2008, p. 8). They identify board-members, staff, artists, volunteers and small donors as the 'supportive groups' with a high cooperative and low threatening potential and patrons, major donors, government arts agencies and institutional donors as a 'mixed blessings group' with High cooperative and threatening potential (9). It has to be taken into consideration that Boerner and Jobst (2011) based their article on the German theater sector and Hsieh, Curtis and Smith (2008) on that of the United States of America. The Dutch theater sector has a different structure from those and thus may prove to have different (potential) stakeholders as it has a different structure. Still, the articles can give direction to this research in identifying the main stakeholders of Dutch theater venues.

Following, we take a closer look at potential stakeholders for Dutch theater venues. First, let's try to identify a wide scope of stakeholders, based on stakeholder theory. These stakeholders include unions, regulatory agencies, customers, partners, competitors, special interest groups and suppliers (Hatch and Cunliffe, 2006, p. 67). There are two unions in the Netherlands that are connected to theater venues: the Vereniging van Schouwburgen en Concertgebouwdirecties (VSCD), which is the association for theater and concert hall directors and the Werkgeversvereniging Nederlandse Podia (WNP), which is the employers' association for Dutch stages. Then, there are several important regulatory agencies: evidently the tax authorities, but also funds and local government to arrange matters concerning the theater's residence and subsidies and national government concerning subsidies and all legislation on, for example, safety. Further, the customers of a theater venue exist of its audience and other parties that may rent halls or other parts of the theater for whichever purpose, referred to here as 'rentals'. A theater's partners can take many forms, but the most present and recurring ones are impresarios, theater transport companies and (theater) festivals. It can be argued that unrelated corporations may also be interested in collaborating with theater venues as a form of corporate social responsibility. Also, big producing companies such as Toneelgroep Amsterdam and Noord Nederlands Toneel collaborate markedly with the local city theater, but there are but few examples of this. Next, a theater's competitors are, arguably, other theaters within a certain radius. In his article on geographical placement of theaters, Langeveld (2012) argues that an audience is willing to travel 30 to 40 minutes for a non-exclusive performance on average (p. 8). Other halls that customers, as identified before, might make use of instead of visiting the theater venue at hand, can be labeled a competitor. A theater's suppliers are firstly producing companies, but depending on the services that it offers, can also be food supply wholesale or merchandise suppliers. Lastly, special interest groups that are connected to a theater

venue can consist of loyalty program-clubs, theater management, (artistic) employees, theater schools and media.

To all these stakeholders a theater venue can, potentially, realize one or multiple types of value. However, the scope of this research does not allow for a thorough exploration of all of them; a division is needed. Stakeholder theory teaches us that some stakeholders are more important than others in management strategies; for example according to their financial involvement in the company. Even though this research differs from the before-mentioned articles in that stakeholder theory is mainly used for stakeholder identification instead of for stakeholder management, a division can be made. As theaters are distributing organizations and thus in the middle of the production chain, stakeholders from the production-, distribution- and reception-side are studied in this research. Stakeholders from each of them are selected to study. Further, stakeholders are selected on their proximity with theater venues. Following from these criteria and the articles by Boerner and Jobst and Hsieh et al., the following stakeholders are studied: the government, audience, festivals, theater management, (artistic) employees and theater companies, as depicted in Figure 3.1.

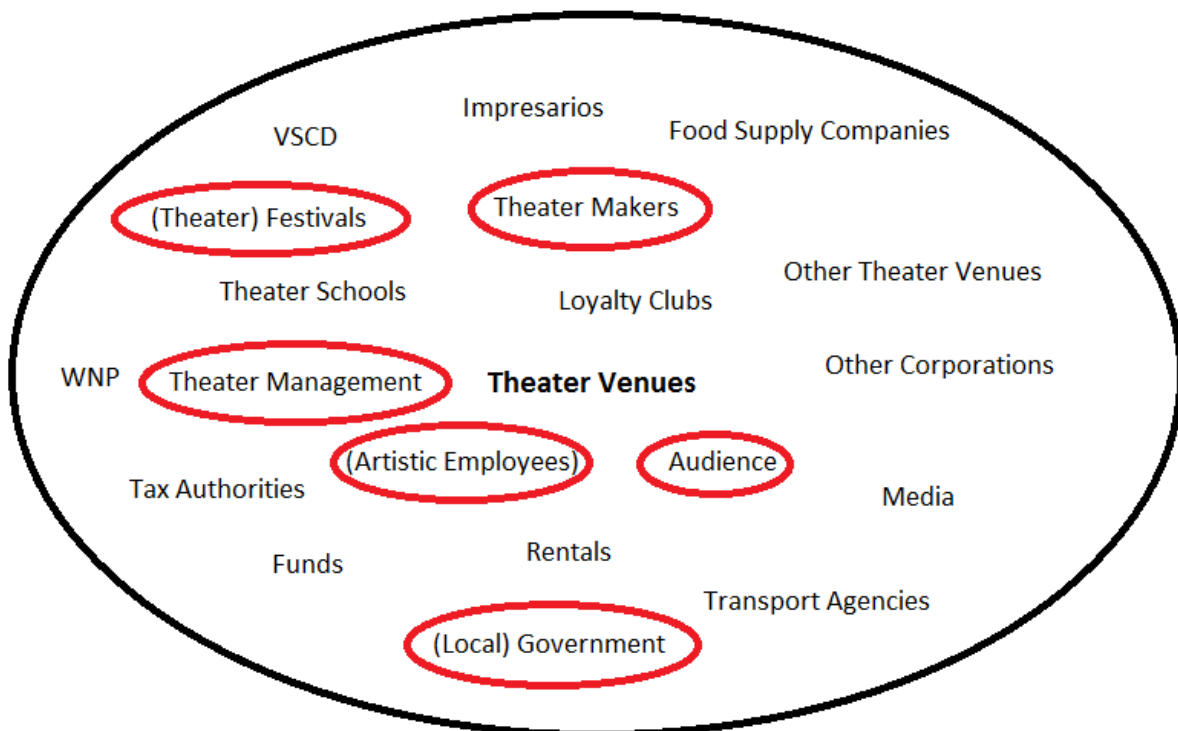


Figure 3.1: Stakeholders of Theater Venues

The stakeholders will function as discussion topics, around which the interviews, as part of the empirical data of this research, are conducted. This way, the values that are realized by a theater's main stakeholders are addressed, the interviews will be structured and difficulties or shifts may

become clear. Appendix II covers the interview format in which this structure is displayed. As the interviews last only an hour, not every stakeholder can be discussed in all interviews. In Table 3.1, the stakeholders that are discussed per interview are displayed. This division is based on the experience and presumed knowledge of the respondent. More information on the respondents is provided in a later stage of this research.

Respondent	Langeveld	Kroodsma	De With	R. Klamer	Scholten	Van Duijn	Comvalius	Louwrier
(Local) Government	X		X	X	X	X	X	
Audience	X		X	X		X	X	
Theater Management			X	X	X	X	X	
(Artistic) Employees	X	X		X	X		X	X
Theater Companies		X		X	X		X	X
Theater Festivals	X	X					X	X

Table 3.1 Stakeholders discussed during interviews

Chapter 4: Values and Function

It is clear now that a theater can realize particular types of value and that stakeholders are important in the process of this realization. The question now is how this relates to the function of a theater? It is necessary to elaborate on the relation between value and function. Does (potentially) realized value for various stakeholders tell us anything about the function that a theater venue may have? What is 'function' to begin with?

4.1 Theoretical Functions

In order to say something about this distinction, both Klamer and Van Maanen are fallen back upon once more. Firstly, Klamer (Forthcoming) does not clearly distinguish values from function. Besides the various types of value that he identifies, he also, as referred to before, recognizes functional value: "Down to earth we use objects for their functional value. Food has the value of nourishment and with a hammer we hit the nails on their head. The performance of King Lear has the functional value of being a theatre play" (Ch. 2, p. 11). Klamer classifies this type of value in the same manner as the other types he distinguishes. It appears to be just another value that can be realized. However, when we reflect on the exact meaning of the value-type, it seems that functional value consists of the potential realization of other types of value that a good or service may realize. According to Klamer's logic presented above, the functional value of a theater venue is simply that it is a theater venue, that it can be visited as such. However, this cannot be separated from the values that are realized by a visit. Something happens in that venue; values are realized. That is what venues are good for, that is what they do. It can thus be argued that the functional value, or function of a good or service, is the opportunity of realizing the accumulation of value by exploitation of a good or service.

Supporting this last argument, Van Maanen claims that an artwork's function is supported by the value that it has. He is quite clear about the distinction between a value and a function: "the description of a function constitutes the answer to the question as to the use of the value that has been realized, in other words, why the realization of the value in question for the user or society is important" (2009, p. 194). Here, Van Maanen argues that the function of a good or service is the effect that a particular realization of value can have on either a personal or a societal level. So then what is the realized value good for? Why is experiencing art, and particularly in a theater venue, important to individuals and does it also benefit society?

As discussed before, according to Van Maanen (2009) value of art can be intrinsic, semi-intrinsic or extrinsic. Following his argument, the intrinsic value of art is that it challenges existing

perceptual schemata of the perceiver. These perceptual schemata are the observing capabilities of the subject to which he relates his beliefs and views of the world; his identity. Challenge thereof by art is thus a challenge of the subject's personal identity. To understand the art, the subject has to activate his imagination and adjust his perceptual framework and thus his personal identity. Also, Van Maanen (2009) states that "artistic experiences, however, can challenge not only personal but also social identity" (p. 196). It is thus not only personal identity that is developed by the experience of challenging art, but it may also develop a subject's conception of his social identification. A work of art may push him to reevaluate the manner in which he relates to his social environment. This is, resulting from the realization of artistic value, the function of art.

Then, the functions resulting from semi-intrinsic values, such as represented in Table 2.1, is to release certain tempers. Emotional, transcendental, moral, personal and social value, for example, can fulfill certain needs of the perceiver. According to Van Maanen, the realization of this value tempers the feelings that are accompanied by the related needs of subjects. There are different pastimes however, that may have this function, such as going to church or a football match. Finally, the function of extrinsic values is the purpose that they lead to. The function of relaxation value, for example, is that it allows a subject to work hard the remaining hours of the day.

Lastly, the function of art on a personal level is closely related to its function on a societal level. As one of the functions of art on a personal level is to develop social identity, on a societal level this may lead to the possibility of exchanging or re-adjusting perceptions within a community (p. 199). When many people within a community experience art regularly, they get used to adjusting their perceptual schemata and they will be able to do this in reality as well. This results in an open attitude and welcoming of the unknown. The function of art can thus also be to offer "a community the possibility of imagining a reality and reflecting upon it" (p. 199). By imagining a reality, new ideas can foster and current systems may be criticized.

Following, the function of art can take various forms on a theoretical level. It has to be taken into consideration here, again, that theater venues generally do not produce art themselves. They have a mediating function between the artistic product and an audience. Thus, it has to be considered what the role of a venue is within the functions mentioned here. Since a theater venue can realize various sorts of value, it may be stated that the function of a theater venue is to offer the possibility of realizing these values. A theater venue is the place an audience goes to, to realize artistic value and in that sense is a necessary instrument to realize this value; it provides a platform, a possibility to do so.

4.2 The Function of Theater

So far, it is established that the function of a theater is to provide a platform for the realization of various types of value and in doing so can contribute to various functions. A next step in the research on the function of theater in society is to see how a theater venue contributes, then, to the realization of these values. According to Van Maanen (2009), “the fact is that audiences meet an extensive aesthetic service, with the original artwork at its core, but it is this service as a whole that will attract people, make an aesthetic experience possible for them and carve out a place in their lives” (p. 14). A theater venue may contribute to the function of art, but its position may be pre-eminently suitable to perform the semi-intrinsic and extrinsic functions of experiencing art. It can aim to optimize the potential realization of non-intrinsic values.

As distributors of cultural goods, theater venues play a specific role in the theater sector. Their first interest is not to produce an artistic good, but to distribute it. Due to high costs, they are forced to take their stakeholders very seriously. But why is it necessary per sé for performances to be performed in theater venues? Why can they not be staged in other buildings that may have a somewhat different purpose but resembling facilities? In London, in the 17th century, there were at least five inns that were used as theaters, even though the city recently had new theaters made (Manley, 2008, p. 181). Travelling performers preferred to play in the inns, because it was more beneficial to them than the purpose-build theaters. The inns were less regulated (p. 185). The function of a venue thus depends of the societal structure it is embedded in. What is valued by the various stakeholders involved with theater, determines the value that is realized by a theater venue. If it is the standard to enjoy high-brow art in a serious and conventional manner, the esthetic value of a venue is probably considered very important. If a theater is embedded in a community with high unemployment and criminality, the societal value that a theater can realize is probably valued higher. This is acknowledged by Van Maanen (2009) in some sense: “in practice very different types of art function in very different ways for very different groups of users” (p. 7).

As the societal structure in which theater venues are embedded is very important for its function, this structure is widely discussed in this research. The Dutch theater sector is presented broadly before any statements about the function theaters have in it are made. This is done by following the before mentioned structure of stakeholders during the interviews (Table 3.1). This way, difficulties in the structure that may counteract a theater’s function may be uncovered.

As discussed, it is important to discuss the structure in which theater venues are embedded, as this influences the values that are realized by a theater venue and thus its function. Venues adapt to the community it serves. Thus, to get a clear overview of the structure of both the sector and society Dutch theaters function in, these are described here. A brief history of the sector is presented, the different types of theaters and how they relate are discussed, the societal environment and current conceptions of theater as a form of art are addressed and finally some current shifts that the sector copes with are introduced. From this section onwards, the information presented is mainly based on interviews with respondents. To begin, therefore, the interview respondents are introduced shortly. Their relation to the Dutch theater sector and the relevance of their contribution to this research are considered.

5.1 The Respondents

Eight people from the field are interviewed for this research by doing in-depth interviews of about an hour each. As mentioned before, there are three theater directors from inherently different theaters, a theater artist who is an artistic employee simultaneously, a theater maker that is mainly focused on the production of theater, a festival director, a researcher and an entrepreneur. These respondents provide a wide scope of inside information on the field. They have clear, diverging perspectives on which values are realized in the Dutch theater sector and how. As professionals they are also aware of the dilemmas and struggles that the sector copes with. Their inputs are thus vital in understanding the before-mentioned realization of values and the function of Dutch theaters. To get a clear overview of each respondent, profiles of each of them are composed in Appendix III.

To begin, Cees Langeveld is director of Chassé Theater a semi-commercial theater in Breda, the Netherlands. As Chassé deviates between high- and lowbrow theater, he may have some different conceptions on the function of theaters and is thus an interesting respondent. In addition, Langeveld is professor in Economics of the Performing Arts, director of Congress Classification Netherlands and Belgium, member of the Dutch advisory board for culture and has his own consultancy bureau. Thus, his area of expertise is wide and he can shed light on matters from various perspectives. Next, Henk Scholten is the general director of the Lucent Danstheater / Dr Anton Philipszaal in The Hague. This theater houses the Dutch National Ballet and an orchestra. There are plans to break down the theater and build a new venue that will have a somewhat different function. It will be a lot bigger, house more cultural institutions and be constantly opened to the general public. Scholten may thus have an interesting vision on the function of theater. Next to his relating

responsibilities, he takes place in various boards of theater institutions. Formerly, he was the director of Theater Instituut Nederland (TIN); an institution focused on the preservation of Dutch theater history and information that was forced to close down in 2012. He has also been the director of the city theater of Utrecht, director of the Dutch fund for the performing arts, a dramaturge, director, critic and actor. Thus, he also has a broad perspective on the field and has personally dealt with the results of the cutbacks in the sector. The last director included in the research is Ernestine Comvalius, director of the Bijlmer Parktheater. This theater was build after a successful period of Krater Theater, of which she still is managing director. Krater Theater aims to include the performing arts of the Bijlmer region in Amsterdam; a somewhat difficult area in the city. Comvalius is a leading figure in multicultural theater management, with most probably strong ideas about the function of theater. She is thus an interesting contribution to this research. In addition, she is a former member of the Dutch advisory board for culture, specifically focusing on amateur art and cultural education.

Further, there are two respondents whose main expertise is on the production side of the sector. Ronald Klamer is the founder and director of Het Toneel Speelt (The Theater Plays) a renowned theater company in the Netherlands that aims to preserve the literary heritage of Dutch theater. Also, he recently became programmer of Carré, a large semi-commercial theater in Amsterdam. In the past he has been a theater teacher, consultant, journalist, dramaturge, director and program creator. R. Klamer has strong ideas about the current developments in the cultural sector and strives to go against the grain. As he is firmly embedded in the Dutch theater sector, his deviating perspectives will most probably provide some interesting contributions to this research. He shares his last name with Arjo Klamer, one of this research's main resources, therefore, Ronald Klamer is referred to as R. Klamer throughout the research. Additionally, Stephanie Louwrier is a beginning theater maker who graduated in 2012 from the performers training on the Theaterschool in Maastricht. She has performed in various theater-groups such as Theatergroep DOX and Toneelgroep Amsterdam and currently creates performances collaborating with various partners in the theater field. As she is a young, new theater maker and mainly active on the production side of the field, she may provide a clear overview of the sector and have interesting ideas on the (changing) function of theaters.

Next, some respondents are mainly specialized in doing research. To begin, Claudine de With is a PhD candidate at the Erasmus School of History, Culture and Communication, focusing her research on the relationship between art and money. With her co-founded consultancy bureau she is doing a project for the regional government of Gelderland, developing a new system for cultural evaluation and subsidy attributions. Formerly, she was involved with varying research projects within the same topics and has been a lecturer at the University of Amsterdam. Her knowledge on the relation between the theater sector and the Dutch government may prove to be an interesting

contribution to this research. Then, Freek van Duijn has had his own company for more than twelve years, which specializes in consultancy, interim management and cultural affairs. Formerly, he has been part of the Dutch advisory board for Culture, he has been director of the city theater of Arnhem and has also been managing director of RO-Theater; a theater company.

Lastly, an agent from the festival-scene of the Dutch theater sector is interviewed. Marga Kroodsmas is the director of the Jonge Harten Festival in Groningen. This is a festival that lasts for ten days, specializes in programming young theater makers for a young theater audience. Before, Kroodsmas has been programmer and production manager of this festival. Also, she has worked as a freelancer at the NDSM-Warf in Amsterdam and in various theaters in Amsterdam such as de Brakke Grond, Frascati and was artistic director and programmer at Clash Festival. As she is specialized in multi-disciplinary presentations of art and has a background in various corners of the field, Kroodsmas makes an interesting addition to the research. Also, her expertise on theater festivals will provide useful information on the relationship between theaters and festivals.

From the above, it becomes clear that there is a wide scale of actors that contributes to this research. Their knowledge and perspectives on the function of theater and the structure and society in which it is embedded, are most probably highly deviating. In the following chapters I will refer to the respondents by their last name. As stated, Appendix III provides a structured overview of each respondent's profile. It has to be stressed that this research only contains the results of one-hour interviews with the nine actors discussed above. Even though they come from varying corners of the sector, it is quite probable that there are many things left unsaid in the interviews. Eight actors from the field can hardly provide a complete overview of the sector. This research, thus, does not pretend to do so. Still, some useful insights are gained.

5.2 The Dutch Theater Sector

The Dutch theater sector is complex. There are different types of theaters, each with its own profile and relations to the rest of the sector. Different forms and levels of government are concerned with the sector on either a production or distribution level. The sector is sensitive to changes in the society it is embedded in and as we live in a fast changing environment, the sector is bound to show changes as well. To familiarize more with the research context, a reflection on the sector is given here.

5.2.1 A Brief History

The Netherlands has a rich theater history. The large cities have had city theaters since the 17th

century (<http://www.tin.nl>). Initially, theaters were founded by societies of wealthy citizens that wanted entertainment in the form of theater and opera. Also, a societal demand for a place to hold annual fairs, meetings, concerts, performances and so on was fulfilled in this way (C. Langeveld, personal communication, April 24, 2014; F. van Duijn, personal communication, May 13, 2014). Roughly the first fifty theaters in the Netherlands were founded as such (Van Duijn). It was only after the Second World War that a structural subsidy system was organized by the government. Due to a lack of court culture and the absence of an early centralization of funding, a division came into existence between production and distribution (H. Scholten, personal communication, April 28, 2014). Further, since equality is an important value in the Netherlands, everything that is shown in Amsterdam, which is located in the West of the Netherlands, also had to be shown in Leeuwarden, which is far North in the Netherlands. Besides, no city in the Netherlands is large enough to integrate a theater company in a theater venue and thus companies are forced to tour to survive. Thus, theater venues were organized separately from the producing companies, which resulted in a traveling system, opposed to the system of other countries. The supply-side of the sector was also private up to the Second World War. There were traveling orchestras, theater companies and vaudeville artists that went to the places the city theaters were. Today this structure still exists.

Theaters are funded and/or governed by the local (city) government and the national government is responsible for the production of theater. Usually, theater venues compose their program from the supply offered by impresarios; bureaus that manage the supply of theater. Louwrier's first tour for example, was planned by an impresario, after it had scouted her performance on a festival. (S. Louwrier, personal communication, May 13, 2014). As mentioned earlier, in 2012 the Dutch government carried out relatively large cutbacks in the subsidies provided to the cultural sector, including the theater sector. These cutbacks still resonate in the overall atmosphere of the sector. When they were announced, the sector protested (R. Klamer, personal communication, April 30, 2014) and the before mentioned discussion on the function of culture started.

5.2.2 Different Types of Theaters and their relations

There are many theaters in the Netherlands. According to the VSCD, the union of directors, there were 149 theaters and concert halls registered in 2012 (VSCD, 2013). These theaters differ highly in their focus and operations. Roughly, the following division can be made in types of theaters. Firstly, there are large commercial theaters that mainly stage plays and musicals by commercial producers. Then, there are large non-profit theaters that stage non-commercial plays by (mainly) large, well-known theater groups. They are the theaters that came into existence as private initiatives before

the Second World War. These are often the current city theaters such as Stadsschouwburg Amsterdam, Rotterdamse Schouwburg and the Royal theater of The Hague. Thirdly, there are smaller theaters that only have a flat-floor stage. Here, experimental, non-profit theater is often staged. These theaters erupted at the end of the 70's as a result of the evolution of theater as an art-form to a more experimental, post-modern era. They host about 150 to 200 audience members. Some were built in big cities such as Haarlem, Amsterdam and Rotterdam and they were also built as extensions of the city theaters; such as the first one built in Haarlem in 1977 (Langeveld; Van Duijn). Then, there are some cities that have theaters in the outskirts of the city that are focused on the development of cultural livability of that area such as Bijlmer Parktheater in Amsterdam and Zuidplein in Rotterdam. Further, some small cities, or even villages in the Netherlands have theaters that are mainly meant for amateur theater or small commercial productions. In the 70's such cultural centers were added to the sector throughout the country. According to Van Duijn up to 40 of those were built in small communities that also wanted to have or foster a cultural environment. In such centers a theater is often combined with another cultural facility such as a cinema or library. They are multifunctional venues, but smaller than the average theater. Finally, some producing companies have a theater themselves in which they create and preview performances. The large amount of theaters means that there is always a certain supply within every region in the Netherlands. The commercial theaters, city theaters and small, residential theaters often offer a somewhat alike program.

Theater venues carry the highest financial risk in the Dutch theater sector. Producers need a particular amount of shows multiplied by the money the theaters pay them to stage their performance in their hall. Let's say a theater venue pays a producing company €6.000,- to stage their performance in its hall. With sixty such performances, the company would have a production budget of about €360.000,-. The theater, then, has to have a revenue of more than €6.000,- to break even and thus has to sell more than 300 tickets for €20,- each. As soon as there are 100 people less they would have a debt of more than €2.000,-. After ten such mistakes this sum quickly adds up (Van Duijn). As many theaters cannot count on such audience numbers, this sum shows the dependence of theater venues of supplementary forms of financing.

Amsterdam is the heart of the Dutch theater sector. There is a high concentration of theaters and performing groups in the city. There are many small theaters located there that mainly stage the experimental non-profit theater mentioned before. Comvalius explains that about 15 years ago, the whole system was focused on the city centre of Amsterdam. That was the place where art was created and theaters in the outskirts that involved people in their region in their operations were considered well-being projects. Today, "it is finally accepted that those theaters are also professional art institutions" (E. Comvalius, personal communication, May 6, 2014).

As there are so many theaters in the Netherlands, it is interesting to consider their relationship towards each other. It appears that these relationships vary from theater to theater and city to city. Comvalius points out that in Amsterdam relations between different types of theaters could be better, stronger. The managers meet occasionally in general meetings or projects, but as Carré for example, is more of a commercial party, they do not interact with the Bijlmer Parktheater. Comvalius states: "It would be nice if the theaters were accepted as equals and treated that way. Now it seems that you have to be happy to be in contact to the big theaters as a small one". There are sporadic collaborations between the Bijlmer Parktheater and the city theater of Amsterdam; they rehearse, have try-outs and organize small events sporadically. Still, they do not bring a budget in those cases which means Bijlmer Parktheater has to find a way to finance those activities. (Comvalius). Van Duijn observes that theaters do not collaborate whatsoever: "Theater directors have huge egos that 'know exactly what they are doing'. Developing new programs, doing things together, it just doesn't happen" (Van Duijn). Exceptions exist of course; particular networks and circuits do collaborate, but usually theater managers do not want to invest time without a direct return of profit.

Besides performances in a conventional theater, there are many more places that performances can be staged. Locations are often picked for their impressive environment, or they fit the concept of a particular theater festival. Such locations are in an abandoned building, a factory hall, or a meadow somewhere in the country-side for example. Theater that is performed on such a particular site is labeled location theater. It is often performed today, arguably because it attracts a larger audience more easily, because of the experience value attributed to the performance (M. Kroodsma, personal communication, May 8, 2014).

5.2.3 Environment

As discussed before, theaters have to base their operations on the environment they function in. They rely on their stakeholders and their audience is most important in this. Comvalius confirms this in stating that "We do more than merely our responsibility. We have to, because we rely on the cultural climate of our environment. If it is not there, you have to build it" (Comvalius). This means that theaters have to be aware of the societal time frame they function in. Throughout the interviews, one main societal issue that re-occurs with various respondents is that it is characterized by superfluous trends and a 'zapp-culture'.

Up to four respondents independently refer to the 'zapp-culture' today's society is dealing with and the effect this has or may have on the theater sector of the Netherlands. According to Langeveld, today's audience cannot focus anymore. People are distracted quickly and have a hard

time focusing, listening and watching a performance. Additionally he argues that their behavior is becoming more informal: “they don’t want to abide to conventions such as clapping when they have to or being silent throughout the performance” (Langeveld). Kroodsmas also acknowledges this zapp-culture, but mainly recognizes it in the numerous trends within the sector that pass by rapidly and the need of the audience to be connected to a certain event regardless of its content. She points at the difficulty this brings for a theater: “We are ‘zapping’ continuously in our conception of what is important and as a theater you cannot adjust all the time” (Kroodsmas). All of the respondents mentioned here acknowledge that theaters will have to adjust to these changes in one way or another. However, as Scholten states: “Technological developments will not make theater unnecessary. There will always be an essential need to experience something unique with a limited amount of people” (Scholten). Kroodsmas seems to agree, stating that trends are only momentary and the theater sector should not be fooled by them too much.

5.3 Recent developments and shifts

As mentioned before, the past years the sector has been dealing with the consequences of the cutbacks of 2012. An important result of the cutbacks was the withdrawal of production houses. These were institutions, often connected to, or part of city theaters, that facilitated talent development. Young theater groups were allowed to work within the frame of production houses for some years and create up to three performances. The production houses would mentor the young theater makers into the first steps of their careers. Most production houses had to close down as a result of the cutbacks. This has left hardly any space for beginning theater artists to enter the field: “A production house facilitated about three performances and structure. The ‘new creators rule’ of the fund for the performing arts can only facilitate a few artists and has so many rules and so that it is already criticized heavily” (Kroodsmas). Seemingly, the freedom to produce for beginning theater artists has been reduced and they are more on their own

Another important shift has been going on for many years now. There are many graduates from theater schools and they are trained in different ways than before. There are four theater schools in the Netherlands that have traditionally been accepted as training professional actors; the school in Amsterdam, the one in Maastricht, the one in Arnhem and the one in Utrecht. Some twenty years ago, only a few students were admitted to these schools every year. You had to be highly talented to be accepted and if, in a later stage, it proved that you were not, you were kicked out. The large subsidized companies were obliged to hire at least three graduates from the schools every year: “It was fun; companies fought for talents and young actors had a job” (R. Klamer). Nowadays, there are many graduates each year. The schools are mainly questioned on the quantity of graduates and

quality has become less important. As graduates are hardly hired by the renowned companies and they do not have the production houses to work in anymore, many of them are left without a job. If they remain in the sector to produce theater, they have to be able to be a cultural entrepreneur simultaneously. That is, in all probability, why schools have shifted the focus of theater education: “They now have to be educated artistically and politically and societal aware. A wider conception of the artist is developed” (Comvalius). Kroodsma comments on this by stating that “artists are forced to be their own producers. Cultural entrepreneurship is a positive concept, but it deviates attention from the artistic product. The freedom to produce has decreased and artists have become project-builders” (Kroodsma).

Overall, it seems that the sector is grasped by instability. The changes that are pushed through by the government have far reaching consequences throughout the sector. The conception of theater and theater makers seems to be shifting as a result. The relevance of this research is thus becoming increasingly clear. What is the function of theater venues in this changing structure, this changing environment?

So far, a brief overview has been provided of the Dutch theater sector and the environment it is embedded in. Also, some recent shifts and developments are addressed. Before we can understand the function that a theater has in this environment and that it may have in its future, the dynamics of the field have to be explored more broadly. In this section, the stakeholders discussed in chapter 3 are studied in depth.

6.1 The Government

In nearly every interview, there was an emphasis on one particular stakeholder; the government. As shortly mentioned before, there have been changes in cultural policy and subsidies recently that have had a big impact on the sector. Resulting, many things can be said about the government as a stakeholder and its influence on the sector at large and theaters in specific simultaneously. During the interviews, multiple issues surfaced again and again. In some cases, these issues directly influence the function of (a) theater venue(s). Therefore, the government is elaborated upon widely here.

Even though there have been large cutbacks in governmental subsidies to the theater sector, the government is still the sector's main stakeholder. R. Klamer explains that the entire sector is still highly funded. Even the companies that may not be funded directly are supported by the funds that other parties, such as theaters, receive. According to Langeveld, the dependence of theaters from the government is decreasing. Still so, the subsidy dependence of the average city theater is currently about 42% (Langeveld). But why would the government become involved with theater venues? What interest do they have in them?

For the government, a theater venue can realize various sorts of value. The most prominent value-type may be societal value, as discussed by various scholars (Throsby, 1982; Van Maanen, 2009). Also, theater venues can realize economic value to a city or region as a theater attracts people that, after they enjoyed a performance, get a drink in the city centre for example; an incentive for a local government to get involved with a venue. A theater venue realizes non-user values as argued before and it is these values that are of interest to the government, as they are beneficial to society but are not accounted for in the market (Towse, 2010).

As theaters are financially dependent of the government, this stakeholder can pressure its power on theater venues. It seems that theaters are becoming more market oriented for example, because of the structural pressure that governments exercise on them. In the past, producing companies ruled the supply side of the market for theater. Venues would simply distribute the

productions that were available and that sufficed. From 2002 onwards, the government started to stimulate market-mechanisms of supply and demand. The government wanted the demand to be assessed, which suddenly shifted the relationships between theater companies and programmers of theaters. Instead of a focus on the content, it now mattered whether there were, for example, famous actors involved in the play (R. Klamer). Since the cutbacks of 2012, this shift is encouraged even more. According to Langeveld "The government is pushing theaters to become more self-dependent". In the past, theater directors used to be civil servants of the welfare department, whereas today boards often select a market oriented director. Langeveld refers to a recent farewell-ceremony of a certain theater director, where the discussions only evolved around the financial victories the theater had achieved. Nobody gave any attention to the artistic or social aspects that the theater had accomplished. He goes on that the overall culture in the theater sector and its programming are negatively affected by these developments (Langeveld).

Over the past decades, it seems that the government has become disinterested in the Dutch cultural climate, which reflects in the overall societal opinion of the sector and its functioning. R. Klamer remembers that about twenty years ago, the manager of the Dutch Opera was appointed by the crown: "People thought it was ridiculous! I kind of like it, it proves commitment" (R. Klamer). Today, the government seems hardly interested in the theater sector. R. Klamer goes on that the government should set an example; season the Dutch taste in art. Langeveld and Van Duijn notice that hardly any actor from the government uses the word 'art' anymore anyway: "They only want to represent accessible forms of culture, since this will provide them with the most votes" (Langeveld). De With also acknowledges this and explains that council members are appointed the task to govern the culture in a particular region, without having any knowledge about doing so: "Council members who come from different departments just don't know anything about art and they don't care". (C. de With, personal communication, April 28, 2014). Van Duijn explains that after the Second World War and the years of recovery, the government wanted something nice and invested in art. However, expenses had to be justified and ministers came up with concepts such as 'art as glue' or 'art as social value' to explain their expenses. Over the last 13 years the financial aspect of art has been highlighted. The cultural quality of society got less and less attention: "The argument about its intrinsic value seems to have disappeared. It is becoming worse and worse and that is a pity to me" (Van Duijn). R. Klamer argues that the large amount of theaters in the country is partly due to regional council members that want to represent themselves and try to eternalize their names in buildings: "They cannot imagine art, they don't understand that, but they can imagine a building" (R. Klamer). De With refers to cases where the government does not put in any effort to communicate to the cultural institutions under their care. She analyses that it is hard for government officials to communicate to, for example, theater directors, as they speak completely different languages. There

is no mutual trust between the two parties to depart from and no effort is made to enhance the relationship. Scholten also recognizes this issue. He sees that the government wants cultural institutions to make various efforts to be more self-sustainable, for example by urging them to implement cultural entrepreneurship in their management strategies. However, they do not offer any possibilities for them to do so: “they should provide risk-financing, warrants for organizational change and so on. When they would do so, then they could demand organizations to come up with long term strategies. If you implement rules and ideas, you have to facilitate them simultaneously” (Scholten). He argues that these situations develop because the government is completely unaware of the dilemma’s the cultural sector is dealing with. More commitment from the government may bring the two parties closer together and reduce inefficiencies. Van Duijn adds that there are no proper innovation funds. He suggests initiating funds in collaborations between producers, distributors and commercial parties, to be able to actually implement cultural entrepreneurship in the management strategies of theater venues. He even refers to a case where such a credit was successfully provided by the government to a production company, but, according to Van Duijn, the government will no longer pursue such funds because they are afraid the sector may get slack. Additionally, De With states that all communication from the government to the sector is formulated negatively. According to her, it would be better to be proud of the institutions and what they establish and reward them for that. Even so, De With is positive about this relationship in the future, as the conversation is starting to open up: “I feel that we are going in the right direction” (De With). Comvalius introduces us to a new approach to this relationship. Together with theaters that resemble the Bijlmer Parktheater, they have approached the government and funds themselves. Not to ask for money, but to inform them about their expertise of connecting to their environment and involving various types of residents of the area they are embedded in. The theater takes an active stance in strengthening the relationship between the theater and the government.

Another issue that was highlighted throughout various interviews was that the governmental structure is bureaucratic and would benefit from more transparency. Kroodsmas states “The funds are making it increasingly difficult to justify ourselves. You have to write elaborate reports and explain your expenses. If you deviate only a little from this, you are questioned. And you cannot have any profits, because you have to hand those over to them immediately”. She argues that the system should be more flexible, so the organizations within the sector can function properly. This is seconded by Van Duijn who states: “You have to fill in hundreds of thousands of forms when you don’t know yet what exactly will happen. That is not the way it works”. According to him, innovation funds should be about the opportunity to try out new qualities, new formats and taking risks (Van Duijn). Comvalius also struggles with this issue in managing her theater “you have to be able to legitimize exactly what you are doing in quantities, but that is not how it works. We are still

developing and that needs time” (Comvalius). R. Klamer also refers to this, stating that the fund for the performing arts makes it increasingly difficult for institutions to abide by its rules. In his opinion, the problem is not that there isn’t enough money, but that it is going to the wrong places. Decisions on subsidies are made behind closed doors. There are various committees and institutions that discuss and make decisions on matters, but it is not public. Additionally, the people that advise on these decisions are from the sector themselves and know the people they discuss in the council personally. R. Klamer questions this system: “How is this possible? It is public money, open those doors! Tell me why I don’t receive three million Euros and my neighbor does. They have to bring more arguments, make clear choices”. He roots for a system in which theater directors are trusted more and the operations of a theater becomes a public matter. “If we do not function properly, audiences will be disappointed, newspapers will write about us, people get angry and a societal debate will erupt. Then a government should come and talk to me. That way, the discussion about art will turn into the public one that it should be” (R. Klamer). De With seems to agree, as she observes that the governmental issues are “simply locked up”. In speaking to various cultural institutions, she notices that they find this a very unpleasant situation to work with. “These people work with public money. Start by asking ‘what are you doing? What are your difficulties?’ These are simple questions that you would usually ask people” (De With). To go even further, Langeveld states that sometimes “the city government wants to have a hand in what is programmed in ‘their’ theaters, as they are the main financers of the building” (Langeveld). The influence of the government is thus not only apparent on a functional level, but may also influence the artistic profile of a theater. R. Klamer goes on that he wants this discussion to be amongst each other, out in the open, instead of merely behind closed doors. Finally, Kroodsmas ends with a positive note about a development towards the future. She notices that even the government and funds are reflecting and re-orienting at the moment: “I think there will be more flexibility in the future”.

Following, some respondents expect the government to become less centralized in the future. Scholten mentions that he wouldn’t be surprised if within eight years, the financing of culture will be mainly conducted by the local government. “Maybe the national government will remain to support the Rijksmuseum and the National Ballet. But The National Dance Theater for example, may be paid by The Hague, as well as the theater it resides in”. He is positive about this development he anticipates, as he thinks the cohesion between supply and mediation will be better as a result and thus more efficient. Comvalius also notices a shift in this structure. She explains that the local sub-government is directly involved with their area and they actively engage them in creating more visibility on the streets.

As briefly touched upon before, the different layers of government still have to adapt to the changes they have induced themselves. The implementation of the concept ‘cultural

entrepreneurship' as discussed earlier is an example of this. Also, some theaters are literally instructed legally to exploit a particular theater. This does not leave any room for cultural activities that may fit certain ends better, outside a theater for example. Langeveld states that "theaters have to get more flexible task settings. This would greatly benefit the efficiency of the sector". Comvalius stresses that theaters should be treated equally, also when changes in cultural policy are implemented: "The larger, established theaters are in the picture of the government anyway. Even when it comes to themes such as participation, the money goes to them. After which they come to us to ask us for the population groups in question! That is not the proper way of operating".

Finally, there has been a shift from quality to quantity in the evaluation of the sector by the government. R. Klamer argues that this is not good for the functioning of the theater sector. He states that quantity stimulates the commitment of fraud: "All art institutions nowadays commit fraud in one way or another. You cannot commit fraud on quality; that is visible to all. But when quantity is measured you can always add some numbers". He portrays the cultural sector as children that misbehave because their parents (the government) are too strict and do not listen to them.

Overall, there appear to be quite some issues that seem to disrupt the relationship between theaters and their main stakeholder; the government. According to the respondents, the government has become disinterested. Their cultural policy is becoming more and more bureaucratic and non-transparent. They thrive to evaluate the quantifiable outcomes of a sector that is based on quality and they do not seem to be aware of the difficulties the sector copes with.

6.2 The Audience

As stated before, the audience is vital within the performing arts. A performance is co-created by its audience, without it, it would not exist. Additionally, it is the second largest financier of the theater sector. As will be argued in this section, the importance of the audience in the Dutch theater sector has grown as a result of the changing cultural policy. Overall, the structure of the theater sector is enjoyable to the Dutch theater audience. Due to the traveling system, there is always a large supply of theater in every region of the country. Scholten acknowledges that you never have to travel far to see a performance, except maybe when you want to see something particularly special which is only staged in the Randstad.

As a theater's audience is a theater's primary stakeholder, it is interesting to find out which values that can be realized, are valued most by it. After all, a theater's main means of exploitation is a stage on which a performing group meets an audience. To find out their manner of valuation, a survey is sent out to 130 respondents who visit the theater either occasionally (0-3 times per year), regularly (4-7 times) or often (8 or more times). The respondents have varying demographics; their

ages vary between 17 and 65, they live in varying cities, have a low- to high educational background and deviating incomes. In this survey, respondents are asked to divide 100 points over particular values. This method is based on a method currently in development in the Netherlands to judge cultural organizations; the Cultural Monitor (Klamer, A., Do Carmo, A. & C. de With, 2013). The value types that are listed in the survey are based on the values as discussed in chapter 2. Some of the values discussed in that section overlap somewhat, such as option value and bequest value. To make the survey as clear as possible for respondents, some values, as presented in Table 2.1, have been deleted. Respondents were provided with a short explanation of every value-type, which is presented here below. Additionally, they were allowed to add types of value that they missed in the survey. Only one responded did so. She added 'inspired value': The value of becoming inspired as the result of a visit to the theater. The value-types were listed in a random sequence, as can be seen in Table 6.1, so respondents cannot make estimations on their importance.

1. Artistic value. Through the presentation of an artwork, a theater venue contributes to a changing self- or worldview.
2. Emotional value. A theater is connected to certain emotions.
E.g. A theater reminds of emotional memories.
3. Metaphysical value. A theater contributes to the spiritual or enlightening experience I have there.
E.g. Through its impressive architecture.
4. Societal value. A theater contributes to societal wellbeing.
E.g. By enforcing social cohesion, moral and/or a society's norms and values.
5. Informative value. A theater offers information on performances that are programmed, history of the theater or other, related topics.
6. Personal value. A theater contributes to individual abilities and knowledge.
7. Social value. A theater is a place to come together with others, to be amongst people.
8. Esthetic value. The appearance of the theater is beautiful from the outside and/or the inside.
9. Relaxation value. A theater offers relaxation of every day concerns.
10. Economic value. A theater generates money in various ways.
11. Option value. A theater exists and others may visit it.
12. Heritage value. A theater is maintained for future generations.
13. Existence value. The fact that something like theater exists.

Table 6.1 Explained Values Survey

The original form that was sent to the respondents can be found in Appendix IV. In total, there were 43 responses to the survey. The results of the survey are displayed in Figure 6.1 below. It has to be

stressed that it is hard to quantify the issues discussed in this research. The results of this survey are merely meant to get an impression of which aspects of a theater venue may be valued most by an audience.

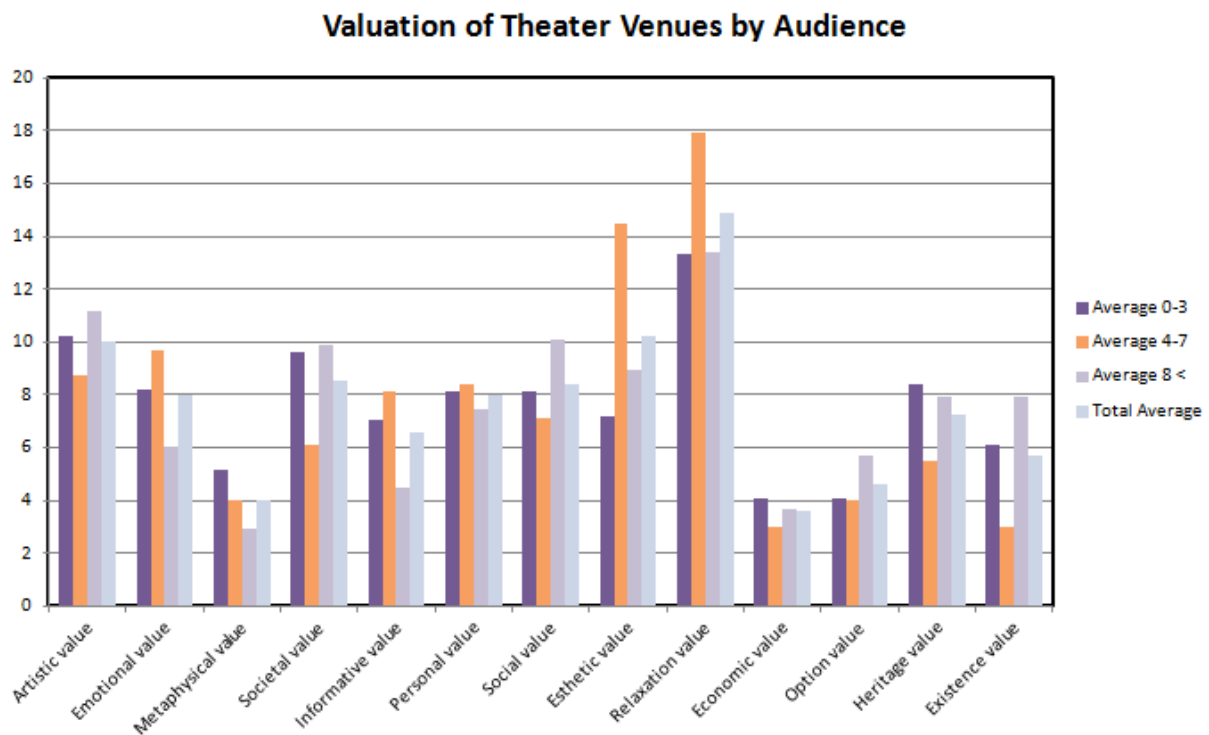


Figure 6.1: Valuation of Theater Venues by Audience.

Figure 6.1 shows that theater venues are primarily valued for the relaxation value that it can realize. Further, the esthetic value of a theater is valued highly, next to the artistic value it contributes to and societal and social value it can realize. This indicates that an audience mostly likes to visit a theater because it relaxes them and they enjoy it when a theater is pretty. These are, thus, the values that a venue could focus on to optimize the realization of value.

To go on, over the past decade, the audience has become more present within theater management. Chapter 6.1 demonstrates that theaters have increased their market orientation. About 25 years ago, theater management was hardly interested in the audience that visited their theater. Langeveld explains that back then, it was only a side issue for theaters to please their visitors. “We didn’t know anything about our audience. We only had some information about people who bought season tickets”. It was only when the government urged theater managers to increase their revenues that the importance of the audience increased. Nowadays, programs are developed to get in touch with the audience more and donations to funds in addition to buying tickets are encouraged (Langeveld). Still, there is room for development of private donations. The Dutch culture

is not used to donating money to art, as we have long been used to a government that provides money for it. Langeveld expects that a system may develop as soon as the overall economy re-flourishes.

Most interview respondents refer to the increasing focus towards the audience as a positive development. Langeveld states that theater managers should acknowledge that their organization is part of society and its' citizens' lives. Relationships with a theater's audience should therefore be lifted to its full potential. The importance that theaters can have in the lives of their audiences is stressed by several respondents. Comvalius states that a theater manager should always be curious about how to increase the theater's audience. She thinks it is important to explore new forms of art as they may bring new audiences to the theater: "That is why we have an international view and we want to develop this". Kroodsmas adds that people often do not know what they are capable of. They are afraid to look stupid when they don't understand a particular performance: "they have to be triggered to come to complicated performances. This is our responsibility, so they can benefit from it". Langeveld observes that the government also seems to be pushing towards this educational aspect of theater: "The government wants everybody to be able to get education on a cultural level; that is increasing".

Even though the audience has come under the increasing attention of theaters, there has been a rapid decrease in the amount of people visiting the theaters in the past seven years or so. Scholten explains that when he left as the director of the city theater of Utrecht in 2007, performances were sold-out regularly. When he returned as the director of the theater in The Hague, times had changed drastically. Louwrier states that there have always been problems with low audience numbers, but "ever since the cutbacks it has been truly dramatic. It is super hard to get people in the theater". She is convinced more efforts can be made to increase audience numbers. Kroodsmas blames part of the decrease in visitors to the cutbacks in subsidies to the producing companies: "Some of the older theater companies had to shut down because their subsidies were cut. They used to bring a large audience of their own to the theaters, but now those groups don't visit the theater anymore. So the theaters deal with a loss of audience because of this". Louwrier thinks theater should become more approachable: "It is too expensive and has a dull image. Many students want to go, but they simply don't have the money". Van Duijn agrees, he states that audience members are not willing to pay €30,- per ticket when they don't know what exactly they will experience.

As visitor numbers are decreasing and more attention is given to the audience as one of a theater's main stakeholders, programs have been developed to maintain and strengthen this relationship. Opposed to theater festivals, Kroodsmas points out, theaters can benefit from an audience that makes repeat visits. Langeveld adds that a warm bond should be build between a

theater and its audience, as long as it results in higher ticket sales. It turns out, however, that the implementation of loyalty programs is not necessarily very effective. In doing so in his theater, Langeveld noticed that visitors were calculating their loyalty: "They were only loyal because of the benefits this brought, not because they had warm feelings towards the theater". He argues that efforts on loyalty are a waste, because visitors are either incidental, and visit a theater only because it stages a particular play, or structural because they live nearby the theater. Both groups cannot be influenced by a loyalty program, because they will visit the theater anyway. In his opinion, it would be more beneficial to change the ticket-structure of a theater all together: "We lose audience members because they get disappointed too often and still pay the full price. It would be better to develop a system in which they pay a set price and can then visit as many performances as they like". According to him, this will result in a higher satisfaction amongst theater visitors. Contrastingly, Kroodsmas mentions that for a festival such as Oerol, loyalty programs do seem to work. They have developed a system in which a group of ambassadors finances a talent development project that provides a framework for beginning artists. The artists are allowed to create a performance for both Oerol Festival and the Over het IJ festival in Amsterdam. "The ambassadors are involved in the process of creating the performance and they love it! I think that is so smart, it inspires people" (Kroodsmas). Thus, there may be possibilities for theaters to conduct loyalty programs on somewhat different levels.

Following, several respondents mentioned the increasing implementation of customer relationship management (CRM) in theater management. Langeveld acknowledges that the theater he manages is starting to implement such systems. As the audience is growing in importance, CRM-systems respond to this. They provide a way to get information from the audience and use it in a beneficial manner. Kroodsmas also recognizes this implementation: "Of course we have the internet, accessibility and CRM-systems are developing. This development is important now and used by many". It is clear that this shift is currently still going on, as Langeveld states "we are currently in a transition phase in the theater sector", when he refers to the use of such systems.

Even though the audience is becoming increasingly important, theater managers should be aware that in the production and distribution of art, the audience cannot merely be the focus. R. Klamer clearly explains: "The average audience is not adventurous; they rather watch something they know, so when it comes to innovation you need more than the audience to realize that". Kroodsmas shortly touches upon the fact that young theater makers or amateur groups are sometimes already focused on the audience a little too much: "they take a theme and create a performance around it. Or they take a book and create a performance around it; just for the sake of having an audience". This corresponds with observations by Langeveld mentioned earlier; that the professionals in the theater sector should continue to serve the performing arts.

Somewhat related is the observation by R. Klamer and Kroodsmas that the audience simply does not have a lot of knowledge about producing or distributing theater. R. Klamer points at the financial aspect; the fact that the prices of theater tickets are relatively low, but the audience has no idea of the amount of reductions made possible by the various forms of subsidies. Kroodsmas stresses the importance on the content. Many people need a context in which they can reflect on the performance. To her, a performance should be self-explanatory, but the audience has to be considered also: “They are most probably interested in the story and in the process”. Involving the audience into the theater sector by offering a context in which they are engaged may prove to be beneficial for theaters.

In short, the audience has become increasingly important for theaters over the past decade. As there is a decrease in audience numbers, systems are developed to maintain the relation between theaters and its audience, such as CRM. More programs may be developed to engage an audience with the theater it visits. Still, theater managers have to be aware that they do not only focus on the needs and wishes of its audience, but firstly facilitate the artistic product.

6.3 Theater Management

As they are directly responsible for the operations of a theater, a theater’s management is another important stakeholder to consider. Some aspects about their function and responsibilities were highlighted during the interviews conducted for this research.

To begin, the theater management is responsible for operating a theater properly. Scholten explains the structure of his management team as follows: “Here, we have four departments; programming, marketing, ticket sales and general management. The latter includes food whole-sale and facilities. Each department has a manager and together with me, the director, we form the management team”. He adds that this is often the format in which Dutch theater management teams are composed. This team is responsible for all the supplies of the venue, from its program to its food-wholesale, it makes sure that there is an audience for the program and that all operations are run smoothly. A theater’s management team can thus influence its operations directly and decide which strategic course the theater takes and how it profiles itself. As the theater management usually has the last say in the program and supporting activities of a theater venue, it may realize personal value by implementing its artistic vision (Boerner and Jobst, 2011, pp. 69-70). The three theater managers that are interviewed for this research have also filled in the survey. The results are displayed in Figure 6.2. As the graph only displays the valuation of three theater managers, the results are non-generalizable. However, it is interesting that the emphasis of the valuation by the theater managers is on the artistic value that can be supported by theater venues.

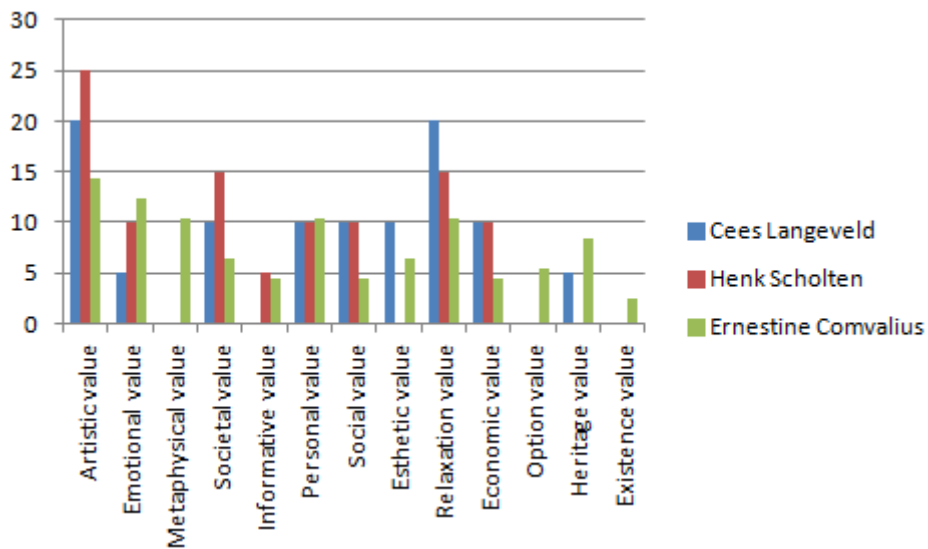


Figure 6.2: Valuation by Theater Managers

As stated before in chapter 6.2, it is important for theater managers to combine a market oriented vision with a main focus on the artistic product. It is hard to find theater directors that can combine these matters (De With). Kroodsma mentions that she is happy with the flexibility that her work as a festival director offers her. She stresses the rigidity of managing a theater venue: “You cannot fluctuate too much as a theater, many people depend on you; a city theater is a large organization, so you are not as flexible”. De With points out that managers play a vital role within a theater as they have to adjust their rhetoric to the governmental, the business, and the artistic sphere. To add to this, theater managers have to be inventive in how they deal with the shifts in the sector. Van Duijn says that most directors don’t come around to their artistic strategy as they are too busy to run the theater: “It is a really busy job of up to sixty or seventy hours a week. I fear that directors are spending too much time on fitting their budgets and the cultural aspect is becoming suppressed. It is a task they simply do not get around to”. Kroodsma observes that some theaters really needed to redefine their identity, their artistic profile after the cutbacks. As the audiences decreased, they had to rediscover what it is they represent. Also, she adds: “Some small theaters are working with volunteers now, which increases flexibility and commitment”.

Currently, there appear to be many theater directors that do not facilitate the optimal realization of values. Louwrier explains that many theater directors she came across appear to be unaware of what plays in their theater. She adds that they are often a little ignorant, stubborn, lazy and slack. “If I play somewhere the day before a big musical, they will, of course, promote the musical. It is a problem that they are often unaware”. Van Duijn acknowledges this, but mentions some theater managers that seem perfectly capable of their tasks. According to him, Nel Oskam,

director of Schouwburg Gouda who is identified with the theater she runs. “If she says something is good, people believe her and go to the performance”. He thinks this should be the responsibility of a theater director, even though this role is carried out differently now than it was a generation earlier.

6.4 Employees

The employees of a theater support its function, as they facilitate the meeting between the artistic product and the audience. There is a division to be made between artistic employees and other employees. Within theater venues, programmers are considered to be artistic employees, as they have a direct influence on the type of artistic product that is staged in the theater (Scholten) The value they aim to realize in their job may be of a personal nature as they can implement their artistic vision in their tasks. Other employees are those that support the facilitation of the performance in other ways. It can be argued that the most important value that is realized for them is functional value; the theater provides them with a job; an income.

Some venues combine their programming activities with their marketing activities in one job. This influences the emphasis on the audience of a theater. According to Scholten, most theaters in the Netherlands keep these tasks separated. Louwrier thinks there is currently a gap between production and distribution in the sector: “Many theaters don’t even know what they are programming”. It is important to avoid this type of malfunction. Van Duijn stresses that the format in which the tasks are divided does not matter, as long as there is strong collaboration.

In some ways, the responsibilities of a programmer are like those of a theater manager. According to the respondents, a good programmer does not only program for a theater’s existing audience, but also strives to build a new one. R. Klamer states that “a programmer needs some guts, some vision, without forcing it on his environment. It is a hard combination, a hard skill”. Even if a programmer is indeed a good one and provides a differentiated program to his audience, it still has to be stimulated to visit the more challenging performances. As discussed in chapter 6.2, the general audience is not adventurous. That is why, according to Kroodsma, the context that is offered is very important. R. Klamer adds that a programmer can thus not only stage his own preferences. He has to provide a differentiated, diverse supply.

In reality however, the program of many theaters is a lot alike. Scholten states that the programs in the big cities differ somewhat, but those in the smaller cities highly correspond: “Many professional stages select their program from the supply of impresarios and if possible from subsidized companies”. Kroodsma blames this on the fact that theaters prefer to program safely to attract enough visitors. Beginning theater artists do not attract enough audience for those theaters to be sustainable, programmers cannot come to Amsterdam to watch them anyway because they do

not have the time and resources to do so and to top it off theaters are stuck with their rigid seasonal brochures (Kroodsmma). R. Klamer refers back to the switch to the market oriented approach in 2002, when he came into conflict with programmers that would not even program any performance that did not have a famous actor in it or that did not fulfill their own, personal preferences. Exceptions there of course, the overall trend seems to be that theaters care less about their artistic profile, less about the content and more about the profitability of performances. “Young producers and theater makers are staged in Amsterdam, as there is a large audience, but how about the smaller cities? The risk is too big for those theaters, since they are continuously questioned by the government on their audience numbers” (Kroodsmma). Louwrier also notices that small groups disappear from theater programs: “More cabaret and big names are programmed”. Van Duijn explains, in his analysis of the overall sector:

“The city theaters in the big cities are extraordinary in that they program mono-culturally. In the smaller theaters, most programs consist of 15% cultural and 85% commercial performances. That is their mix and even this market is rapidly decreasing. I think most theaters stage about 120 performances each year. The other 240 nights are commercial rent outs, parties, amateur groups, art schools and many are simply closed on Monday and Tuesday” (Van Duijn).

For young theater makers, this is a problem. If theaters only want to play it safe in there program, young, unknown makers have no place to go (Louwrier). Another perspective is offered by Comvalius, who believes that theaters can play an active role in the production of performances: “We have to stimulate groups to take on certain themes, create a local atmosphere around particular projects” (Comvalius).

As mentioned before, the marketing department has grown increasingly important in a theater’s operations. Scholten explains: “Ten years ago, four out of seven performances would run well anyway, without any marketing effort, so you could focus on the remaining three. Nowadays, you have to focus your attention to all seven performances with the same amount of people”. About twenty years ago, the term marketing was not used at all within the artworld (Langeveld). The word was dirty and had more to do with big companies such as Unilever and KLM. Kroodsmma acknowledges this as well and adds that nowadays it almost seems that marketing is becoming more important than the performances themselves. According to her, a simple website, flyer or Facebook-post does not suffice anymore as a marketing strategy. “You have to get out there, to the people. But I imagine that it is hard for theaters to find the time to do so”. Comvalius agrees and explains that with the Bijlmer Parktheater they spend a lot of time on various sorts of campaigns: “we discuss it

with our audiences and when they don't recognize themselves in the image we present, we take this seriously". According to R. Klamer, standardized marketing strategies would not work anyway in the theater sector: "Dividing a theater audience in target-groups is stupid and useless. You cannot predict the behavior of a theater audience and that is the beauty of it". Throughout the interview, Kroodsma stated repeatedly that it is the context that engages an audience and she stressed the importance of this repeatedly: "The other day I heard that a discussion following a performance was cancelled as there were too few people, at other places discussions are always led by other people... What is the value of such a conversation then? What do you want to tell your audience?" It seems that there is still something to be gained in the way most theaters engage their audience. This is acknowledged by Van Duijn who states that many performances can be sold better: "Why would you go to a performance that is called 'The Mosquito with the Gold Tooth'? After having seen it, an audience may love it. Inform your audience!" Also, he points at the importance of non-overlapping networks. Several people from the same network that work in one company results in a smaller corporate network; an increasingly important management tool in a cultural organization.

6.5 Theater Companies

Throughout this chapter it has already become clear that the theater sector is dealing with some changes and shifts. They do not only affect the theaters themselves, but also the companies they facilitate; the producing theater companies. The high proximity between both types of organizations and their central places within the sector make it necessary to elaborate on the companies and their relation to the theater venues.

Normally, companies create performances to be played in a theater venue. There are exceptions; location-theater plays at particular locations outside, or in empty buildings for example. However, the common format, especially for shows that tour across the country, is to create a performance for a venue. The structure of the system and the technical facilities that are offered by theater venues makes this the easier and obvious choice. Thus, a theater venue first and foremost realizes functional value to theater companies; it is a theater, it offers a stage and particular technical facilities. Then, a theater venue may also realize additional value; a director may decide to stage his play at a particular venue, for example, for its authenticity or aesthetics. When the architecture or format of a theater plays an explicit role in the form and/or matter of a performance, it may even become part of the artistic good and thus realize artistic value in that sense

So far, the travelling system that the Dutch theater sector has known for so long remains intact. According to Scholten, commercial producers seem to be fine with the system as they are used to travel long distances during their tours. It is more difficult for the large subsidized companies

to preserve their geographical spread throughout the country. Often they work with large, technically complicated sceneries that have to be transported with the performances. Scholten observes that Toneelgroep Amsterdam, for example, seems to be concentrating their performances in particular big cities: “They are thus still playing throughout the country, but no longer in the smaller cities. If you are unlucky, you may have to travel up to 50 kilometers to see one of their performances” (Scholten).

As mentioned earlier, a problem occurs for young, beginning theater makers as a result from the shift towards a more commercial manner of programming by theaters. Louwrier states: “If you are only just new you cannot go to the city theater right away; you will never fill it”. She goes on that you have to be lucky to be scouted by an impresario that can program you. The big, established companies can afford to make big tours, as they can fill the halls.” Van Duijn adds that artists today often have to work two jobs. However, he states that it is the big companies that run the real financial risk, as they have multiple employees and bigger production budgets.

Also, Scholten notices that collaborations between theater venues and producing companies have to become more intense. He assumes that soon there will not be enough supply for theaters to program anymore and companies cannot continue to play singular performances throughout the country. This is unsustainable for all parties. Scholten proposes a system in which performances are played multiple times in a single theater. According to him, a play such as ‘Hamlet’ by Toneelgroep Amsterdam can surely attract enough visitors in The Hague to play at least three days. He does not assume this can come about by itself though, the audience has to become used to this as well. He argues that additional help from the government and close ties between theater companies and theaters to realize these forms of cultural entrepreneurship would be greatly helpful: “We have to collaborate to make such changes possible”. However, Van Duijn points out that the interests for collaborations are relatively low. “There is no demand for companies within provincial theaters; Oostpool in Arnhem only stages about six times a year there”.

Important in this context also, is that the responsibilities of artistic directors of the big producing companies have increased. Scholten says that directors have to become more aware of the type of performance they direct. “Directors of performances for the big hall have to be aware that their work has to attract four to six hundred audience members. If they don’t want to do so, they should not work for those companies. It is their freedom to decide what type of theater they want to produce”. Thus, the large producing companies may have to reflect more on their operations. However, the companies have a hard time due to the various changes in the field as it is. They are pressured by various sides of the field and R. Klamer fears that there will be an impoverishment of supply in the future: “We have to choose between companies and they have to produce more”. Additionally, Louwrier states that she sees it as her and other young maker’s

responsibility to attract a young audience to the theater.

6.6 Festivals

As shortly discussed before, theater festivals are becoming increasingly apparent in the Dutch theater sector. According to Langeveld, a festival is defined by a high concentration of activities in a particular geographical area, time-frame and setting. As is discussed here, they rely on theater venues and vice-versa theater venues can benefit from theater festivals.

Firstly, there are advantages to the production as well as the reception side in presenting theater within the format of a festival. Langeveld states that festivals have an advantage when it comes to marketing, as its organization can promote it in its entirety and in addition, there is a synergy effect when performances are bundled in a festival format. Kroodsma adds that a festival is very flexible and offers a lot of freedom concerning a festival's program. Langeveld also stresses that the loose environment of a festival attracts a young audience. Louwrier explains that "people that don't go to the theater do go to certain festivals". She states that theater festivals are the perfect opportunity to stage more experimental theater pieces: "I'm not sure if it's because the theaters don't want to program experimentally, but I do want to make more experimentally. Festivals are programming more experimentally and more of them are popping up". Langeveld hints that festivals may even divert audiences from visiting an actual theater: "Theater is becoming less concerned with the actual environment of a theater building. Festivals are doing great, whereas theaters are confronted with fewer visitors all around".

Many theaters today organize festivals themselves. Langeveld argues that it is relatively easy for theaters to organize festivals, as they already have a location, technical facilities, marketing equipment and staff. Comvalius adds that festivals offer many possibilities to collaborate with various partners. When she and her team first started their efforts in the Bijlmer area, they began by organizing the 'In the Picture Festival' in order to engage amateur groups from the region to collaborate with them. "Today, people are keen to perform at the festival, because we connect it with inspiration days, workshops, master-classes, so they experience it as enrichment". They also organize the 'Black Magic Woman' festival that focuses on female black artists and for which they collaborate with other cultural institutions in the region. Additionally, they collaborate with international partners through 'Afrovibes', a festival that they collaborate with and host, that invites performing groups from South Africa mainly to perform at their theater. Also, they collaborate with the city theater during the 'July Dance' festival and with IDFA.

However, the immense popularity of festivals may lead to a deflation of value. Many festivals are organized at the moment and they seem to attract a large amount of people. Comvalius points

out that the government also likes to play with the increasing popularity of festivals, as they contribute to the visibility of culture in a region. Langeveld argues that there may even be an oversupply of festivals: “Everything is currently labeled as a festival. I think a festival needs to be in a compact location and time-frame and requires visibility, an extra dimension”. Even though Kroodsmas is director of a festival herself, she also admits that the amount of festivals is pushed to the extremes: “It is not about the content anymore, because many music festivals are sold out even before their line-up is published. It is more and more about the experience, about ‘having been there’. I think the producers should be more central”. She warns that even though festivals fit the current time-frame very well, managers within the sector should keep track of the content; the theater producers.

In turn, theater venues are very important to the organization of theater festivals. Theater festivals, especially the bigger ones, make use of multiple theaters in the city simultaneously. They thus realize functional value for them. Langeveld mentions that some festivals also stage performances on location or in tents, but this may be a more expensive choice. Kroodsmas elaborates:

“Many performances that play on festivals need technical facilities for the technical and experimental aspects of the work. Theaters are built for this and facilitate it perfectly. This is the only way that the scenery of performances can be built in a couple of hours and rebuild for the next. To build a performance on location is not practical, very expensive and can deviate attention from the content of the performance” (Kroodsmas).

Then, Louwrier adds that it can be very different to stage a play on a festival or in a conventional manner in a theater venue: “My new solo is perfect for theaters, but I have to break it down for a festival. It has to become more approachable, shorter. During festivals it is hard to take that rest, to really let something blossom”.

Overall, theater venues seem to become more and more interdependent with the Dutch festival culture. Finally, Langeveld proposes that it may even be more efficient to share staff-members such as programmers: “Festivals cannot hire programmers for a full year, except for the largest ones such as Holland Festival. It would be more efficient to combine the tasks of a theater programmer with those of a festival programmer”.

6.7 Businesses

There is one stakeholder that is not an explicit part of the theoretical framework of this research, but did come up unintended multiple times during the interviews. Commercial businesses were mentioned repeatedly, as they may form a potential stakeholder to theaters in the future or are so already.

To begin, Langeveld introduced the manner in which the management of the Chassé Theater involves businesses with the theater: “We offer business-seats and loges, so companies can visit a particular amount of performances to their employees or relations”. In doing so, Langeveld explains that they provide those businesses with a way to perform relationship management. In addition, third parties such as accountants and legal offices like to get involved with the theater to remain in good faith with the city governments. By donating money they perform corporate social responsibility; they show their honorability and neatness. De With agrees with the possibilities that are still awaiting the cultural sector to connect to the business sphere. She states that she sees a role cut out for businesses to invest in cultural organizations.

However, R. Klamer denies that there are many possibilities for the theater sector to engage commercial parties with their operations. He admits that it would be nice indeed, but argues that there is simply no climate in the Dutch culture to do so: “It is not easy, I have fought and tried really hard to find sponsors for Het Toneel Speelt, but it failed at the vital moment every time. I think it is because theater is very hard to grasp”.

6.8 A Short Reflection

In the section above, the most relevant stakeholders to Dutch theater venues are discussed. The knowledge, thoughts and insights of eight actors from varying corners of the field are structured to provide an overview of the sector. In doing so, some interesting themes came to the front. It is useful to revisit these shortly before moving to the next section.

The government currently appears to be the most heated topic of debate within the sector. Even though it is still the sector’s main stakeholder, the focus of the sector has shifted somewhat from the governmental sphere to that of the audience. Simultaneously, it seems that the government has developed a disinterest in the theater sector. It seems hard for the two parties to communicate, as they have a different rhetoric. The government implements concepts and ideas in the sector with no concrete plans for their execution or assistance in doing so. Feedback to the theater sector is often formulated negatively and governmental institutions are becoming less transparent and more bureaucratic. All of this has led to a deviating focus of that what really matters

in the sector; the content of performance; the art. The relationship between the government and theaters lacks trust and commitment. Some actors aim to take initiatives in strengthening this relationship, by actively approaching governmental institutions to convince them of their importance, such as Comvalius. The government as an actor seems unaware of the value that a theater venue can realize and thus of its function. Their bureaucratic practices even seem to prevent an efficient realization of values in the sector.

The sector and its theaters seem to be adjusting to the larger focus on its audience. The education aspect of theater is stressed by multiple parties and CRM-systems are implemented in management strategies. The audience seems to appreciate the extrinsic values that a theater offers highly. According to the interview respondents, there is still room for development concerning loyalty programs and simultaneously theater managers should make sure not to deviate their focus on the content of performances. They have to be able to adjust their rhetoric to various parties and function in a rigid environment. Programmers of theaters should try to satisfy the needs of their existing audience and thrive to build a new one at the same time.

In the past two chapters, the theater sector of the Netherlands has been discussed broadly. Light is shed on various aspects of the field and the position of theater venues in it. A broad overview of the sector is given and multiple stakeholders and their relation to theaters are discussed. In doing so, some focus points and shifts were discovered. Finally it is time to discuss the function Dutch theaters have in this environment; Dutch society. During the interviews, this topic was broadly discussed amongst respondents. First, some statements are highlighted on the current emphasis that is put on the function of venues. Then, functions that came to the front during the interviews are addressed and explained. Lastly, a connection is made to value theory.

7.1 An Emphasis on Function

Roughly, one could state that there are three reasons why the function of theater is questioned in the current debate, as briefly touched upon already in chapter 1. First, it is obvious that a theater is not inherently necessary to create the art itself; theater. R. Klamer states: “In principal, we do not need buildings to feel the magic of theater”. To have a cultural infrastructure that includes theater, however, you do need some building to facilitate the art-form. Even so, it is hard to define the exact function or tasks of a theater as “we operate on many different levels. We are not working for a particular group or discipline. This makes us interesting, but hard to compare with other institutions” (Comvalius). It would be preferable to be able to communicate clear statements about the function of theater venues; for example for managers in conversation with the government or other potential financiers. Langeveld indeed points out that a reason for the emphasis on function is the fact that theaters are pressured by the government to formulate their function: “Governments want to be able to justify the subsidies that go to theaters”. He goes on that governments are looking for prove as to whether a theater enhances social cohesion and whether they are truly proud of the theater. Scholten suggests that it may be the decreasing audience that is pushing theaters to reconsider their function. According to him, presenting the performing arts for an audience, a theater’s primary task, would suffice. However, today theaters have to reconsider what it really is they do and how they can do it in the best possible way, for the reasons mentioned above.

7.2 Instrumental Functions

Several functions of theater came to the front throughout the interviews. In speaking to the respondents about this topic, the particular values that are realized are left aside. These are thus

instrumental functions; they exist on their own without a value that has led to their existence. Often more than one respondent referred to the same function. Some of the functions are alike or related, but divisions are pointed out.

7.2.1 Mediate Between Art and the Environment of the Theater

The primary function of a theater that all respondents refer to is that it is a mediator between art and the environment it is embedded in. Scholten states that “It is all about bringing together the artistic product and an audience. That is the dynamic that matters”. A theater is the place where you go to enjoy the performing arts; the place that you usually go when you want to visit a performance. Even though there are many other places that theater can be experienced, Scholten expects that up to 80 or 90% of all performances are still staged in a theater venue: “So that is where our function begins”.

Within this function, there are several matters to consider. Firstly, there is high consensus amongst respondents that within this mediating function, the quality of the artistic product should be central. Kroodsma states: “I think it is important how art relates to its audience, but only if it is art of high quality”. Affirming this, Langeveld stresses that it is the intrinsic value of art, visible in characteristics such as artistic quality, depth and craftsmanship that should be emphasized by theater managers. Even Comvalius, who, as this research has shown so far, is highly engaged with her audience, states that quality should always come first: “After all, we are not a community centre, there has to be a difference. Some talents really want to perform here, but they are aware that they can only do so once they have developed their talent”. It thus seems that the contribution of a theater to the realization of artistic value is appreciated by the respondents.

Then, respondents agree that the selection of high quality theater should depend on the inhabitants of the geographical region the theater is located in. Scholten exemplifies this clearly by referring to the Hindustani community in The Hague: “There is a large community of Hindustani in The Hague, so we have to adjust our program to that. We have to take a mediating role in this. A theater has to look at the composition of the society it is embedded in and communicate to that”. De With agrees and states that “The type of people that live in a theater’s region and their needs; that is what determines the function of a particular theater”. As the composition of society and their needs and wishes differ per region, this means that the function of each theater is different to the next. Comvalius demonstrates this by comparing the program and activities of her theater, which has an Afro-Caribbean accent, with those of the theater in the Western region of Amsterdam that is focused more on the Turkish- and Moroccan-Dutch community: “I think all theaters should consider the area they operate in. We realize that that is why we all have our specific accents” (Comvalius). Van Duijn

agrees with them and emphasizes the importance of the engagement of a theater with its environment: “Art is defined by the context it functions in. I appreciate what I do because it is embedded in my context. Somebody who lives in the suburbs has another context. There are different themes, different perspectives from which you judge and on which you want to spend time and money”.

This consideration goes further than composing a theater program that satisfies the wishes and needs of a theater’s environment. Scholten points out the fact that theaters have to consider the role that they can possibly play for their environment. He observes that the sector is currently reformulating and fine-tuning this aspect. Comvalius states that if her team notices that a particular theme is becoming an issue in their environment, they stimulate companies to take on those themes and work with them. “If you see certain developments and you can find partners, you have to play a role; even if you have no budget. It is hard, it is tough, but it is your responsibility to do so”. In the context of Jonge Harten Theater festival, Kroodsmas points out that she collaborates with other partners to realize certain productions: “In those cases, you suddenly do have the budget or strength to do something”. She points out that creating productions within a festival is very temporary. Beginning makers have to be lucky to get noticed during the festival, or the efforts have been for nothing. A theater may be able to create a more stable framework.

To establish a fluent mediation, a theater venue can aim to connect. Comvalius states that connecting is the specialization of her theater: “connecting the professionals with non-professionals, connecting different forms of art, but also connecting different cultures”. This reminds a little of the emphasis van Duijn put on the importance for cultural organizations to have a large network. Kroodsmas adds to this that theaters should strive to find audiences for the beginning theater makers as well. She urges that theater managers have to be entrepreneurial about this and not simply state that there is no audience for these performances. She proposes that it is important to create a context for the audience. This will make people think, make them understand various aspects of creating a performance: “That is also how you show what art is, how developments take place”. She expects that this form of mediation will engage a theater’s audience and may increase the amount of visitors.

7.2.2 Elevation of the Cultural environment

Next, a function that was highlighted throughout various interviews is that a theater elevates the cultural environment of a particular area. A theater can, by its allure or its activities influence the cultural climate of an area. People can be proud of a theater and want to support it and engage with it. A clear example of this that is executed by the Bijlmer Parktheater is their concept of Bijlmer

labels: “We have created Bijlmer labels, so we can represent the Bijlmer area in a positive framework amongst other things” (Comvalius). Under these labels, cultural activities are organized. Bijlmer Classical, for example is the label for a classical concert in or around the theater once a month. The program is diverse and thus attracts various people to the area from different corners of society. Langeveld states that the presence of a theater in a particular contributes to the accessibility of culture and the possibility to participate in it by the audience. Without the theater there, many people may not be persuaded to visit theater. Scholten adds that a large amount of theaters in the Netherlands has a socio-cultural function, as explained in chapter 5.2.2. Small cities or villages for example, often have a theater that is meant to facilitate the amateur community. Comvalius thinks that similar roles will expand to the bigger, established theaters in the future also: “they will have to cope with the ageing of their audience”. Thus, she thinks the larger theaters also have to start adjusting to their environment and actively contribute to that in the future. Where this function to Langeveld is simply “To contribute to the character of such areas”, Comvalius goes further and states that “Theaters should not just consider the demand, but think about how they can contribute to the national development of art and culture”. She refers to the way in which her team thrives to stimulate professionals and semi-professionals to spend more time on youth-theater. She considers it the role of theaters to elevate the cultural environment in such ways. Van Duijn points out that in his opinion, Melle Daamen, director of the city theater of Amsterdam carries out this function really well. “He has taken on societal issues and made programs around those in a theatrical context. By doing so he pushes these issues into the debate, which is a function of theater”.

7.2.3 Facilitating Encounters and Experience

Further, respondents recognize the social function of a theater and acknowledge its growing importance. Langeveld states that he indeed values this function of theater. He argues that a theater can bring together more people than, for example, a football club. Such clubs usually attract the same group of people repeatedly, but a theater attracts a larger scope of people, so he argues. This social function of theater venues has increased in importance over the last century. The Old Luxor, a theater from the 1900s, hardly has a foyer, whereas today foyers are spacious and people want to have dinner before a performance and enjoy some drinks afterwards (Langeveld). Scholten adds that by composing a program for particular groups such as the Hindustani in The Hague, the theater becomes a place of encounters. The particular communities enjoy to meet up and enjoy a performance that relates to their culture. Kroodsmas states that discussions following a performance can play an important part within the social function: “People want to discuss performances and we can facilitate that; by establishing a nice foyer for example. That way people will linger around and

feel at home". Van Duijn agrees: "People can truly become inspired when they are in contact with an artist. It helps them to get out their comfort zone. People want to commit to that".

As exemplified by the physical changes of the theater foyers, theaters seem to adjust to the needs of its audience. Nowadays, the respondents notice, it is all about 'the experience'. Theaters want to facilitate the social function as thorough as possible, as it is becoming valued higher by their audience. R. Klamer admits that he also values this experience aspect that a theater offers. To him, the experience does not only include the facilities a theater offers, but its location is also part of this experience valuation: "It can be a nice building to go to, a nice place. Some theaters are located horribly in the city; it is really a punishment to go there". However, he adds, if a theater does not offer facilities, this is not a problem necessarily: "It can also mean that you go to an Opera in Italy and enter the bar on the little square. It depends on how the context is organized". As discussed before, theater festivals are growing in importance and according to Kroodsmas, it is exactly this anticipated experience value that pushes so many people to buy tickets. Van Duijn states that it is the live aspect of theater that makes it more intense than enjoying a movie. He expects that this characteristic will grow in importance in the future: "There will be a moment that the live aspect will be valued a lot. That interaction does not happen on the internet, behind a screen. The energy works differently when you see each other" (Van Duijn).

7.2.4 Talent Development

In addition, a function that came to the surface during several interviews is the function of talent-development; the realization of education value. According to some respondents, theater venues have the responsibility and should fulfill the function of talent development. Krater Theater is the company attached to the Bijlmer Parktheater in Amsterdam. They have developed a program called Talentlab that is merely focused on talent-development within the region. To give an example; it created an intercultural directing course, meant for people who have directing experience and an artistic vision and may, therefore, not be accepted into the academies. Also, there are currently about 40 young people at Talentlab who study theater, dance, comedy and poetry. They meet every week and in addition are trained in entrepreneurship and networking. Kroodsmas also stresses the importance of those programs. As a theater festival director she collaborates with partners to realize certain productions, but as soon as the play-dates are over, there is nothing left for young makers. It may be productive for them to be involved in such programs that a theater can facilitate.

Theater as an institution can also have a historically oriented education function. In this sense, it is not the physical building, but theater as a guild; a learning school, as referred to by R. Klamer. According to him, a theater is the only place where you can learn the craft of theater; a skill

that is passed on from generation to generation. He argues “The more you understand, the better you will be, the more fun it will be; the better it will be for your colleagues. It is all to do with experience. One of the first things I teach my new actors is who the older generation is and who has been there before them”.

7.2.5 Other Functions

Even though they did not take a central part in the discussion, there are more instrumental functions of theater that came up during the interviews. The historical function of a theater is mentioned in different contexts. Firstly, R. Klamer addresses that the history of particular venues is important to him. “I often prefer theaters with a history. There you literally feel who have been in the theater before you, who have been on the stage”. To him, the history of a theater affects actors, therefore the performance and eventually the audience. He enjoys experiencing the contrast of a theater’s history with the original, contemporary content of a performance. He states that “theater is a house full of memories and you create something within the awareness of those memories”.

Relating to the function that the architecture of a theater can have was addressed also. R. Klamer states that “The architecture of a theater can influence your perception of a performance. Modern theaters are democratic, since everybody can see the performance equally well”. This is thus a very practical function, as it directly influences the artistic value that is realized by a performance. “A conventional performance is something different entirely from a dance performance by Conny Janssen in the Van Nelle Factory, which is spectacular because of the factory’s architecture” (R. Klamer). Comvalius adds that a building’s architecture can strengthen other functions of the theater. The Bijlmer Parktheater was selected for all sorts of cultural prizes: “We won the Audience-prize, so the audience is proud” (Comvalius). In this way, architecture can contribute to the connection between a theater and its environment.

Lastly, a theater can fulfill a market function. Interestingly, Kroodsmas points out that location theater is sometimes used by project developers to familiarize an area with an audience. Following from the responses of the audience, those corporations get an indication of the marketability of the area. This can be considered an economic value of theater venues.

7.3 In Relation to Theoretical Functions

The functions described in this chapter are labeled ‘instrumental functions’. They are very practical; they indicate what the role of theater venues should be; what their activities should be based upon. But how does this relate to the realization of values and the following function as described in

chapter 4? There is a slight distinction between the instrumental functions described here and the functions that follow from values that are realized.

To begin, let's take a look at the values underlying the instrumental function described here. The mediation between art and the environment of the theater appears to hold two central values; artistic value and societal value. The first because the respondents indicate that it is the intrinsic value of art that should come first. The second because, even though the artistic good should be valued highest, it is selected on the wishes and need of the community it is presented in. As explained in chapter 4.1, the intrinsic value of art can lead to the realization of societal value. Also, as the audience is central within this instrumental function, the values that they appreciate realized by a theater have to be taken into consideration. As described in chapter 6.2, these are of a semi-intrinsic and extrinsic nature; relaxation value, esthetic value and so forth.

The next instrumental function, elevation of the cultural environment has societal value at its base. The purpose of this function is to enforce the livability and cultural buzz in an environment, with the aim to benefit society. Then, facilitating encounters and experience is focused on offering the opportunity for an audience to realize social value. People enjoy and value meeting other people in the venue and experiencing the live-performance with those other people. Talent development as an instrumental function is, as mentioned, evidently focused on the realization of education value.

Thus, the values underlying the instrumental functions are intrinsic (artistic), semi-intrinsic (societal; social) and extrinsic (social; economic). As described in chapter 4, the function of the realization of these values are the reevaluation of a person's identity or society (intrinsic), the tempering of feelings (semi-intrinsic) and, in the cases of realized or economic value, being sociable and having money. These are the functions of the realized values that can be realized because of the instrumental functions. The latter play a role in creating the opportunity to and optimize the realization of value in a theater venue.

Even though we have assessed broadly what different types of value can be realized by theaters and how this relates to its different functions, the making real of values is still to be addressed. Cultural economics is about valorizing; the making real of values in the cultural sector. Theaters are, as we have seen, a place where many values can be realized. As a final question in the interviews, the respondents were asked on what their Utopian theater would look like. If anything were possible, how would they themselves optimize the realization of values? How would they compose their platform for the realization of value and optimize its efficiency? After the presentation of this topic, a section is devoted on management strategies to optimize the realization of value in theater venues that were proposed by respondents.

8.1 A Utopia of Theater Venues

In his Utopia, Langeveld sees two types of theater; one that activates debate and reflection and another that amuses; entertains. He imagines that in his utopian theater there would be attention for the current time-frame: "I would like to give attention to the zapp-culture. For example in the form of standing events where you can walk away; people can eat and drink. A little bit like the current pop scene". In his theater, there would be no traditional hall constructions. People would be able to walk in and out easily and should be able to eat. De With adds to this that she would just want to enjoy theater on a market square: "So you can stand and get something to eat". Scholten's utopia follows up to this more or less, as he sees the theater hall as part of a bigger, indoor public area of culture. The theater itself would still look the same, but it would be part of a bigger building: "It is the forum as utopia; a place for encounter where you can enjoy culture in all possible forms, I think that is the future and that we have to get rid of buildings that are dark until seven in the evening, where there's only a couple of hours of life visible from the outside". The social and societal values are stressed in these utopias. R. Klamer opposes this strongly: "I don't want such a new theater, I love the old ones. A forum is a gruesome idea to me; all chopped up together... Please build a nice concert hall or a nice dance-theater instead". To him, the artistic and historical values are more important than the social or societal value a theater can realize. However, Comvalius shows that in her utopia, the two values are realized together in harmony: "To me, a theater is a house of art. And art should be a mirror of society and also show society how beauty is inherent to everything; to trigger people and bring them together. Theater would equalize western and non-western art, connect, research; respect all forms of art". Further utopian views include the theater as a house of inspiration (Kroodsmma), a place that all children (Comvalius), young and elderly people (Kroodsmma;

Louwrier) would visit regularly, a home, church even (Kroodsmas), perfectly adjusted to the time-frame it is embedded in (De With; Langeveld; Kroodsmas). Scholten even mentions that his house of culture could be interesting for economic exploitation as well: “there can be food-wholesale entrepreneur, maybe some shops, an exposition space and those can be autonomous entities. There could be spaces to showcase webstores, or multiple even. They would have an interest, since there will be two to four hundred people per day”.

The utopias about the physical appearance of theater venues are highly divergent. As stated, Langeveld and De With would strive for a non-conventional marketplace like theater where people can walk in and out easily, eat and use their phone during the performances. According to them, this way, theaters would adapt to the current time-frame. Scholten sees his utopian theater as part of a public cultural building that would be opened throughout the day. Van Duijn and Comvalius seem more or less satisfied with the current appearance of theaters just like Kroodsmas. The latter stresses that the opening hours of theaters could expand, increasing the possibilities for people such as entrepreneurs for example, to use it as a workplace. This way, she thinks, the theater would become more like a home to many people. If anything were possible, she would want her utopian theater to be highly flexible: moveable from location to location and anything in its physical appearance would be allowed: “I think it is important to be able to transform a building, to have an artist or a performance change it in whichever way possible”. Louwrier and R. Klamer, the two respondents from the production-side of the sector, state that the physical appearance of a theater should not matter at all to begin with: “Let’s keep the building as classical as possible (...) I just need a light and for people to be able to sit down. I don’t care, I’ll play”.

8.2 How To Function?

The utopias of the respondents describe what theater venues would comprise if anything were possible. It seems that the values underlying the utopias are of a societal, artistic, social and education nature, just like chapter 7 also indicates. As economy is focused on the realization of value and not merely their mapping, it has to be questioned how the realization of value by a theater venue can be optimized. During the interviews, some specific ways to adjust the functioning of theaters and the sector were proposed to optimize this realization of values.

The stakeholders on the production and distribution side of the sector can truly influence its function. They have to adjust their operations for change in the sector to come about. We have repeatedly established that the government is the main (financial) stakeholder of theaters. During the research some instrumental adjustments to their operations were proposed to influence the realization of values. First, Scholten states that he wouldn’t be surprised if governmental support

would be decentralized further and local governments will be held responsible for both production as well as distribution in the near future. This would decrease distance between politicians and cultural managers and possibly reduce bureaucracy. Van Duijn and Scholten both address the necessity of a better regulation of innovation funds. If the government wants to implement concepts such as cultural entrepreneurship and uses them as criteria for subsidy grants, it has to provide more flexibility and risk-financing to cultural organizations.

The remaining proposals were mainly focused on theater management. Van Duijn states that one of the main problems is that theaters have lost the touch with their audience. Without a firm support of a loyal audience, it is hard to keep a theater going. He refers to theater companies such as Tryater and Introdance, who have a strong network of supporters and he suggests that a network is vital in the survival of cultural organizations. To achieve such a network, he states that it is important to perform a good market research: "You have to make an analysis of your position in the city. That is important; you have to conduct it well". As discussed earlier, loyalty programs and CRM are still developing in the sector (Langeveld; Kroodsmā). A lot of attention to such programs may help in building a strong bond with a theater's audience; it may increase its network. However, a market research cannot merely be focused on the people that live in the region of the theater. It has to engage with its culture. It has to find out which issues are important within the community, which problems may recur in the district. By picking up such themes and insert those in the theater's program, bonds with the community at large, including businesses and government, can be strengthened. By offering programs in such a context and informing an audience, a theater engages more with its environment (Van Duijn; Comvalius; Kroodsmā). As discussed before, according to the respondents the experience value of visiting a live-performance is rapidly increasing. This is thus an aspect of theater that could be marketed better in order to convince a larger audience to visit theater. The larger the audience is, the more value that is realized by a theater. Not only monetary value, but the various types of value discussed in this research.

According to some of the respondents, particular conventions or formats within the theater sector have to be adjusted. To begin, Scholten states that theater companies and theaters have to collaborate more and more intensely. He proposes to change the playing system of the companies in the theaters as described in chapter 6.5. Big companies that play well-known pieces could, according to him, play in the big city theaters for multiple nights. Due to efficiency, this would be financially beneficial for both parties involved. Langeveld proposes to change the ticket-structure that theaters work with. He fears that there are too many people who feel that they do not get their money's worth. Therefore, he states that there should be a subscription-system in which audience members pay a certain amount and can visit the theater as often as they like. Van Duijn acknowledges that some agents in the field are considering new financial models: "development models that will make

it go easier". Additionally Van Duijn challenges the 'dinner-performance-break-performance-drink' format in which a theater is usually enjoyed. He states that these could be all chopped up, but that it has to be changed from the inside; "visitors are not going to think about that". It is thus important for theater managers to consider their own sector creatively and show the courage to make changes.

Overall, many things are said in this research on the function of theater venues. Multiple perspectives have been taken and many concepts have passed by. In order to say something about the function of theater venues and how they realize values, the information presented in the previous chapters is concluded. In doing so, an answer is provided to the question '*What function do theater venues have in (future) Dutch society?*'.

9.1 The Function of Theater Venues

In this research, multiple perspectives on the concepts of value and function are taken. One of the main conclusions that can be drawn is that the function of theater is to offer the realization of particular values to its community. In this sense, its community does not only consist of the audience that visits the theater, but also the government and for example the businesses that have geographical proximity with the theater. This community and their wishes and needs in the future, thus determine a theater's function. A theater venue offers a platform for its various stakeholders to realize intrinsic, semi-intrinsic and extrinsic values. The emphasis within these is on semi-intrinsic and extrinsic values, because a theater as an organization usually does not produce art itself. The functions of the realization of semi-intrinsic and extrinsic value are related to the value that is realized. The function of realizing social value for example, is being sociable. The function of the realization of relaxation value is that a person becomes relaxed and can thus function properly in daily life. This research shows that the main values that are realized by a theater venue on itself for its various stakeholders are mainly of a social, societal, educational and relaxation nature. It is hard however, to distinguish the venue from the artistic product that is presented in it, since it this is its *raison d'être*. The main motivation for an audience to visit a performance is, in the end, the artistic product and in that sense a theater is also valued for the possibility to realize artistic value. However, since a theater venue by itself is appreciated for the potential realization of semi-intrinsic and extrinsic values and it can actively affect this realization, these are the values that should be the main focus of its operations.

Throughout the research it has become clear how these values can be realized. The instrumental functions that are discussed show the manner in which the values can be realized; by mediating between art and an audience, elevating the cultural environment of the theater, facilitating encounters and experience and by offering programs for talent development. The function of a theater proves to be dependent of the environment it functions in. The instrumental functions described are all related to this.

This focus on the environment is relatively new for theater venues. Two decades ago, they merely served as a service-hatch. They programmed whatever was available and an audience would come and view those performances. Today, theaters are clearly shifting their operations to more engaged management strategies. This shift occurred because of pressure from the audience, dropping audience numbers and, in my opinion, a shifting awareness amongst theater managers. Indeed, the sector seems to be in a transition phase and is adjusting to a more market-oriented valorization. As the differing stakeholders are still adjusting to this transition, the optimization of values is not yet reached. Some initiatives are taken in the sector to develop a structure to do so, but it has not yet set through. The shift from an emphasis on artistic value to an emphasis of economic value was abrupt. No stakeholder really knew how to adjust to this, or how to communicate the value of theater venues. As a result, the sector is being reevaluated by various actors in the field. This research shows that there is currently a high awareness of the social and societal value that theaters can realize. The problem is that low flexibility of the sector prevents the development of programs to provide the optimization of these values. A high orientation on the community by theater management strategies will not only enforce the realization of social and societal value, but may also optimize efficiency and thus the realization of economic value.

9.2 Optimizing Future Valorization

As stated, the low flexibility of the theater sector prevents the optimization of values. The main contributor to this non-flexibility seems to be the government. All respondents to the interviews complain about the dysfunctional relations between the government and the theater sector. The relation consists of bureaucracy, non-transparency, negative communication, a lack of trust between parties and so forth. I expect that this research does not even show a tip of the iceberg of the problems in the relationship between theater venues and cultural organizations. As the government is the main financier and one of the most important stakeholders to theater venues, it is vital for its efficient functioning that there is a good relationship to build on. This is currently not often the case.

It could be argued that it is partly the responsibility of theater managers to bring about a better relationship with the government. It is their responsibility that the realization of value in their theater is optimized and as the government is their most important stakeholder and can strongly influence their functioning, they have to deal with it one way or another. An example is offered by Comvalius who united with theaters similar to the Bijlmer Parktheater and together paid a visit to the fund for the performing arts; not to ask for money, but to start the conversation. By doing so she opened up the conversation and tried to strengthen the relationship. Of course, it is not this easy. A higher interest towards the sector from the government is aspired. They need a change in attitude if

they pursue an optimization of value. They should start by taking the sector more seriously, take an active stance towards its agents, show commitment, engage with the sector more, be aware and knowledgeable about the dilemmas the sector is dealing with and try to help the sector by thinking with it instead of working against it. Still then, there are many layers of government, civil servants tend to move between departments and responsibilities of production, programming and distribution are divided between layers of government, all of which makes communication bureaucratic and difficult.

9.3 Context Strategy

There is one stakeholder who can actively adjust a theater's operation and thus the optimization of value; the theater management. Theater managers have to adjust their management strategies if they want to optimize the realization of value of their theater. There is no added value in being a service-hatch between supply and demand, but a purely market-oriented management strategy also does not work. If every theater in the Netherlands would shift its complete focus to the market, the realization of artistic value would decrease rapidly as explained in the research. A balance has to be found between the realization of the multiple types of value and sustainability of the theater. Also, it has become clear that a theater should have a strong focus on the community that it serves. At this point, a community-oriented focus within theater management strategies seems to be the crux. As many interviews came down to discussions of management tools and strategies, an approach to such a strategy can be offered.

A community oriented strategy with the aim of engaging this community with art and the theater it is presented in has many advantages. Such a strategy can aim to take on themes that are present in the community and thus realizes societal value. It can attract a larger audience and thus create higher amounts of social, relaxation, artistic and multiple other types of value. A bigger audience will also lead to a higher realization of monetary value, which can be used to optimize a theater's functioning even further. A context oriented management strategy for theater venues will optimize the realization of values in its current time-frame.

A context oriented management strategy could be very flexible and applied to any type of theater. It starts by doing a thorough research. In this research it is important not only to conduct a good market research, but also to research the community the venue is embedded in and its culture. Multiple weeks have to be spent in the community to conduct such a research. Ruling cultural characteristics and habits, needs and wishes of a potential audience, pressing issues and themes within the community and so forth are assessed. It has to be determined what the community values about a theater venue, for example by sending out a resembling survey as was used in this research.

Also, this research revealed that there is a lot to be gained when it comes to collaboration within the Dutch theater sector. Collaboration between theater venues, but also with theater companies would increase the efficiency of the sector. Sharing of knowledge and networks could greatly benefit it and should thus be considered in management strategies. A research that maps the entire network of the theater helps in mapping such potential partners and may simultaneously be helpful in addressing particular audiences. Wishes and needs of primary stakeholders have to be assessed and accounted for in the strategy. Based on the information gathered in the context research, a management strategy is developed. Within such a strategy, special attention must be paid to the engagement of the artistic employees and image building of the theater director. Making use of the suggestions on function in chapter 8.2, such as a critical stance towards current conventions and formats in the sector, a management strategy can be written. Writers of such a strategy should consider the instrumental functions of a theater venue, which means they should firstly consider the realization of artistic value. Further research could be focused specifically on the development of a context management strategy. This would greatly benefit the theater sector and help in the optimization of the realization of values.

9.4 A Reflection on Some Difficulties

The topic of this research proved to be very broad. To give a good sense of the function of theaters, it is necessary to paint a picture of the sector in which they are embedded. This sector however, is quite big and has a voluminous history. As this research is a master thesis, it is restricted by time and lengthiness. It would have been interesting to interview more actors from the field such as governmental agents from different layers, theater groups that do not play in theaters, high-frequency visitors and so forth. This would have given a more global understanding of the sector and different viewpoints. The scope of this research however, did not allow for this. Also, the research shows that the function of theaters relies on the society it is embedded in. It would be interesting to conduct a research on Dutch society on trends such as the 'zapp-culture' for example. Doing so would clarify matters on the future function of theaters even more.

There are some aspects about this research that have to be taken into consideration. Firstly, it has to be pointed out again that the conversation on the realization of value is a difficult one. Values are non-tangible and it is hardly possible to quantify them. Arguments on valorization thus tend to stay highly theoretical and non-instrumental. In this research I have tried to overcome the gap between theory and practice by combining value-theory with stakeholder theory and connecting the realization of value to the concept of function. This is a somewhat experimental research method, which may appear a little unfamiliar at times. Also, to quantify non-monetary value as was

done by the respondents of the questionnaire proved to be a delicate matter. The question to do so was not always appreciated, which is understandable as it is next to impossible to divide and compare valuation and additionally art is an emotional issue to many.

Another important consideration to make is that not a single theater in the Netherlands or agent in the theater sector is the same. Statements that are made in this research on the various stakeholders are based on the information distilled from the interviews. When issues seemed important enough to enter or were mentioned multiple times they were included in the research. However, it is hard to generalize anything that is based on the actions of single agents or theaters. Also, the theaters are so different from each other that for each its function is very different from the next. As stated multiple times before; its function depends from the environment it is embedded in. Future research has to be conducted on the financial stability of the overall sector. Only then can statements be made on its sustainability and the proper amount of theaters in each region. The scope of this research did not allow for this.

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Appendix I: Format Letter of Invitation

Dear Mr.,

My name is Marjolein Roozen and I am working on a research project for the Erasmus University of Rotterdam. The research focuses on the Dutch theater sector and is conducted under the supervision of Prof. Dr. Arjo Klamer. The topic of the research is the function of theater venues in Dutch (future) society.

By doing this research I want to contribute to the discussion that was started by Melle Daamen amongst others, on the cultural sector of the Netherlands. I want to research the function that theaters can and should have in future society. To make statements about this topic I conduct interviews with people from the field about their vision on this topic. This is why I am mailing you, because I would really like to interview you for this research.

I am curious about your visions and opinion on this topic, as you are rooted firmly in the Dutch theater sector. Not only because of ... but also because of ...

I would like to hear whether you are interested in doing an interview in the coming weeks. My schedule is flexible, so you could let me know what date and time works best for you. Of course I could come to a place you prefer, or we could conduct the interview via Skype.

Thank you in advance.

Kind Regards,

Marjolein Roozen

Erasmus University Rotterdam

Appendix II: Format Interview Questions

Can you please introduce yourself and explain your relation to the Dutch theater sector?

Function

1. What is the function of a theater venue in society today?
2. What is the function of a theater venue in the future?
3. How do you see this function in the far future?

Stakeholders (3 per interview; depending on profile)

4. I would like to discuss the relationship between varying parties that have an interest in theater and theater venues. 1. What is your opinion about the current relationship between the government and theater venues? 2. What do you think this relation will look like in the future? 3. How would you like this relationship to develop?

How do you see the role of *the government* in relation to (future) theater venues?

the audience

the theater management

the artistic employees

the other employees

the theater management

theater festivals

Structure

5. Can you reflect on the current structure of the Dutch theater sector?

What do you expect will change?

What would you want to change and why?

How does a theater's function relate to the sector's structure?

Utopia

6. If you would live in your personal utopia, what would the function of theater venues be?

What would they look like, what would they offer and how and why would the structure of the sector be build?

Appendix III: Profiles

Cees Langeveld

Currently

- prof. Economics of the performing arts EUR
- Director Chassé Theater
- Director Langeveld Consultancy
- Director Congress Classification Netherlands & Belgium
- Member Dutch Advisory Board for Culture



Former

- Commercial director Netherlands Congress centre
- Deputy manager de Doelen
- Boardmember KNGB

I have multiple positions. I have my own company, a consultancy, I am the director of Chassé Theater, I am researcher at the Erasmus University and I am part of the Dutch Advisory Board for Culture. Theater occupies my mind seven days a week.

Claudine de With

Currently

- Co-founder aemuse research and consultancy
- PhD Candidat Eshcc

Formerly

- Senior researcher
- Lecturer



Henk Scholten

Currently

- Director Lucent Danstheater/ Dr Anton Philipszaal
- Chairman board Theatergroep DOX
- Boardmember Het Zuidelijk Toneel
- Boardmember International Theater Institute

Formerly

- Director Theater Instituut Nederland (TIN)
- Boardmember Studenten Theaterfestival Amsterdam
- Crownmember Dutch Advisory Board for Culture
- Managing director Stadsschouwburg Utrecht
- Director Fonds voor de Podiumkunsten
(Fund for the Performing Arts)
- dramaturge and director
- theater critic
- actor



I have been director of the Dr. Anton Philipszaal, the concerthall and the Lucent Dancetheater for a year and a half now. We house two companies: the 'Residentie orkest' and 'Nederlands Danstheater'. We compose the program, of which the housed companies fill up to 30%. Before, I was director of the Theater Instituut Nederland (TIN) and before that I was director of the city theater of Utrecht for eight years. Before that I was director of the fund for the performing arts in The Hague and before that director of the theater in Terneuzen. I started my career in Groningen as an actor.

Ronald Klamer

Currently

- Programmer Theater Carré
- Founder and Director Het Toneel Speelt

Formerly

- Teacher Artez
- Programmer De Rode Hoed
- Senior Consultant



Ernestine Comvalius

Currently

- Director Bijlmer Parktheater
- Managing Director Krater theater
- Chairman Evaluation Committee Mediafund
- Board member Blijfgroep

Formerly

- Member Dutch Advisory Board for Culture.



I am the director of the Bijlmer Parktheater, which was opened in 2009. We have taken the initiative to do so and have been active in the cultural sector before that period. I have worked in this area for sixteen years, starting with Krater Theater. We have initiated the youth theater school and theater workplace; we educate.

Marga Kroodsma

Currently

- Director Jonge Harten Theater Festival

Former

- Project leader NSDM-relives
- Quartercomposer; Broedstraten Amsterdam
- Art Curator De Brakke Grond
- Programmer Jonge Harten Theater Festival
- Production Leader Jonge Harten Theater Festival
- Artistic Director Clash Festival
- Artistic Programmer Clash Festival
- Producer Frascati



I was a freelancer immediately after I graduated, because I already had a big network I got my projects quiet rapidly. I ended up at Jonge Harten quickly as a production leader and I immediately said I wanted to be more on the content. Then I started to do the side-activities as well and after that I went to Amsterdam. I stayed programmer at Jonge Harten though. When the director function opened I started in that position, that is two-and-a-half year ago. So my entire career has been in the festival sector. I worked at every possible festival in Groningen. In Amsterdam I worked in theaters, in the North of Amsterdam I set up the theater-street and I worked on the NSDM-Warf.

Freek van Duijn

Currently

- Founder and Director Frame Bv.
- Boardmember Ongeremde Delen

Formerly

- Director Schouwburg Arnhem
- Director RO-theater
- Interim Director Scapino Ballet
- KA Theater Amsterdam



I've worked in the theater sector since 1973. First, in the 70's, as a theater maker, after which I started as a business director. I was business director of RO-theater shortly, after which I became director of the city theater and concert-hall of Arnhem. From 2002 onwards I started my own business. Ever since I have done interim and advisory work throughout the Netherlands for various sorts of organizations in the theater sector. I have taken place in pretty much every advisory board.

Stephanie Louwrier

Huidig:

- Theater artist
- TV presenter



I did the academy for the performing arts in Maastricht, I graduated in 2012. Now I am working as a theater maker, an actress.

Appendix IV: Form Valuation of Theaters

Which values that can be realized by theaters do you consider important? Divide 100 points amongst the types of value below. The more points attributed to a particular value, the higher it is valued by you. You can attribute as many or few points as you like, as long as the total adds up to a 100 points. If you miss values you can add them in the 'other' cell and value them within the 100 points mentioned earlier. In the attachment you find an explanation for every type of value.

NOTICE: This research focuses on your valuation of a theater venue.

Normally, each year I visit the theater: 0 0-3 times

0 4-7 times

0 8 times or more

	Values	points
1	Artistic value	
2	Emotional value	
3	Metaphysical value	
4	Societal value	
5	Informative value	
6	Personal value	
7	Social value	
8	Esthetic value	
9	Relaxation value	
10	Economic value	
11	Option value	
12	Heritage value	
13	Existence value	
14	<u>Other:</u>	
		Totaal: 100

Please return the completed form to Marjolein Roozen 385038mr@student.eur.nl

If you have any questions, please contact Marjolein Roozen: 385038mr@student.eur.nl or 0628710336.

Explanation of values

1. Artistic value. Through the presentation of an artwork, a theater venue contributes to a changing self- or worldview.
2. Emotional value. A theater is connected to certain emotions.
E.g. A theater reminds of emotional memories.
3. Metaphysical value. A theater contributes to the spiritual or enlightening experience I have there.
E.g. Through its impressive architecture.
4. Societal value. A theater contributes to societal wellbeing.
E.g. By enforcing social cohesion, moral and/or a society's norms and values.
5. Informative value. A theater offers information on performances that are programmed, history of the theater or other, related topics.
6. Personal value. A theater contributes to individual abilities and knowledge.
7. Social value. A theater is a place to come together with others, to be amongst people.
8. Esthetic value. The appearance of the theater is beautiful from the outside and/or the inside.
9. Relaxation value. A theater offers relaxation of every day concerns.
10. Economic value. A theater generates money in various ways.
11. Option value. A theater exists and others may visit it.
12. Heritage value. A theater is maintained for future generations.
13. Existence value. The fact that something like theater exists.