

“Annex brands”: Cultural Intermediaries in a diversified supply of cultural goods and young audiences in Amsterdam

Master Thesis Cultural Economics & Cultural Entrepreneurship



Adriana Rubio

Student number: 381705

Email: adrianarubio84@gmail.com

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Supervisor: Dr. Anna Mignosa

Second reader: Dr. Mariangela Lavanga

ERASMUS SCHOLL OF HISTORY, CULTURE AND COMMUNICATION

ERASMUS UNIVERSITY ROTTERDAM

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Abstract

Amsterdam is a creative city that stimulates the implementation of innovational ideas in the cultural field. Nowadays several cultural organizations in the city have developed new ways to engage their potential audience and as a result are working with new brands targeted exclusively for the young potential audiences of Amsterdam. Such is the case of the Stadsschouwburg, the Concertgebouw, Foam, the Dutch National Opera and Ballet, the Stedelijk Museum, the EYE Film Institute and the Holland Festival, which respectively work with the brands SSBA-Salon, Next, Foam Lab, Fidelio, Young Stedelijk, Exposed and HF Young. These new brands which at a first glimpse seem to be brand extensions of the cultural organizations that host them also appear to resemble to advertising agencies because they develop activities to engage the young audiences in the city toward cultural consumption. However, certain characteristics that these brands have, suggest that their role goes beyond the aims of other types of cultural intermediaries.

Hence, this research aims to understand if these new brands are in fact new cultural intermediaries and to evidence their innovative structure as a new type of intermediary denominated “annex brand”. To prove so, this research proposes the implementation of a methodology based on semi-structured interviews to the directors of the seven studied brands, web research on the web pages of the cultural organizations and some quantitative data about the brands. The expected result is to provide a detailed characterization of the seven brands as new cultural intermediaries and, through the information gathered, explain the role these brands play and the underlying added value they give to their host cultural organizations and the targeted young potential audiences in Amsterdam.

Keywords:

Cultural intermediaries – Cultural organizations – Branding in culture – Annex brands - Amsterdam

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1. Introduction Thesis

1.1 Introduction to Research Problem

Amsterdam is a city in The Netherlands that favors cultural organizations that implement innovational strategies that aim to attract potential audiences. As Peck (2012) explains, in 2003 the Municipality of Amsterdam presented its futuristic long-term vision on culture, based on the capitalization of culture. One of the aspects of this futuristic long-term vision of culture was to potentiate the creative industry through the improvement of the business environment for innovative and creative companies. Hence, the city of Amsterdam has a context that favors innovation and that focuses its attention on the benefits provided by culture. Cultural organizations in the country are also facing nowadays several challenges regarding both their sources of financing and the need to attract new audiences in order to become stronger organizations that transmit their cultural value to the citizens.

This context in the city opened the possibility for cultural organizations to develop risky strategies that aim to attract potential audiences to the cultural organizations in the city. One of the results of these strategies applied in Amsterdam is the appearance of what it seems to be a new type of cultural intermediary in the shape of new brands that work alongside renowned cultural organizations (cultural organizations hosting the new brands) in the city, which aim to attract potential young audiences of Amsterdam. By April 2014 thirteen of this type of brands could be identified. Seven of them are studied in this research: “SSBA-Salon” working with Stadsschouwburg Amsterdam; “Young Stedelijk” working with Stedelijk Museum Amsterdam; “Foam Lab” working with Foam; “Next” working with Concertgebouw Amsterdam; “HF Young” working with Holland Festival; “Fidelio” working with the Dutch National Opera and Ballet and; “Exposed” working with EYE Film Institute.¹ All of these brands share in common their interest to attract potential young audiences into the consumption of cultural goods².

¹ The other seven brands identified that are not going to be studied in this research are “Breakin’Walls” working with Frascati; “De Pit” working with Voormalig Rozen theater;; “Blikopeners” working with Stedelijk Museum Amsterdam; “De Appel Curatorial Programme” working with De Appel; “Entrée” working

In a quick glimpse, these new brands can be perceived as cultural intermediaries because all of them independently of their way of being structured and the type of relationship they have with the host cultural organization; develop new activities, products, events and/or educational programs targeted to “youngsters” in Amsterdam, or in other cases they use discounts in the prices of tickets of the events produced by their host cultural organization as a strategy to bring together their host and the potential young audiences.

Second, most of these brands seem to be structured as “brand extensions” of their host cultural organization because the cultural organizations use their brand name to create or develop new activities for potential younger audiences. In this definition, the new brands studied associate their name with different values and benefits so the target audience can recognize them. The seven brands share the same potential user: the “youngsters” of Amsterdam. Some of them even suggest this in the name of the brand. Additionally, two of the new brands are part of the Friends Associations of the host cultural organization, suggesting that they could be “brand extensions” not from the host cultural organization, but from their Friends Associations.

From a different perspective, these new brands could also be perceived as advertising agencies or simply marketing strategies which have the task to create promotions, advertisement and events in order to communicate to the young audiences of Amsterdam the benefits of consuming the cultural goods produced by the cultural organization that host them. As a result, the brands could be perceived as cultural intermediaries denominated advertising agencies, and analyzed following the researches done by Cronin (2007), Hackley (2002), Silk and Berndt (1994), Negus (2002) and Kunøe (1998).

However, when the goals that all of the new brands share, the activities they produce and the role they play within the host cultural organization are analyzed, the conclusion is that these brands are more than “brand extensions”, “friends associations”, “advertising agencies” or marketing strategies. As a result, the aims of this research are both to evidence

with Concertgebouw Amsterdam and; “Opera Flirt” working with the Dutch National Opera and Ballet and CMS Derks Star Busmann.

² The brands were chosen as a suggestion of Maarten Bul, director of SSBA-Salon. Those brands represent diverse sectors and have different organizational structures. This made the study more challenging and would aim to understand the wide range of characteristics the brands can have.

that the seven brands studied are new cultural intermediaries that work alongside their host cultural organizations, as well as to define their role. Hence, the main hypothesis of the research is that these brands could be classified in a mixed figure that is shaped as a new cultural intermediary denominated “annex brand” whose main goal is to bring together the host cultural organization with their potential young audiences.

The suggestion that the brands studied are the cultural intermediaries denominated “annex brand” is proposed once both, the identification of common characteristics among the studied brands, as well as their differences with the proposed “brand extensions”, “advertising agencies”, “friends associations” and marketing strategies, is completed. The name “annex brands” suggests that each particular brand is somehow attached to a main brand (of the host cultural organization), limiting the brand to be necessarily fitted into a specific type of structure (independent, dependent or separate from the host cultural organization).

This research is structured specifically to understand these new brands and to see if they are new cultural intermediaries. First the research provides an analysis of previous literature on the role of intermediaries and cultural intermediaries. Second, the research proposes the use of a mixed methodology based on interviews, research on internet and some quantitative indicators. Third, the results are analyzed in three steps: a description on the seven brands, the analysis of the relationship between the brands and the cultural organization that host them and, defining if the brands are the new cultural intermediaries “annex brands”, and if so, the role they play as cultural intermediaries. Finally, the conclusions evidence the main findings of the research.

1.2 Research Question

Given the previous context, this master thesis is focused on answering the following research question:

RQ: What is the role of “Annex Brands” as new cultural intermediaries for the cultural organizations hosting them?

To answer the question it is necessary to discuss other sub-questions in order to give a proper framework. Hence, the sub-questions are divided into theoretical and empirical. The

theoretical sub-questions are addressed in the literature review and the empirical questions are answered in the empirical segment of this research.

The theoretical sub-questions are:

- What is the definition of an intermediary?
- What are the main characteristics of intermediaries?
- What is a cultural intermediary?
- What is the difference between a traditional intermediary and a cultural intermediary?
- What are the characteristics of cultural intermediaries?
- What are the different types of cultural intermediaries?
- What is the approach of other authors that have researched on the role of cultural intermediaries?
- What are the characteristics of “brand extensions” as cultural intermediaries?
- What are the characteristics of “advertising agencies” as cultural intermediaries?
- What are the characteristics of “friends associations” as cultural intermediaries?

The empirical sub-questions are:

- Who are the seven studied brands?
- What are the characteristics of the seven studied brands?
- What is the relationship between the seven brands and the host cultural organization?
- Are the brands new cultural intermediaries: “annex brands”?
- What type of cultural intermediaries are “annex brands”?

1.3 Motivation of the Study

The conception of this research started with an informal meeting in December 2013 with Maarten Bul and Chris Julien, directors of SSBA-Salon, youngster brand of the Stadsschouwburg in Amsterdam. Both said that several authors have focused their studies on the characterization of the demand of cultural goods, studies that provide a description on the different types of segments of consumers, specifically, the young audiences.

The directors of SSBA-Salon underlined the fact that the cultural sector also needs a study that provides a characterization of the new ways cultural organizations are managing to engage those young potential audiences. One of the results of the strategies is the creation of new brands, like SSBA-Salon, which targets exclusively the potential young audiences in Amsterdam. Within this discussion was born the idea of focusing this master thesis on the characterization and definition of the role of what seems to be a new cultural intermediary in the cultural scene in Amsterdam.

1.4 Relevance of the Study

Cultural Organizations in The Netherlands are facing reductions in the sources of financing from the Government, leaving them with financial gaps in their budgets. Moreover, the challenge grows deeper as the engagement of new audiences seems to become more difficult in an abundant supply of cultural goods and entertainment substitutes. As a result, cultural organizations have had to develop new ways to face the challenges.

One of the results of the implementation of new innovative strategies produced by the cultural organizations in Amsterdam is the implementation of the figure “annex brands” which manages to work as a cultural intermediary for the cultural organizations in the form of a new brand that develops new activities for young potential audiences, and also brings closer together the products created by cultural organizations hosting them and the young potential audiences.

This research aims to become a tool for cultural organizations to understand the role of this type of intermediary, providing them with a rich description of their characteristics and activities. This study could provide a hint on the possibility for cultural organizations to make use of these “annex brands”. Additionally, this thesis aims to contribute to the already existing literature on cultural intermediaries in the cultural sector.

1.5 Structure of the study

In order to understand the role of “annex brands” the research follows several steps that include both theoretical approaches to intermediaries and cultural intermediaries, as well as an empirical analysis of the seven brands identified in Amsterdam. The first step of the research is the literature review which aims to provide a rich description of intermediaries.

The literature review is structured as a deductive line of analysis where the first issue addressed is the characterization of intermediaries, later approaching the appearance of cultural intermediaries, their characteristics, added value and the different categories of cultural intermediaries. The literature review ends with the description of the role of “advertising agencies”, “brand extensions” and “friends associations as they, on a first glimpse, seem to be the best fitted type of cultural intermediaries.

The following step is to describe the case of seven new brands targeting young potential audiences in the cultural sector of Amsterdam. The individual experiences of seven cultural organizations Stadsschowburg, Royal Concertgebouw Orchestra Amsterdam, Foam, Dutch National Opera and Ballet, Stedelijk Museum, EYE Film Institute and Holland Festival is addressed with a general description of the host organizations and the appearance of the new brands parallel to their activities. The case study gives a general view on how the cultural organizations work with this type of brand within a context where a gap between cultural organizations and young audiences from Amsterdam has been identified.

The third step provides a description on the methodology proposed in the research, as well as the description on how the data is analyzed. The following step is the analysis of the results obtained in the application of the methodology, dividing the results in several parts that explain the different characteristics of the seven studied brands. Finally the conclusions illustrate the main findings of the study.

2 Literature Review:

2.1 Introduction

The study of the role of intermediaries has been a relevant subject in every economic activity as they become fundamental agents that serve as a connector between suppliers and buyers. As Spulber (1996) explains, an intermediary can be regarded either as an economic agent that purchases a product produced by a supplier to later resale it to potential buyers, or as an agent that helps both buyers and sellers to meet and make their economical transaction.

In cultural and creative industries the role of intermediaries has become more relevant as a consequence of the increasing supply of products, services and information that floods

the market. As Aurora & Vermeulen (2012) and Caves (200) propose, intermediaries can act as gatekeepers or certifiers of a particular cultural good, whenever the consumer lacks information or the competence to assess the quality of the good.

This relevance of intermediaries highlights the need to contribute to their definition and characterization. However, as Lavanga (2012) states there is a gap of knowledge around the role of intermediaries in the cultural sector and even though there has been some interest in researching the topic, there is a need to generate more research around the subject as well as to propose new methodologies to undertake the research.

In spite of this context some researchers have developed studies around specific cases of cultural intermediaries. Authors such as Skov (2002), Lavanga (2012), Woo (2012), Hracs (2013) and Warner (2013), have undertaken the task of studying the role of several intermediaries in the cultural industries such as international fashion fairs, celebrities and fashion designers in the fashion industry; freelance managers in the music sector; “alpha nerds” in the games industry; and branding consultants in the design sector. All of them provide a qualitative methodology which aims to explain the role of their selected cultural intermediaries in their specific cultural sector.

This research, following previous authors wishes to define the role of seven brands as cultural intermediaries. In a quick glimpse these brands appear to fit the definition of cultural intermediaries proposed by Bourdieu (1984) because they seem to provide a tailored connection between cultural organizations and young audiences of Amsterdam, by reducing the gap between the high art quality of their host cultural organization, and their middle and low brow young consumers. However, they are structured in a particular way that is not well defined. As a result it is important to search for a cultural intermediary that resembles the activities undertaken by the seven brands.

To do so, the closest figure identified is the advertising agency because their main role is to close the gap of communication between the consumers and the cultural product, sharing this way the main role of the annex brands. Hence the research proposed by Hackley (2002), Silk and Berndt (1994), Kunøe (1998) and Cronin (2007) will become essential to provide a better description of “annex brand” intermediaries.

As the advertisement agency, these cultural intermediaries resemble some marketing strategies undertaken by organizations in the diversification of their products or activities through the establishment of a new brand denominated “brand extensions”. These brands seem to be a “brand extension” of the cultural organization that hosts them. In other cases, the new brands studied appear to be “brand extensions” of the Friends Associations of the host cultural organization, hence it is important to understand these associations as cultural intermediaries.

Finally, the analysis of previous research will be used as inspiration to provide an overview on how to undertake a research on a new cultural intermediary such as the “annex brand” in order to delineate its figure, characteristics and specific role. Moreover, this will become the basis to show that “annex brands” are cultural intermediaries that do not fit into already studied and defined intermediaries, but are a new category of cultural intermediaries.

2.2 Defining Intermediaries

The study of the role of intermediaries has been undertaken by several researchers not only in the cultural sector but in other more traditional sectors. This evidences the relevant role intermediaries play in all areas of economy, as they are usually regarded as connectors among the links of the value chain of the studied sector. As Spulber (1996) explains, intermediaries are economic agents that either purchase a product or service from a supplier to later sell it to the buyer, or become enablers of the connection between supply and demand.

However, in a general view of intermediaries proposed by Sarkar, Butler and Steinfield, (1995), the influence of intermediaries cannot be limited to the coordinating aspect between producers and consumers. The authors propose a set of ten different types of input provided by intermediaries in a market. Three of them refer to the relationship between the intermediary and consumers; four refer to their relationship with the suppliers and three to their effectiveness in the management of an efficient relationship of both sides.

In the relationship with consumers, the first input proposed refers to the assistance to the consumer in the search and evaluation of a product or service. As the consumers of goods are exposed with a great variety of products that may be substitutes, the intermediary intervenes as an evaluator, providing the consumer with an assessment of quality. This

input is also proposed by Aurora & Vermeulen (2012) who explain that, when intermediaries act as gatekeepers, their relevance becomes higher because they hold the knowledge to influence a range of potential consumers, in the cases where the consumers have high search costs or are confronted with many substitute goods and are unable to differentiate between a high or low quality product. As the authors, Caves (2000) reaffirms the role of intermediaries as certifiers that are capable of advising individuals to purchase or consume particular goods.

The second and third inputs proposed by Sarkar, Butler and Steinfield, (1995) refer to the optimization of the selection of the consumers: the assessment of needs and product matching and, the management of the customer's risk. In this role, intermediaries become key elements in the connection between consumers and their needs not only in the supply selection, but even more as psychologists of the consumers, understanding their deepest desires, expressed in what their needs are and the products that will fulfill those expectations. As a result, the risk of choosing a product that does not adjust the customer needs will be minimized.

In the relationship with producers, the first and second input refers to the assistance in contacting and influencing the consumers, taking off the hands of the suppliers the task of both contacting and influencing their own consumers. Hence, intermediaries become both disseminators of product information and purchase influencers. Intermediaries can provide information to consumers about the existence of a product and explaining its characteristics. This type of role becomes highly relevant for producers as the intermediaries serve as the exposure carrier of the supplier's own products, making the products attractive to the target audience, as well as the intermediaries influence the consumers to purchase a particular product instead of its substitute. As Sarkar, Butler and Steinfield, (1995) explain, within these intermediaries can be identified the advertising agencies and media outlets, among others.

Additionally, as the authors propose, intermediaries can become useful for producers as they provide them with customer information. As intermediaries have a direct relationship with consumers, they are able to acquire "first hand" insightful information about their needs and desires. As a result, the provision of this information to the producers can make

their market strategies be more effective in meeting consumers' expectations. Among this type of intermediaries can be identified market research firms.

As a consequence, Sarkar, Butler and Steinfield, (1995) explain that intermediaries become relevant actors in the integration of consumers' and producers' needs. This result becomes possible when the intermediary is able to offer a balanced portfolio to the consumer as well as to make sure the product of the supplier is exposed effectively in the bundle proposed to the correct consumer. As the authors state, one important input of the intermediaries is the distribution of the product, task that is efficient when there is a better communication between the supply and the demand.

To complement this perspective, Giaglis, Klein & O'Keefe (1999) agree that intermediaries have both the function of facilitators of the transactions as well as a function in the matching of supply and demand. As the authors explain, intermediaries participate in the determination of the product offerings, reduce search costs for both suppliers and consumers and are fundamental in the price discovery as they possess a competitive advantage over individual suppliers in the definition of a price. Example of this is the role of auction houses which have the infrastructure and knowledge to serve as connectors between suppliers and demand, in the definition of a price.

2.3 Defining Cultural Intermediaries

Given the main characteristics of intermediaries in the economic activities that take place every day, it becomes interesting to understand the particularities of the intermediaries in the cultural sector. First, it is important to acknowledge that the cultural field and the goods derived from the cultural activities are different from other economic sectors. One of the main arguments to state so is that cultural goods lack of objective criteria to assess quality such as Throsby (1990) proposes. For cultural goods, quality cannot be defined as the "correct" achievement of certain characteristics such as functionality, color, size or smell. In this case, as Throsby (1990) explains, quality of a cultural good has to be studied from a different perspective such as the definition of the systematic components in the individual or group choices in artistic matters as a way to explain why consumers behave in a particular way.

Second, it is important to evidence that cultural goods are usually classified as high-culture or popular-culture, depending on the cultural sector and the genre among each sector. Depending on the type of good, the consumers could gain more or less social recognition, allowing them to flaunt the cultural good to their network, as Throsby (2011) proposes. Generally performing arts expressions, classical music concerts and visual arts goods are considered as high-culture, while films and pop concerts are regarded as popular culture. Moreover, among each sector, there is a division of what is considered of high and low quality as a result of the interpretation of intermediaries that, as Ginsburgh (2003) and Heinich (2012) explain, hold the social recognition to give an assessment of quality.

Third, as Throsby (2011) describes, demand for cultural goods depends on the “level” of taste of consumers. When a consumer has poor taste, the demand towards art will be lower. Throsby (2011) evidences in the discourse of John Ruskin, that the remedy for poor taste is to increase the education, even from primary school, in order for people to learn how to appreciate beauty. As a result, education can be perceived as a variable directly correlated to the taste of consumers, affecting the demand for cultural goods.

In this context Bourdieu (1984) makes a criticism, explaining that the education level, upbringing and background of people could no longer be the limit for them to acquire taste on art or cultural goods. Moreover, the distinction between high-culture and popular-culture, according to Bourdieu (1984) should be blurred as the so-called high-culture is only a distinction proposed as a rule by elites in order to gain social status.

Bourdieu (1984) perceived that the social function of culture and the judgment of taste did not respond to new social and economic structures. In his critique, Bourdieu (1984) evidenced a new intermediary, denominated “cultural intermediary”. This figure, according to the author, appears as an intermediary that challenges the traditional perception that cultural goods are to be demanded by “highbrow” well educated people. The task of the cultural intermediary is to bring together cultural goods to the new rising working class, regardless of the rules in the cultural field.

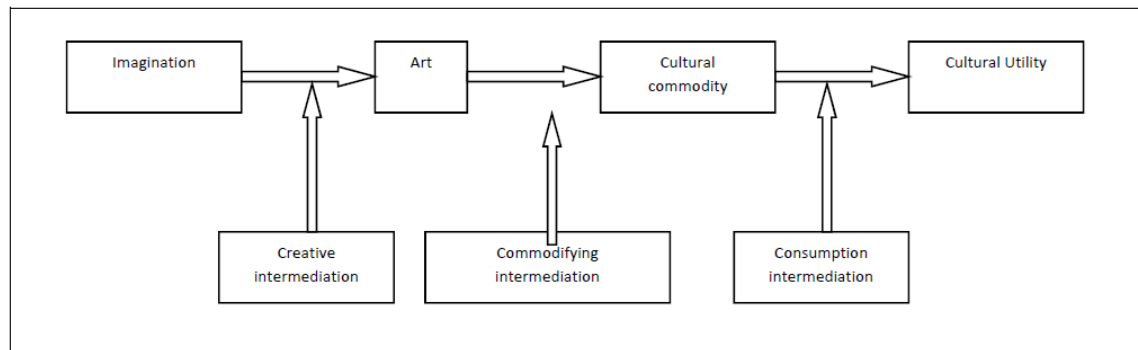
Bourdieu (1984) explains that these intermediaries are a new group of middle class agents that undertake the activities of presentation and representation of culture such as marketing, advertising, public relations, fashion or sales, among others, providing symbolic goods, all aiming to blur the social conventions criticized by the author involving both

“high culture” and “popular culture”. As Negus (2002) proposes, the blur of social conventions can be seen in the practices of media, arts and entertainment industries and specifically in the occupations in advertising and marketing, because these intermediaries work in a capitalist economic system which uses tools to engage individuals to maximize mass consumption regardless of their social background or taste perception.

In the proposition of Bourdieu (1984) it may seem that cultural intermediaries are agents that implement techniques to elevate the level of consumption of goods, however, according to De Propriis and Mwaura (2013), cultural intermediaries may appear in three different stages of the cultural production process. De Propriis and Mwaura (2013) propose a value chain for cultural products that engages the participation of “creative intermediaries”, “commodifying intermediaries” and “consumption intermediaries”.

Figure 1

De Propriis and Mwaura (2013) cultural value-chain and the intermediation process



Source: De Propriis and Mwaura (2013), pp. 14

As the authors explain, the “creative intermediaries” are enablers of the transformation of an imaginative conception into a unique piece. Then, the “commodifying intermediaries” participate in the conversion of a cultural expression into a commodity in order for it to enter the market and become exchangeable. Finally, the “consumption intermediaries” manage to connect the cultural product with the consumers and help the last ones to direct them into an appropriate consumption. As a result, cultural intermediaries do not only serve the role to connect suppliers and consumers, but they can also play a relevant role in the generation of content and product transformation.

2.3.1 The characterization of cultural intermediaries

As Negus (2002) explicitly expresses, Pierre Bourdieu failed to provide a detailed characterization of these cultural intermediaries. Hence, Negus (2002) clarifies several characteristics around the role of cultural intermediaries. The main observation of the author is that the proposition of the cultural intermediaries by Bourdieu (1984) refers to an agent that comes in-between the production and the consumption. Additionally, Negus (2002) explains that this in-between relationship implies a new way of conceiving the articulation between supply and demand. Before, the relationship between producers and consumers was regarded as a unidirectional flow of added value, where the producer put the input, the intermediary provided the communication tools, and finally the consumer perceived the product. Opposite to this conception, Negus (2002) explains that intermediaries function as articulators that not only provide an added value for the consumers, but can provide valuable information to the suppliers; hence, the articulation is no longer unidirectional.

Additionally Wynn (2012), inspired on Griswold (1987), manages to give a characterization of the different stages in which intermediaries act: the “intention”, the “reception”, the “comprehension” and, the “explanation”. The “intention” refers to the aim of the cultural intermediaries to generate a connection with a cultural object regardless of the constraints that are imposed to its activity. The second stage is the “reception” of information that surrounds the cultural product in order to gain a deep knowledge about its characteristics. As the author proposes, the following stage is the “comprehension” of the product. This implies the internalization of its value in order to be able to transmit it to an audience. The fourth, and final stage proposed by Griswold (1984), refers to the “explanation” of the cultural product, through the connection between the comprehended object and the social world. At the end of this path of the cultural intermediaries, Wynn (2012) proposes a final step which involves more than the participation of the cultural intermediary, encouraging the audience to take part of the cultural production.

Hesmondhalgh (2006) suggests is important to incorporate the role of cultural intermediaries into the whole chain of cultural production. Hence, the intermediaries must take part in the process from the creative stage until the commercialization stage. This can be done when the cultural intermediary is structured as an organization that divides its

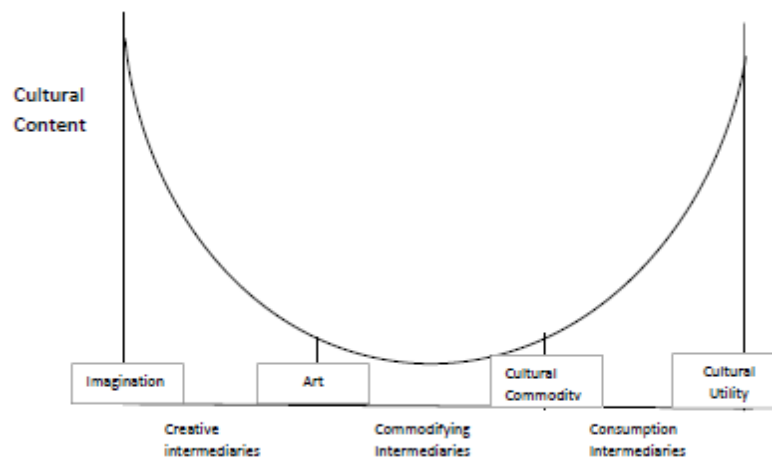
functions in different tasks within a team of members. In the author's proposal it is essential to acknowledge the role of each agent in the process of connecting the product and consumer. Agents may be structured as a team that includes different people including creative personnel, technical craft workers, owners and executives, marketing and publicity personnel and, creative managers, being the last ones the mediators between the interest of the owners and the creative personnel.

2.3.2 The added value of cultural intermediaries

After a characterization of cultural intermediaries it is relevant to understand the ultimate purpose and impact of the activities they undertake. De Propriis and Mwaura (2013) explain that given the three types of intermediation (creative, commodifying and consumption), the added value (or content addition) generated is expressed in a U shape.

Figure 2

De Propriis and Mwaura (2013) graphic exposition of cultural content addition curve



Source: De Propriis and Mwaura (2013), pp. 17

As the authors explain, all intermediaries provide an added value in the generation of content and meaning to the good, however, their position in the value chain makes them more susceptible to generate more or less value. De Propriis and Mwaura (2013) define the impact of “creative intermediaries” as incipient in the consumption and legitimization of the good by the consumer. As well as “creative intermediaries”, the “commodifying intermediaries” give a considerable value when they legitimize the cultural goods; however, “consumption intermediaries” become the focus of value creation as they become the main

influencers of the perceptions of the good by consumers. Their power resides in the direct contact with the consumers and the power of influence they have. “Consumption intermediaries” create more value with the use of their diverse range of strategies such as marketing and public relations, as well as the proper use of the consumer information about the taste and needs of the consumers.

2.4 Empirical Studies on Cultural Intermediaries

2.4.1 Cultural Intermediaries and the Cultural Sector

As evidenced, the conceptualization of the cultural intermediaries is very broad in the inclusion of these activities the agents perform. In this context several authors have engaged the task to understand the role and effects that some of the agents that they define as cultural intermediaries have in specific cultural sub-sectors. There is an increasing need to carry out empirical research providing evidence on the relevance of the role or the changing activities of these intermediaries. Authors as Skov (2002), Lavanga (2012), Woo (2012), Hracz (2013) and Warner (2013) have developed empirical research on some intermediaries in the cultural sector as a reason of the relevant role these agents play in the development of their sector in their particular contexts.

For instance, in the fashion industry Lavanga (2012) proposed the use of a qualitative research in order to understand the role of fashion fairs as cultural intermediaries. To do so the author conducted a personal interview to the CEO of Pitti Immagine in Florence and the director of Polimoda, as well as interviews to several designers, style assistants and sales directors in Milan, Florence and Amsterdam. To complement the results, Lavanga (2012) used observation in the studied cities and informal conversations with agents in the fashion industry.

The same approach was used by Hracz (2013), conducting 65 interviews to independent musicians and managers and producers in Toronto. The authors aim was to show that although digitalization of music has propitiated changes in the structure of the music sector like the implementation of the model Do-It-Yourself, nowadays the sector still needs to work with freelance managers (as cultural intermediaries) in order to obtain the desired results.

Skov (2002) chose as the center of study the fashion designers of Hong Kong as intermediaries. In the context where the fashion industry in Hong Kong is in the need to strengthen the local design in contrast with western standards, the role of fashion designers has been shifting from being instruments in the garment industry, to turn into cultural intermediaries that dissolve the polarities that rise between the eastern and western fashion and between culture and economy. To evidence this, the author proposed the use of an ethnographic study mapping the working experiences and career trajectories of the fashion designers of Hong Kong. The study was based on the study of thirty practitioners in the sector.

Woo (2012) also used an ethnographic approach applied in the comic sector in order to study the role of “alpha nerds” as intermediaries. The author used an empirical method based on semi-structured interviews to analyze the social character of “alpha nerds”. The main interviewees were store staff and group organizers in the “geek subcultural scene” in Canada (comic stores and organizations of the sector). Woo (2012) also participated in two local conventions to better understand the comic sector and followed several blogs to understand the discourses in that specific sub-culture.

Also Warner (2013) used qualitative tools like consultation of articles in a selection of celebrity and fashion magazines, in order to understand the role of celebrities as intermediaries in the fashion sector. The author analyzed articles designed that used the image of Sarah Jessica Parker as a star media in order to reach audiences with different knowledge of fashion and cultural capital. The main aim of the study was to prove that even though the celebrity image works as a cultural intermediary which aims to transmit and promote the thought that fashion is accessible for everyone, the underlying communication of magazines is that fashion will provide status to a rising middle class (not lower classes, hence, not everyone), that is able to understand and capture cultural value through fashion.

2.4.2 Advertisement Agencies as cultural intermediaries

The previous methodologies use a qualitative methodology in order to understand the role of cultural intermediaries in specific sectors. A qualitative approach is also used by authors that have studied the role of advertisement agencies as cultural intermediaries. These cultural intermediaries are relevant for this study because they seem resemble to the

structure of the new brands studied in this research. Hackley (2002) proposes that advertising agencies have as a main goal the transmission of cultural value to consumers, while Silk and Berndt (1994) explain that the main services that agencies supply to the clients are those associated with the planning of campaigns and the creation, production and placement of advertising messages in different communication media. Both studies give a hint on the main goals of advertising agencies which can be related to the definition of cultural intermediaries of Bourdieu (1984) as workers whose occupation is to provide symbolic goods and services.

To complement the hypothesis of advertising agencies as cultural intermediaries, Cronin (2007) proposed a qualitative methodology which consisted of interviews to advertising practitioners in the United Kingdom in order to show that the role of the advertisement practitioners should not be limited to the mediation between the producer and consumer of the goods, but there is a whole new dimension to be explored. This dimension is defined by Cronin (2007) as a multiple regimes of mediation which includes the relationship among the advertising agencies and their clients (the organizations).

Nonetheless, as Kunøe (1998) shows in his research, using interviews on advertising agencies, banks and commercial companies, there is evidence that advertising agencies in Norway are unable to perform one-to one communication with their own clients. In this context it can be inferred that if advertisement agencies fail to provide a personalized treatment to their clients, it will be the same with the audience they are hired to engage. This gives an indication on why this cultural intermediary defined as advertising agency may mutate to new structures such as the so called annex brand intermediary which may provide a better service to its clients.

To support this argument is important to remember Nuegus (2002) criticism of the misclassification of certain agents as “cultural intermediaries”. As the author expresses, even though certain occupations may be regarded as the key connection between consumers and suppliers, it does not mean that the intermediary is capable to transmit the symbolic meaning of the product, hence it is important to acknowledge the involvement of the cultural intermediary with the good in order for it to effectively connect the producer and the consumer.

2.4.3 Friends Associations as cultural intermediaries

Among the studied new brands there are two that are part of the Friends Association of the host cultural organization. Hence, it is important to understand the role of Friends Associations from the perspective of cultural intermediaries that play a specific function for the host cultural organization. According to Bevers and Hitters (1990) the Friends Associations were conceived as local committees with a main objective in mind: raise private money for a specific cultural organization. These associations charge a periodical fee to the members (denominated friends) in exchange of certain privileges like discounts on the price of tickets of the performances or visits to the host cultural organization, first-hand information about upcoming performances, or special performances for the members.

Friends Associations work as cultural intermediaries between the host cultural organization and the members, which in this case are highly interested and active consumers of the host cultural organization. For the host cultural organization the Friends Associations scheme is useful because it is one alternative source of financing, especially in times of governmental budget reductions. For the members, it is an intermediary that makes possible for them to express their sense of belonging and loyalty to the cultural organization, by the systematic collection of contributions for the cultural organization to exist. Additionally, members perceive an additional benefit, acquiring privileges in the host cultural organization. This creates a deeper sense of connection between the members of the Friends Associations and the host cultural organization.

2.4.4 The brand extensions as a shape of the cultural intermediaries

As proposed by Kunøe (1998) advertisement agencies are entities that even though aim to connect consumers with the product, sometimes are unable to generate a deep bond with the target audience. As a result, consumers have a low emotional connection with the organization or firm. In this context, another type of cultural intermediary represents a better fitted intermediary to effectively transmit symbolic content from the suppliers to the consumers.

This figure is described by Moor (2008) as branding consultants. With the use of a combination of historical analysis and empirical material from interviews with branding professionals as well as reference to literature on cultural intermediaries, the author

explains that advertising agencies compete as cultural intermediaries with branding consultants. Branding consultants hold a higher understanding of a brand and make use of a wider range of media to transmit to the audience the attributes of a brand.

Moreover, Moor (2008) suggests that branding can be undertaken in many organizations that are not necessarily defined as branding agencies. They can have the form of an in-house “brand management” to design teams that coordinate company materials using sometimes independent consultancies, differing this way from advertising agencies who always act as independent organizations.

As a result, branding appears as more effective in engaging audiences to the cultural product. Hence, the application of branding strategies such as “brand extensions” becomes more attractive for organizations. Several authors such as Park, McCarthy and Milberg (1993), Shocker (1995), Milberg, S. J., Whan Park, C., & McCarthy, M. S. (1997), Erdem (1998), Jun, Mazumdar and Raj (1999), Desai and Keller (2002), Rao, Agarwal and Dahlhoff (2004), James (2005), Keller and Lehmann (2006) and Helmig, Huber and Leeflang (2008) discuss the emergence of the use of “brand extensions” and their impact in the parent brand that hosts them.

According to Kotler and Keller (2011) brand extensions can be classified as Brand-Name Strategies. The authors explain that organizations can have a range of products under their name and when those products enter the market, they should follow one of four strategies in the branding of the individual products. The first strategy is naming each product under an individual name, separate than the name of the organization’s name so the reputation of the organization does not impact the new products. The second is when the brand of the products is a blanket of family names. This means that the brand of each product is the same as the brand of the organization. The third strategy is when there are separate family names for all the products. This occurs when an organization decides to create a brand for all the products that are in a same category or that are complementary products. The fourth strategy corresponds to a company trade name with individual product names. This refers to the case when an organization’s name legitimizes all the new products but each product has an individual name.

The seven studied brands could seem to fit into this category of “brand extensions” because in some cases they share the name of the cultural organization that hosts them

(following the blanket family names strategy) and in others they seem to be separate brands from the cultural organization (individual names strategy). However, to verify if these brands are extensions is important to understand their role (this is developed in the result of the thesis).

Finally, as d'Astous, Colbert and Fournier (2007) propose, is important to consider that the success of a brand extension depends on the ability of the brand extension to make the consumer understand the attributes and image between the parent brand and the extension. The success will also be higher when the consumer perceives that quality of the parent brand is high and when the consumers see a high level of complexity in the brand extension.

2.5 Conclusions

Intermediaries hold several characteristics not only as connectors between suppliers and consumers, but as providers of particular added value to the supply side as well as to the demand side. The cultural intermediaries aim to close the gap between the highbrow culture and the popular culture by creating activities and products that make a better connection among both.

The studied brands fit this description of cultural intermediaries; however, to try to better understand their role, some similar intermediaries are analyzed. The advertising agencies as well as the brand extensions are two similar ways of structuring cultural intermediaries. Given the definitions provided by several authors and the characteristics of the studied brands (developed in the result of this thesis) it may seem that these brands do not resemble completely the structure and goals of advertising agencies or work as brand extensions, suggesting then that they are other type of cultural intermediaries.

However, to verify that the studied brands do not share all the characteristics of other cultural intermediaries, it is important to deeply understand their role. Hence, this research takes as an inspiration the methodologies used in empirical studies on the role of cultural intermediaries undertaken by other authors in several cultural sectors. Their main approach is the use of qualitative methodologies, and particularly the ethnographic approach turns to be useful in order to understand the dynamics of a particular group of agents that share common characteristics.

It may be interesting to propose the use of quantitative research in the study of intermediaries in the cultural sector. While the qualitative approach may give a hint on the behavior and characteristics of a particular agent within a context, it fails to assess the effectiveness or impact of the brands. This way it could be interesting to include financial figures that demonstrate that the appearance or transformation of the role of a particular intermediary has generated an increase or decrease of income in the organization. Additionally, the quantitative approach could propose the use of non-monetary information such as the number of new clients that an intermediary helps acquire.

3 The Case Study: “Annex Brands” as cultural intermediaries in Amsterdam

3.1 Introduction

Amsterdam is a city that holds the status of a creative city according to Peck (2012). The author explains that policymakers of the city have provided a proper context for creativity and culture to be developed as a visionary sector. In 2003 the Municipality of Amsterdam launched their long-term vision on culture of the city using as a basis five policy pillars that held the idea that Amsterdam should capitalize on culture: a. Shareholdership, b. Improvement of the creative industry, c. Preservation of heritage, d. Capitalization of culture city of the Netherlands and, e. Promotion of the international position.

Shareholdership refers to the sense of belonging of the citizens of Amsterdam. In order to capitalize culture, it is important that the population feels co-owner of the city. Additionally it would be important to enhance the context of the creative industry by improving the business environment for innovative and creative companies. Furthermore, the vision included the relevance of preserving the heritage of the city, such as the architecture because it is an essential asset of the culture of the city. In addition, the policy attempted to use all the cultural representations as an asset to capitalize the city not only at a national level, but also in the international spheres.

Hence, the city of Amsterdam has a context that favors innovation and that focuses its attention on the benefits provided by culture. From another perspective, cultural organizations in Amsterdam are in an economic context where they are facing new challenges in the attraction of audiences. The Netherlands Institute for Social Research,

SCP (2013) explained that the cultural sector is composed by a numerous supply of cultural goods and the effective number of visitors or consumers declined during 2010-2012 in all the cultural sub-sectors (except for films) in The Netherlands. As a result the cultural organizations have had to generate new strategies to bring closer together their cultural goods and potential consumers.

In this context, several organizations in Amsterdam have developed a strategy to attract young potential audiences in the city. The result is the creation of new brands that are especially dedicated to create a bond with young potential audiences of the particular sector their host cultural organizations belong to. At a first glimpse it seems that these new brands are agencies that are dedicated to create marketing strategies for their host cultural organization, hence, they could be categorized as advertising agencies (HF Young, and Exposed). From a different perspective, these new brands could be seen as “brand extensions” of host cultural organization, developing new products. Moreover, in some cases, the new brands could be “brand extensions” not of the host cultural organization, but of the Friends Associations of the host cultural organization.

However, the type of goals, the activities they develop and the way they are structured suggest that the new brands do not resemble to advertising agencies nor to brand extensions. This research proposes that the brands analyzed are shaped as new cultural intermediaries denominated “annex brands” as a result of their particular connection with the host cultural organization. These “annex brands” take the form of cultural intermediaries with a name and brand of their own in order to stimulate young, educated audiences in Amsterdam to become active consumers of cultural goods. As SCP (2013) explains, young educated audiences are more likely to convert their intention to visit or consume a cultural good into an effective and real consumption, making the “annex brands” more interesting for the cultural organizations.

Hence, the challenge of this research is to provide a better understanding on the role of the “annex brands” in Amsterdam’s cultural scene as they are becoming more common cultural intermediaries in the cultural sector to engage young audiences in the city.

3.2 Cultural consumption in The Netherlands

Cultural organizations face nowadays several challenges regarding the attraction of new audiences. The latest report from The Netherlands Institute for Social Research, SCP

(2013) provides a deeper understanding of the characteristics of the consumers of cultural goods in The Netherlands. The report explains that nowadays, the audience for cultural goods in The Netherlands can be segmented into three groups depending on their interest to attend or participate of cultural initiatives. The segmentation consists in three types of groups: “non-interested”, “interested non-visitors” and, “visitors”. In this context, the challenge for the cultural organizations is to attract the “interested non-visitors”. These “interested non-visitors” are a very attractive segment of people for the cultural organizations because they are already interested but need an incentive or stimulus to become consumers.

These “interested non-visitors”, according to SCP (2013), are potential visitors of both “popular culture” and “canonized culture”³ (also known as high culture). However, popular culture and canonized culture do not aim to attract the same type of consumers. This is evidenced in the difference between the age of “interested non-visitors” in both categories of culture. SCP (2013) shows that in popular culture, the segment of “interested non-visitors” is highly represented by younger people, while for the canonized culture older people are more representative.

Additionally SCP (2013) explains more in detail the characteristics of the “interested non-visitors” segment. This allows the cultural organizations to understand better their potential audiences and to find opportunities to attract them. SCP (2013) shows that the “interested non-visitors” (regardless if they are from the popular or canonized culture) are more likely to convert into “visitors” when they are younger, in comparison to the older generation (over forty years old), when their level of education is higher, and when they share a social network that includes “visitors” to the cultural organization. As a result, the young, highly educated audience that has a cultural consumer network becomes an attractive segment for all cultural organizations.

Moreover, as the supply of cultural goods is so diverse and widely marketed, it is easier for a consumer to disengage from the particular products offered by one particular organization. Peterson (1996) proposes that nowadays highbrow audiences are tending to become omnivores in the consumption not only of highbrow products such as classical

³ Definition of “canonized” and “popular” is proposed by SCP (2013).

music, but incorporating in their options both middlebrow and lowbrow products like musicals or country music.

To attract these omnivore audiences, and to take advantage of the opportunity to attract young, educated, cultural networked segment, several cultural organizations in Amsterdam have implemented the cooperation or use of new brands that are specifically designed to create a bond with younger audiences in Amsterdam.








3.3 Cultural organizations and the “annex brands”

Some of the cultural organizations that have made use of the new brands are the Stadsschouwburg Amsterdam, Royal Concertgebouw Orchestra Amsterdam, Foam, Dutch National Opera and Ballet, Stedelijk Museum, EYE Film Institute and Holland Festival⁴. The cultural sub-sectors they represent are very diverse as they can be classified into the categories of popular art and canonizing art in the classification proposed in SCP (2013). Among the popular art category are the art forms of pop music, cabaret and film; while in the canonized category the art forms are opera, classical music, ballet and theatre. Hence, the cultural organizations studied can be classified as in Table 1.

<u>Cultural Organization</u>	<u>Sub-sector</u>	<u>Category</u>
Stadsschouwburg Amsterdam	Theatre	Canonized
Royal Concertgebouw Orchestra Amsterdam	Classical Music	
Dutch National Opera and Ballet	Opera and Ballet	
Stedelijk Museum	Visual Arts	
Holland Festival	Performing Arts	
Foam	Photography	Popular
EYE Film Institute	Film	

⁴ Other six new brands were identified by April 2014. These six are not going to be studied in this research are “Breakin’ Walls” working with Frascati; “De Pit” working with Voormalig Rozen theater;; “Blikopeners” working with Stedelijk Museum Amsterdam; “De Appel Curatorial Programme” working with De Appel; “Entrée” working with Concertgebouw Amsterdam and; “Opera Flirt” working with the Dutch National Opera and Ballet and CMS Derks Star Busmann.

Even though they belong to different cultural sub-sectors they share the same challenge of attracting young audiences and, as a result nowadays they work with their respective brand that deals with the engagement of new young audiences. These brands seem to have similar characteristics among them. These brands are represented by different names and logos (See Table 2).

<u>Cultural Organization</u>	<u>New brand</u>	<u>Image of the brand</u>
Stadsschouwburg Amsterdam	SSBA-Salon	
Royal Concertgebouw Orchestra Amsterdam	Next	
Dutch National Opera and Ballet	Fidelio	
Stedelijk Museum	Young Stedelijk	
Foam	Foam Lab	
EYE Film Institute	Exposed	
Holland Festival	HF Young	

These new brands at a first glimpse seem to have the role of advertising agencies or “brand extension” because the brands develop strategies to make culture an interesting

choice for younger audiences. From another perspective, these new studied brands could classify as “brand extensions” of their host cultural organization because they share the name and the logo of their host cultural organization.

However, the assumption of this thesis is that the studied brands could fit into a new category of cultural intermediaries. In this research, this figure is conceptualized as an “annex brand”. The reason to use the category “annex brand” is because the word “annex” implies a connection with another type of agent, without stating clearly the type of connection. This allows the category to embrace different types of brands regardless of their structure, but definitely suggests that there is a connection, different from what “brand extensions” represent.

4 Methodology and Methods

4.1 Introduction

This research has two aims. The first one is to understand if the seven studied brands are new types of cultural intermediaries, and second one, to understand the role of this new type of cultural intermediary, denominated as “annex brands”. In order to accomplish these purposes, the research is based on a methodology that incorporates a theoretical approach on the characteristics of traditional intermediaries and cultural intermediaries, as well as an empirical approach which utilizes interviews to seven “annex brands” in Amsterdam. Hence, both approaches become a tool to verify the sub-hypothesis of the research and as a result, validate the main hypothesis: *“Annex brands” are new cultural intermediaries that set as their main goal to bring the cultural organization that hosts them, together with a segment of the potential audience of the cultural organization”*.

The theoretical approach regarding the role and characteristics of traditional and cultural intermediaries is developed in the literature review. The methodology chosen for this research is qualitative, inspired on the methodologies implemented in other studies where the goal was to understand the role of particular cultural intermediaries. The methodology uses as a main source of information semi-structured interviews to the directors of the “annex brands” of seven cultural organizations in Amsterdam and incorporates quantitative information to support the findings in the interviews.

Additionally, the information collected incorporates a research of the main goals, activities and audiences of the host cultural organizations through a research of their web pages.

The analysis of the data uses the information collected in three steps: characterization of the brands, analysis of the relationship of the brands and their host cultural organization and finally, the definition of the role of the brands as new cultural intermediaries denominated “annex brands”.

4.2 Hypothesis

As previously stated, this research has two aims. The first one is to understand if the seven studied brands fit into a new category of cultural intermediaries, and the second one is to understand the role of these brands denominated “annex brands” as new cultural intermediaries of cultural organizations in Amsterdam. Hence, the proposed research question is:

RQ: What is the role of “Annex Brands” as new cultural intermediaries for the cultural organizations hosting them?

As evidenced in the literature review, traditional intermediaries are usually related to the creation of a link between producers and consumers, providing added value for both sides (producers and consumer) in the value chain. However, as De Propis and Mwaura (2013) explain, in the definition of new cultural intermediaries, there are three types of cultural intermediaries that enter as relevant players in different stages of the value chain. Either they can be “Creative Intermediaries”, “Commodifying intermediaries” or “Consumption intermediaries”.

Among those three types of cultural intermediaries the hypothesis of this research is that the seven studied brands are “Consumption intermediaries” as all of the studied brands are, according to the interviews provided by their directors, targeted to the group of “youngsters” in Amsterdam. Hence, among the three types of cultural intermediaries proposed by Propis and Mwaura (2013) the “Consumption intermediaries” fit the best this figure as they have the contact with the consumers. Therefore, the main hypothesis of the research was as follows:

Main Hypothesis: “Annex brands” are new cultural intermediaries that set as their main goal to bring the cultural organization that hosts them together with a segment of the potential audience of the cultural organization”.

Thus, the hypothesis is that the role of the seven studied brands is to connect the cultural product of the cultural organization that hosts the new brands, and the potential consumers of their host organization.

However, to test the hypothesis is important to answer sub-hypothesis underlying the main hypothesis.

- *Hypothesis 1: The seven studied brands have a high level of connection with their host cultural organization.*
- *Hypothesis 2: The seven studied brands develop activities directed to engage potential audience in the consumption of the products or services provided by the host cultural organization.*
- *Hypothesis 3: The core audience of the seven studied brands is young people in Amsterdam*
- *Hypothesis 4: The seven studied brands work as separate brands/organizations from the host cultural organization.*
- *Hypothesis 5: The seven studied brands are cultural intermediaries.*
- *Hypothesis 6: The seven studied brands can be classified into a new category of cultural intermediaries denominated “Annex brands”*

4.3 Research design

The methodology proposed uses three sources of information in order to determine the role of the seven studied brands as cultural intermediaries denominated “annex brands”, in Amsterdam. The first sources are the web pages of the seven host cultural organizations. The information collected consists in the goals, activities and target groups of the host cultural organizations. The second source consists on the seven semi-structured interviews to the directors of the studied brands aiming at understanding who are they, what they do and for whom, when do they do it and finally, why they do it. The final source of information consists of quantitative indicators that support the achievement of their goals of the brands. The information was provided by the directors of the brands.

The first source of information aims to provide an understanding of the context in which the seven studied brands perform their activities as it is very diverse within the cultural sector. Each one of the cultural organizations that host the new brands belongs either to performing arts, classical music or museums. As a result, it is also important to

describe the cultural organization that hosts the “annex brand” as well as to give a hint on their goals and target groups. This information is gathered from the organizations’ web pages. Hence, the information provides a wider context for the seven studied brands and becomes the base to understand the relationship between these brands with both their host cultural organization and the potential audience.

As previously stated, the literature review in this research provides an analysis of the role of cultural intermediaries. Most of the studies analyzed used structured and semi-structured interviews to several of the agents that take part in the daily relationships or benefits provided by the intermediaries. This was the inspiration for the present research suggesting that the methodology should be based on the use of qualitative information. This research is mainly based on the implementation of semi structured interviews to the team leaders or directors of the seven studied brands in order to build a robust description and characterization of these cultural intermediaries in Amsterdam.

Finally, it is important to identify quantitative information that supports the findings of the interviews⁵. Two indicators were identified as relevant in order to support the findings: the cost per visitor of the activities developed by the “annex brands” and the engagement of the audience through digital tools such as Facebook and Twitter.

4.3.1 Characterization of the cultural organizations

The first source of information consists on the web pages of the host cultural organizations of the seven studied brands. The information gathered aims to describe the context where the studied brands were born. To do so it is relevant to describe the main characteristics of each one of the cultural organizations that hosts the studied brands including their goals, their mission, values and target audience, as well as the main activities and products they develop.

4.3.2 Interview Framework

The second source consists on the implementation of semi-structured interviews posed to the seven studied brands, particularly to their directors. The structure of the interview is divided in four parts that aim to characterize the studied brands:

⁵ The initial aim was to use quantitative data to assess the impact as relevant engaging agents in the cultural field

- First Part: Who and When

The first part is structured in order for the director (s) of the studied brands to explain who they are, who they work with and since when they exist.

- Second Part: What

The second part includes questions that refer to the way the studied brands were conceived. The objective is to understand the goals of the studied brands, as well as the role, impact and added value provided to the cultural organization that hosts them. Finally, this part tries to understand the type of activities or products the studied brands provide and the audience it is directed to.

- Third Part: How

The third part aims to understand the way the studied brands are structured. Hence, some of the questions included refer to the legal structure of the brands, the way they are financed, their inner structure and the way the brands communicate with their host cultural organizations.

- Fourth Part: Why

The fourth and final part intends to understand the reasons why the studied brands are structured in a particular way, either as a separate agency, project or company, or as a group, project or area inside the cultural organization that hosts them.

4.3.3 Quantitative Indicators

The impact of the seven studied brands through quantitative indicators is difficult to assess because the information to measure investment and return in the long term for some brands is unavailable, or the brand is too young to have this type of information. Still, the information gathered is important to analyze because it supports the results obtained in the interviews. As a result the directors of the studied brands where asked to provide information about:

- Evolution of audience engaged in Facebook and Twitter (Google Analytics)
- Number of products/activities produced by the “annex brand”
- Number of visitors/consumers for the “annex brand” activities or products

The intention of collecting this information is to have proxy variables of the accomplishment of the goals of the seven studied brands. The evolution of audience engaged in Facebook and Twitter is a reflection of the engagement of young audiences.

4.4 Information Collection

The first step in the collection of information was the identification of the cultural organizations that are making use of new brands that target the potential young audiences of Amsterdam. In a previous research in which Maarten Bul and Chris Julien, directors of SSBA-Salon participated, there was identified thirteen of this type of brands located in Amsterdam. Among the list, seven of the brands were chosen to be contacted, given the diversity of sectors they represent as well as the different structures they have, as suggested by Bul. The selected cultural organizations were: Stedelijk Young from the Stedelijk Museum, Next from the Royal Concertgebouw Amsterdam, HF Young from the Holland Festival, Exposed from EYE Film Institute, Foam Lab from Foam, Fidelio from the Dutch National Opera and Ballet and, SSBA-Salon from the Stadsschowburg⁶.

Once chosen the brands, I did a brief research on the web about their main information and discovered that these brands seem to function as different brands from the main cultural organization (host cultural organization). Additionally, the information on the web pages revealed that in fact, all of the chosen brands are targeted towards the young potential audiences of Amsterdam. However, the information supplied in the web was insufficient to determine if these brands work as brand extensions, advertising agencies, marketing areas or friends associations of the host cultural organizations. Based on the experience of SSBA-Salon, as Bul and Julien explained to me, the new brands could work as separate brands from the host cultural organizations, and moreover produce different activities and products from what the host cultural organization does.

Both the research on internet and the information provided by the directors of SSBA-Salon suggested that the brands which are the focus of this study could be a new type of cultural intermediary. Because of this suggestion this research was centered on first

⁶ Opera Flirt from the the Muziektheater expressed the willingness to collaborate in the research but during time did not respond to the contact mails.

evidencing if in fact the seven studied brands are structured as a new type of cultural intermediary and, if so in understanding their role.

The next step was identifying a name or category for this apparently new cultural intermediary figure. These brands share the focus on young audiences in Amsterdam; however, naming the brands after the “youngster” concept could be too wide, suggesting that all of the organizations that want to engage young audiences could fit into the category. Then, I thought of the category “annex brand”. The word “annex” implies that there is a connection between the new brands and the host cultural organization. Moreover, the word “annex” remains ambiguous in the way the brand is attached to the host cultural organization and the activities, goals and products they share. This is useful in the case of the seven studied brands because even though they may be structured in different ways, they represent a similar way to connect potential young audiences with their host cultural organizations. Finally, the category “annex brand” suggests that the studied brands are in fact new brands but are different from “brand extensions”.

Following the identification and categorization, Maarten Bul became a main link for my research as he sent an email to the directors of the seven chosen organizations inviting them to collaborate to my research. All the contacted organizations expressed their willingness to participate in an interview. During the personal contact with the directors of the brands, I arranged individual meetings with each one of them (the directors) in order to do a semi-structured interview.

The interviews were conducted in Amsterdam between the period March 24 - May 9 2014, depending on the availability of the interviewees. Each interview lasted on average thirty minutes. After each interview the interviewees were asked to provide some quantitative information about their brands. However the majority of the directors stated that they could not provide information about their costs or the audience engaged through social media because, revealing particular information is not allowed, it could also represent part of their strategy, or simply the directors did not have the information because the brand was recently created. Nevertheless, the information available was collected to complement the analysis.

The interviews were transcribed using the program www.otranscribe.com. They are in the annex of this research. The classification of the quantitative information acquired can also be found in the Annex.

Parallel to the process of information collection, I researched on internet the relevant and main information about each cultural organization that hosts the studied brands. Even though this information may not give a deep description of the organizations, it is useful to understand the sector it belongs to, the goals that it has, the activities or products it offers and their target audience.

4.5 Data Analysis

The analysis of the information gathered follows three main steps. The first step consists in the characterizations of each brand describing its goals, the role it plays within the host cultural organization, the activities or products it develops, and the added value it provide to the host cultural organization. Additionally, the analysis includes the way the studied brands are structured and the sources of financing of their activities. This description includes the quantitative information of “audience engaged through Facebook and Twitter”, “number of activities/products developed”, and “number of audience/visitors”; to complement the description gathered in the interviews.

The following step uses the first two sources of information: analysis of goals, audience and activities of the host cultural organizations and the interviews to the directors of the seven studied brands. The analysis aims to evidence the connection between the host cultural organization and the new brand in four main aspects. The first one refers to their goals, the second one to their audience, the third to the level of communication between the studied brands and the host cultural organizations and the fourth to their image, as Keller and Lehmann (2006) propose.

The final step, given the characterization realized in the previous step, aims to classify the studied brands into the types of cultural intermediaries proposed by De Propriis and Mwaura (2013). As a result, the three steps combined lead to the validation of the sub-hypothesis and main hypothesis of the research.

4.6 Summary and Limitations

The methodology used to understand the characteristics of these apparently new cultural intermediaries follows a qualitative method with quantitative information to complement the findings. As mentioned, the qualitative research was based on semi structured interviews with seven brands. The aim is to understand the role of these brands within the host cultural organizations. To do so, the questions addressed investigate the internal structure, activities, audience of the brands as well as their relationship with their host cultural organization. Additionally, the questions aim to understand the added value of the brands on their host cultural organization.

However, one of the initial goals of the research was to provide a measure of the impact of the studied brands on the host cultural organization. This aim became a limitation of the research because the long term impact is difficult to assess. Some of the organizations such as Young Stedelijk and Exposed have been created very recently; hence, the long term impact cannot still be measured. In some other cases like Next, Foam Lab, Young Stedelijk and Exposed, the directors expressed they had restrictions in providing the information about their budget. Finally, some directors could not provide information about the engagement of audience through social networks: such was the case for Next, HF Young and Foam Lab.

Additionally, this research was limited to the perspective of the studied brands as new cultural intermediaries. Given the limit of time and the number of studied brands, the research could not include the perspective of the consumer, which is a key angle in defining the relationship between the cultural intermediary, the host cultural organization and the consumers. Moreover, this only studies seven brands, leaving outside more brands that could fit into the description.

Finally, this research did not include a deep analysis of the strategies implemented by the studied brands in order to create a bond with potential young audiences. The analysis of the way how the studied brands make use of their brand in a marketing perspective was very limited. Still it would be interesting to analyze this perspective in a future research.

5 Results

5.1 Introduction

The seven studied brands share the aim to bring together young potential audiences in Amsterdam with a host cultural organization. To do so, they are structured as a separate brand from the cultural organization that hosts them. Each brand has a particular way of being structured and financed. Moreover, the brands differ in the type of relationship they build with their host cultural organization and the activities and goals they share.

However, all of the brands provide an added value to both the cultural organizations that host and to the potential young audiences. These brands (more ones than others) are different from advertising agencies or brand extensions. They are cultural intermediaries that offer the audience a cultural ‘social network’ associated with exclusivity, youth and cultural taste, and also serve the purpose of gatekeepers of what is ‘trendy’ in the cultural scene of the city.

To understand how these brands denominated “annex brands” manage to accomplish their goals it is important to see the characteristics they have, the relationship they have with the cultural organization that hosts them and their analysis as cultural intermediaries.

5.2 The characterization of the seven brands

5.2.1 The seven brands in time

The seven studied brands in Amsterdam have been created in different moments of time. The first one of them was Fidelio, created around 1994 within the Friends Association of the Dutch National Opera. The next brands created were Foam Lab in 2007 within Foam and in 2009 HF Young in Holland Festival Young. It was only in 2012 that the rest of the brands started to be implemented in other cultural organizations. In 2012 both Next and SSBA-Salon were created respectively for the Concertgebouw and Stadsschouwburg and in 2014 Exposed and Young Stedelijk started their activities for the EYE Film Institute and the Stedelijk Museum, respectively.

For the Royal Concertgebouw and for the Dutch National Opera the creation of a new brand seems to be developed not from the cultural organizations themselves, but from their respective Friends Associations. In the case of the Concertgebouw, their Friends

Association “Concert Friends” was born around 1925 and has been an important source of financial support as well as a binding element for the followers of the Concertgebouw. Nowadays the “Concert Friends” is consists of three member brands: “Entrée” which is targeted for people under thirty years old, “Next” for people between thirty and forty and “Friends” which targets all people regardless of their age. In the words of Remy François, ambassador of Next, the brand Next was born in the following context: *“so basically this is part of the friends community and what happens is that there used to be an overall friend group and then they decided that had to be a brand, an intermediary for the people under 30 which is called Entrée, and then two and a half years ago they said ok, but we should also have something for the people who are between thirty and forty years of age, and that is called Next.”*

It was the same case for the Dutch National Opera and Ballet. Initially, the Friends Association was born under the name of “Friends of the Dutch National Opera” and years later a specific brand was created inside the Association dedicated exclusively to young opera and ballet lovers. Collin Gorissen, long term strategist of Fidelio, explains that the “Friends of the Dutch National Opera” is divided into two categories, an “adult association” and a “young association”. The young association is Fidelio.

5.2.2 Definition of their role

The seven studied brands can be classified according to four types of goals or role they play. The first is the ‘traditional cultural intermediary’ purpose which refers to the aim of the brand to connect a young audience with the activities or products of the host cultural organization; the second one is the ‘educational’ purpose which refers to the aim of the brand to provide cultural knowledge to the audiences; third the ‘financing’ purpose which refers to the aim of the brand to become an alternative financing source for the host cultural organization; and fourth the ‘new cultural intermediary’ purpose which refers to the aim of the brand to embed culture into the daily lives of the young potential audiences (See Table 3).

The ‘traditional cultural intermediary’ purpose refers to the role of an intermediary where the main goal is to connect the activities or products of the cultural organization with the audience. Fidelio, Next, Young Stedelijk and HF Young are the most representative brands in the accomplishment of this goal because they use as a central product the tickets

of the performances or exhibitions developed by their host cultural organizations, supplying the tickets with special price discounts for the young audiences, members of the brand. However, Collin Gorissen from Fidelio explains that, in the specific case of the Dutch National Opera it seems like the strategy of selling tickets with discounts for the younger audiences is not attractive for the cultural organization because, as Gorissen explains, the tickets Fidelio is selling to the members for a lower price could be sold by the Dutch National Opera for the full price. The intermediation of Fidelio seems not to satisfy the cultural organization because according to Gorissen the “Adults Association” is not yet aware of the relevance of the young audiences.

The second is the ‘educational’ purpose and refers to the development of young audiences towards their knowledge of specific art expressions. Fidelio, Next, Foam Lab, HF Young and Young Stedelijk express this purpose as one of their core interests as they consider that the cultural expressions they represent are too complex to be comprehended by young audiences, hence, through the development of new ways to communicate the art forms to these audiences, the future consumption of them will be easier for generations to come. Additionally, Exposed representing a more popular art form expresses its educational purpose to audiences that are not so acquainted to highbrow films.

The ‘financing’ purpose refers to the goal to become an alternative source to finance the host cultural organization. This purpose is explicit for Young Stedelijk, Next and Fidelio. The three brands charge to their members an annual membership which becomes an alternative source of income for their host cultural organization. The fee charged by Young Stedelijk to the members of the brand is higher than the ones charged by Fidelio and Next.

Finally, the ‘new cultural intermediary’ purpose consists on the additional step these brands are taking in order to bond with their potential audiences. This aim refers to the intention of the brands to make culture an essential part of people’s lives, making culture a trendy topic which is easier for the audiences to relate with and which is necessarily part of their social context (their friends and peers). This is a common aim of the brands.

Additionally, the brands SSBA-Salon and Young Stedelijk are straight forward in the development of new cultural products where the audience takes part in the content

creation. This fact suggests that these brands are an innovative cultural intermediary where the activities developed are not limited to marketing campaigns.

5.2.3 The target audience: youngsters in Amsterdam

One of the common denominators among the seven studied brands is their core audience: the young people in Amsterdam. For Next and Fidelio, the segmentation of their audience is very clear because it is strictly defined by their age, while for the rest of the brands the segmentation corresponds to a social and cultural interest (combined with the age). The brands aside from Next and Fidelio target a young audience that has interest in culture and their relationship to the brand through the peer-to-peer communication and through the active engagement of young people through the 'social network' they build (See Table 4).

Femke Veeman, coordinator of Exposed, suggested that the definition of the target consumers of Exposed was based on the age of the audience but also in the cultural interests and the type of social network they belong to. When an individual is a citizen of Amsterdam between the age of 18-30 and belongs to a group of friends and network with high cultural interest, then, that individual would become a highly valuable potential consumer of Exposed. Veeman stated that both the age and the social network of their audience are the main characteristics they search in the potential audience: *“the target group of young people in between eighteen and thirty years old were not reached enough, it wasn't feasible enough for these people [to get to know the products of the EYE Film Institute], and that [group of people that was not reached by the EYE Film Institute] is also my group of friends of course.”*

In a general glimpse Table 5 shows how online magazine and social media are two important ways to engage audiences. SSBA-Salon and Exposed are brands that use online tools to engage their young potential audiences.

Table 5				
		<u>2012</u>	<u>2013</u>	<u>2014</u>
<i>Visitors/Members to the activities developed by the brands</i>				
SSBA - Salon	Cultural Events	624	5.607	6.000
	Online magazine	2.000	4.800	8.000
Fidelio	Members	200	200	250

	Social media	-	-	187
Exposed	Online Magazine + Social Media	-	-	2.000
	Events	-	-	750
Young Stedelijk	Members	-	-	130

5.2.4 Activities and products developed

The studied brands, as explained previously, can be classified into four categories or 'role' they play. This categorization is also regarded in the type of products and activities the brands produce. The 'traditional cultural intermediary' category includes brands that develop activities that aim to integrate the production of cultural goods developed by the cultural organizations, and their young audiences. The 'educational' category includes activities that aim to provide cultural education to the potential audiences. The 'financing' category offers products like memberships to young audiences in order to receive an additional income of financial source to the host cultural organization and, the 'new cultural intermediary' category develops a 'social network' for and by the youngsters in Amsterdam that have a cultural interest (See Table 6).

The 'traditional cultural intermediary' category consists on the price discounts of tickets offered to the members of the brands (by Fidelio, Next and HF Young), and the international pass and free entrance to the museum (by Young Stedelijk). The core product is the cultural good developed by the cultural organization and the role of the brand is to connect the ticket with the audience.

The 'education' category develops activities such as workshops and expositions from experts. Within this category can be classified Fidelio, Next, Foam Lab, HF Young and Young Stedelijk. Fidelio develops educational events where experts are teaching audiences about opera.

The 'financing' category includes Fidelio, Next and Young Stedelijk. The three brands offer periodical memberships as a product, gathering additional financial resources for the host cultural organization. With the membership, the audience can have access to tickets with reductions in prices (Fidelio and Next) or a pass to access the Stedelijk Museum without charge and an additional international pass to go to museums around the world.

Finally, the ‘new cultural intermediary’ activities and products refer to the ‘social network’ built for and by youngsters in Amsterdam. To bring together the network, the brands develop several activities during the year. Such is the case of SSBA-Salon, Foam Lab and Exposed which are very dynamic programming several events during the year. Additionally, these three “annex brands” make use of online tools such as Facebook, Twitter, blogs and (in the case of SSB-Salon) an online magazine to communicate the content of the events and parties to their audiences.

In the case of HF Young, to make the brand interesting, they work with a group of youngsters in Amsterdam that are active in the cultural scene of the city. They are called the HF Young Circle and they are in charge of both selecting the performances that suit the best the young audiences (those performances are sold with a price discount to people under 25 and 39) as well as to attract the people of their social network to go to the Holland Festival. Norbert Bode, director of HF Young explains how their social network is built:

“[eleven young people in Amsterdam] They are sort of in a Circle and we have meetings with them...they help organize the events but really their main role is just to attract people to come to the Holland Festival, that’s what it is.”

Finally, Table 7 provides a general description of the number of products/activities developed by the brands. Both online products like magazines and social media are produced activities, however, the social events are activities that all of the brands produce and that provide the space for the young audiences to meet each other.

<i>Products/Activities developed by the brands</i>		<u>2012</u>	<u>2013</u>	<u>2014</u>
SSBA - Salon	Cultural Events	13	56	53
	Online magazine (writers)	23	30	35
Exposed	Online Magazine (pieces on the blog)	-	-	100
	Social Media (posts in FB)	-	-	160
	Events	-	-	3
Young Stedelijk	Events	-	-	5

5.2.5 Structure and financing

The type of structure of the seven brands can be classified into three categories. The first is when the brand works as separate organization from the host cultural organization. The second type is when the brand is separate from the host cultural organization but is part of the Friends Association of the host cultural organization and, the third category is when the brand is part of the host cultural organization (See Table 8 and Table 9).

The first category is only represented by SSBA-Salon. It is a separate organization from the Stadsschouwburg and is a for-profit organization. However, the brand (name and logo) is property of Stadsschouwburg because the cultural organization is their contractor and main financial source. In this structure, SSBA-Salon develops its activities by hiring four young interns, guided by two permanent leaders, that are peers to their target audience and they are renewed every year in order to incorporate new ideas in the development of activities.

In the second category can be classified Fidelio and Next. Both are groups within the Friends Associations of their host cultural organizations. In both cases the sources of income are the fees charged to the members of the brand and a fixed income provided by their host cultural organization. Additionally, both organizations work in the scheme of volunteers. Nevertheless, Next provides a salary for the part of the staff and the rest are Ambassadors that work in other organizations but work as volunteers part time.

Finally, the category where the brand is part of the host cultural organization is the most common figure. The remaining four brands Foam Lab, Young Stedelijk, HF Young and Exposed work in this type of structure. In the case of HF Young they are part of the Marketing Department, leaded by the Marketing Manager of Holland Festival and a volunteer Committee, and financed by the host organization. Foam Lab, it is part of the Educational Department and receives the income from three sources of private funding that focus on developing young talents for young people. Every year they choose eight young volunteers to work in the development of their activities in the “peer-to-peer” strategy. Eva Bremer, director of Foam Lab explains how is the process of selecting the team that works in Foam Lab:

“people that come from a wide range of the cultural sector that want to work in the cultural sector that want to work in the creative industry but don’t really know where yet, what to do or don’t have the experience yet to get a job. And we form a group of eight people with different backgrounds so they can learn from each other. The core of the program is that is peer to peer education., It’s that people of the same age teach each other, so it’s all, they teach each other, they work which each other and create activities for their own peers, for their own same age group.”

Young Stedelijk is structured as part of the Stedelijk Museum in the Development Department. As its core interest is to provide an additional source of income to the Museum, it’s way of financing the activities is through the memberships charged to their Circle of Friends and minimizing the expenses on events. Hence, the group they work with is led by a permanent coordinator hired by the Stedelijk Museum accompanied by a Committee of five volunteers and around thirty ambassadors. Finally, Exposed is part of EYE Film institute whose startup budget was acquired through a private fund. They work as a group of six young interns led by a permanent coordinator.

5.3 Matching goals: the seven brands and their host cultural organizations

The relationship between the brands and the host cultural organization is a key element in order to obtain a better communication with the audience. Additionally, as D’Astous, Colbert and Fournier (2007) propose, whatever branding strategy an organization pursues, it is very important that the new product is congruent with the arts organization’s activities. Hence, the analysis of the relationship in the goals, activities, communication and branding between the new brands and their host cultural organization becomes highly relevant.

5.3.1 Relationship in goals and audience

The seven brands need to share common goals with their host cultural organizations in order to communicate a clear message to the potential audience. The seven brands and their host cultural organization share the interest to attract audiences for their specific art forms. In the case of Fidelio and Exposed, their host cultural organizations have a particular interest on attracting more experienced audiences that have a taste for more complex art forms, while the brands aim to attract less experienced potential audiences. In contrast,

Young Stedelijk aims to build a network of an audience that is more interested in culture than the average visitor of the Stedelijk Museum (See Table 10 and Table 11).

5.3.2 Relationship in activities and products

The level of relationship between and products between the brands and their host cultural organization differs among the seven selected organizations. However they can be classified into three groups. The first one is when the brands and their host cultural organization have direct relationship as they use the same product as their core attraction of the audience. The second group includes the brands that have a medium relationship with their host cultural organization because they do not share the same product, but they develop their activities inspired around the activities produced by the host. And finally, the third group refers to the brands that develop their activities in order to achieve educational or financial purposes or even attract audiences but that have a low level of connection between the products and activities of the host cultural organization (See Table 10 and Table 11).

In the high level relationship group it can be identified Fidelio, Next, HF Young and Young Stedelijk. As previously explained, the brands use as their central product the tickets for the performances or exhibitions of their host cultural organizations. In the second group there can be classified Exposed which develops activities and their online tools to engage the young audiences to the events and expositions developed by the EYE Film Institute. And finally, Foam Lab and SSBA- Salon can be placed in the low level category. Both brands aim to raise the interest of young potential audiences to appropriate culture into their lifestyle, but they do not use as their core activities or products the ones developed by their host cultural organization.

5.3.3 Level of Communication

The level of communication between the brands and the cultural organization is an important characteristic. Depending on the level of communication, the cohesiveness in achievement of goals will be better or worse. However, not all brands have the same way of communicating with their host, limiting the effectiveness of their activities. As a result, the seven brands can be classified into high, middle and low level of communication (See Table 10).

In the high level communication are all the brands that are part of their host cultural organizations. Such is the case of Foam Lab, HF Young, Young Stedelijk and Exposed. Given the fact that they are an active part of the team, they have an easier path of communication with all the departments or areas in the host. The brands classified in the middle level communication are SSBA-Salon and Next, which, regardless the fact that they work as independent agents from their host cultural organizations, manage to effectively communicate their results and needs to the host, by the use of periodic meetings. Finally, Fidelio classifies as the brand with low level of communication. As Collin Gorissen, long term strategist of Fidelio explains, there is not a good communication between Fidelio and the Dutch National Opera because Fidelio is part of the Friends Association, making it more complicated for Fidelio to directly transmit their needs or ideas to the host cultural organization.

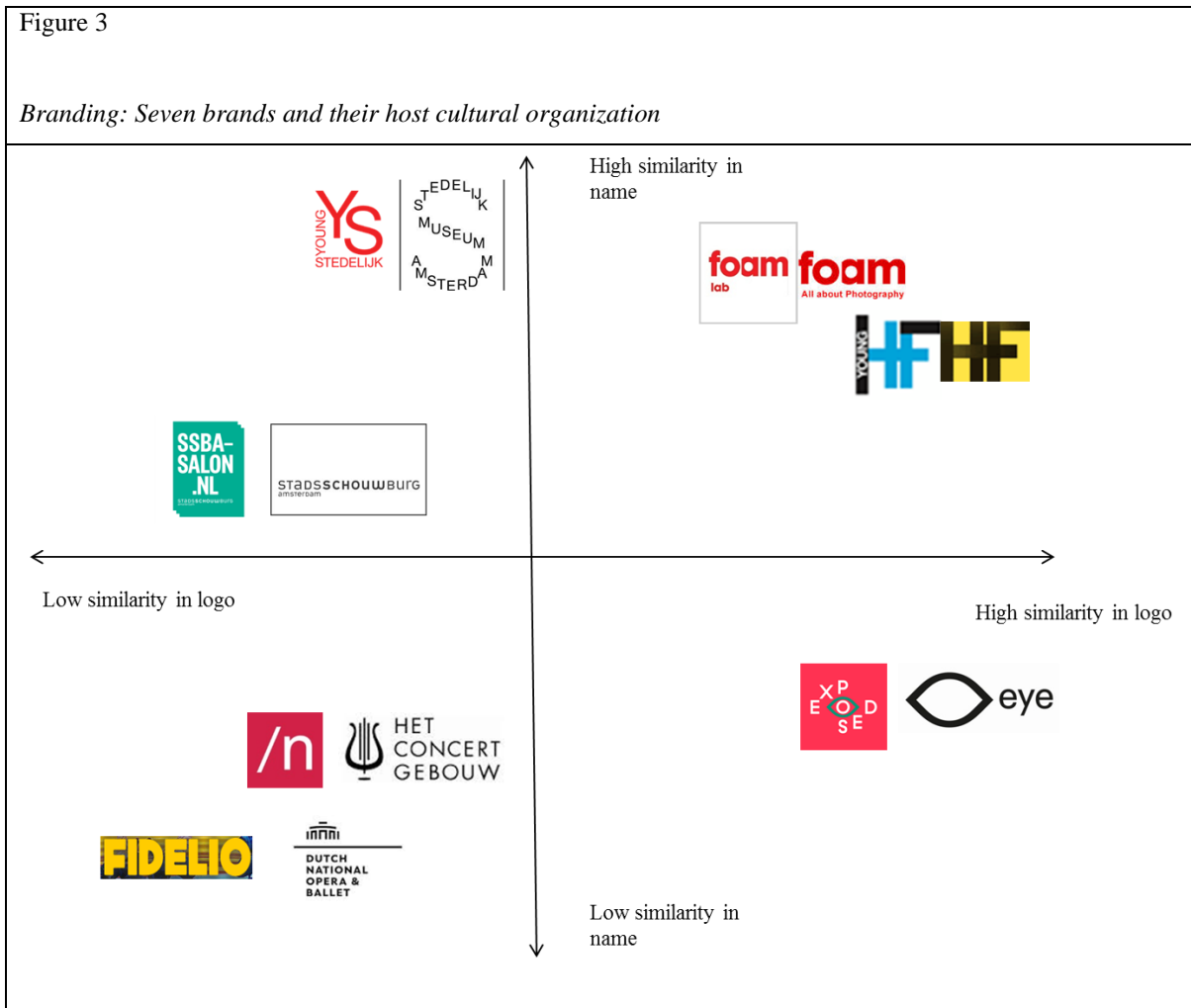
As a result, the level of communication is definitive in the achievement of goals of both agents, affecting at the same time the quality of the activities produced by the brand. Whenever the lack of communication exists, the engagement of the audience will become more difficult. As it happens in the case of Fidelio, the lack of communication limits the brand to make use of the Customer Relationship Management, CRM of the Dutch National Opera. This affects the speed and quality of attention provided to the members of Fidelio, as they are not registered in the host cultural organization's data base.

5.3.4 Branding: host cultural organizations and their seven brands

The relationship between the new brands and the host cultural organization can also be regarded from the name and logo of both. As Keller and Lehmann (2006) propose, the way the brand is conceived will affect the acceptance by the audience. In this context, when a brand is not connected to the brand of its host cultural organization, with a name that holds no relationship with the host, and with an image that doesn't resemble the host image, the effect on the audience will be different than when a brand resembles more to the host cultural organization.

In the case of the seven brands most of them hold a close relationship with their host cultural organization because in their name they include the name of their host and they use images for their logo that remind the audience of the logo of the host. Figure 3 shows the

relationship between the brands and their host cultural organization in two aspects: the relationship between their names (axis X) and the relationship between the logos (axis Y).



Foam Lab and HF Young are the brands with a higher level of branding relationship with their host cultural organization. In between are SSBA-Salon, Young Stedelijk and Exposed. And finally, the two with the lowest are Next and Fidelio. Both brands are part of the Friends Associations of their host cultural organization. This fact leads to the brands not to resemble their host cultural organization.

This type of connection is not a random result, but was a conscious decision in order to obtain a better result in the attraction of young audiences. Chris Julien, director of SSBA-Salon explains that the level of similarities between a brand and their host cultural organization, will depend on the connection between the cultural organization and their audience: “[referring to the similarities and disparities between the name and logo of

SSBA-Salon and the Stadsschouwburg] Generally speaking, we've noticed is that the more challenging for the main brand to reach the audience, the further away the main brand is from the audience, and the further away the annex brand will be. Because it [the new brand] needs to be at least with one full leg in the target audience's leg world, otherwise it won't gain any attraction. So Stadsschouwburg was relatively far away from that people so we [SSBA-Salon] had to be relatively far away from Stadsschouwburg".

To complement this argument, Maarten Bul, also director of SSBA-Salon states: "And if we would have turned it around and say Stadsschouwburg is still main brand and we have sub-brand Stadsschouwburg-Salon, then Stadsschouwburg would be still in the lead, and our target audience would feel that Stadsschouwburg is still in control and we got this little part of it somehow. And now, we are outside in. We start with target audience so the brand relies heavily on this new world". In the case for SSBA-Salon the differentiation of the brand has the purpose of lowering the risk for the Stadsschouwburg to be poorly associated with another brand in the case that SSBA-Salon initially didn't fulfill the expectations first proposed.

In the case of Foam Lab and HF Young the level of similarities in both the names and the logo is due to the fact that both are part of their host cultural organizations. Particularly HF Young is led by the marketing manager of Holland Festival, hence the connection between the name and the logo. On the other hand, Young Stedelijk aimed to maintain the Stedelijk Museum identity because the main purpose of the brand is to provide a network of young people to support the Museum, then the association has to be very close. Even though their logo is not completely similar the font is the same, and the name of "Young Stedelijk" includes the Museum's name in it.

5.4 "Annex Brands" as cultural intermediaries

Finally, in order to understand the role of the seven brands as the new cultural intermediaries "annex brands", it is important to contrast the characteristics of intermediaries and cultural intermediaries described in the literature review and the characterization of the seven brands obtained in the interviews.

5.4.1 The “Annex brands” as new cultural intermediaries

As stated before, it seemed that the seven brands could fit into the structure of advertising agencies because they describe their intention to attract young audiences to their host cultural organization. However, the studied brands do not only play the role of transmitters of cultural value to consumers through the planning of campaigns and the creation, production and placement of advertising messages in different communication media. These brands aim to make culture a dynamic and active part of young audiences’ lives by making the audiences feel the need to participate of the cultural scene in Amsterdam. This is provided by the building of a ‘social network’ that holds a high social status and which is an asset for a youngster that is interested in culture.

Moreover, the studied brands do not have a poor communication with the audiences, as advertising agencies do according to Kunøe (1998). The brands are specifically structured to provide a deep knowledge and reach to young audiences by incorporating into their staff young people that are peers to the targeted young potential audience of the host cultural organization. As a result, the one-to-one communication is more feasible and solved by the use of “peer-to-peer” strategies to create better fitted events, programs and communication.

From another perspective, the brands Fidelio, Next and Young Stedelijk are part of the structure of Friends Associations. They seem not to be new cultural intermediaries because they, as part of the Friends Associations of the Dutch National Opera and Ballet, and the Concertgebouw and the Friends Circle of the Stedelijk Museum, respectively, share the main goal to become an alternative source of income to their host cultural organizations. However, for these cases it is important to see that they are in the borderline between being just part of the Friend’s Association and building a ‘social network’ for their young potential audiences.

In the case of Young Stedelijk, even though they are part of the Friendship Circle of the Stedelijk Museum which has the main goal to become a new source of income to the Museum, the brand provides to their audience an underlying sense of exclusivity. As Katrien van de Linde, director of Young Stedelijk stated, the interest of the brand is to provide a ‘social network’ that is exclusive and where people can get to know each other:

“We don’t want to have too many members because we want to keep it a little bit interesting for the members that they all know each other.”

As mentioned, the studied brands could also be seen as brand extensions of their host cultural organization. However, as it is evidenced previously, the authors that have focused their study on brand extensions show that the derived products of a brand extension are tangible products such as pencils or clothes. For the seven studied brands, the brand extension concept is more difficult to grasp because they are new brands that work with host cultural organizations, and do not express explicitly that these new brands produce other products parallel to the products or activities developed by the host cultural organization.

Additionally the activities studied by the previous authors are more focused in massive consumption brands rather than cultural organizations. Among the referenced authors, only d'Astous, Colbert and Fournier (2007) do an analysis on the concept of brand extensions in the cultural field. However, the brand extensions they analyze develop products such as pencils, stopwatches, calendars and E-diaries, and so they differ from the activities produced by the seven brands presented in this research.

Even though in some cases the studied brands hold similarities with the name of the host cultural organization, as well as the host cultural organization’s logo, in other cases, particularly for the brands that are hosted inside the Friends Association of the host cultural organization, the resemblance in with the host brand is very low. This implies that the studied brands use partial benefit of the brand of their host cultural organization.

The brands cannot be regarded as brand extensions because the activities they produce and the network they build is a process that comes in between the cultural organization and the potential audiences. Their activities are not a products or services that are either entering a new market (different form the cultural sector) or that are a complementary product of the cultural goods offered by the host cultural organization (headphones for the museum visit).

5.4.2 Intermediation of “Annex Brands”

As already described in the literature review, Saker, Butler and Steinfield (1995) explain the role of intermediaries in three different approaches. The first one refers to the

relationship of the intermediary with the consumer. In this relationship, the intermediary should be capable to reduce the consumers search cost by providing him a product selection fitted best for him; as well as providing the consumer a range of products of the highest quality. Additionally, intermediaries are agents that can manage to match the product offered by an organization, with the best fitted type of consumer. As a result, intermediaries must understand the deepest desires of their consumers in order to make a better match between the product and the demand.

The “annex brands” as intermediaries fulfill the connection with the audience. They are capable of building a deep relationship with the consumers because most of them develop activities through the scheme “peer-to-peer” where the people working in the “annex brand” develop activities or products targeted for audiences of the same social network they belong to. In this sense, the activities developed will have a better understanding of the audience. The best examples of “annex brands” that implement this strategy are Foam Lab, SSBA-Salon and Exposed. The three of them work through a scheme of young volunteers that every year are renovated in order to expand the social network of the “annex brand” as well as to provide the organization with fresh ideas.

Saker, Butler and Steinfield (1995) also explain that intermediaries must create a benefit for producers. The intermediaries must be able to take over from the suppliers, the role of engaging consumers. To do so, intermediaries should provide attractive information about the product to the consumers, hence, influencing them to select that particular product instead of another substitute. To producers this activity provided by intermediaries is very useful because then, they, as suppliers can focus on their core activity of producing high quality products, and leaving to a third party the specialization in the engagement of audiences.

In the particular case of “annex brands” this approach between the suppliers (host cultural organization) corresponds to what Saker, Butler and Steinfield (1995) explain. All of the “annex brands” have as one of their main goals to attract young audiences. Moreover, they are specifically created to provide a sense of identity with young audiences. As a result, “annex brands” become specialized agents that are able to give tailored audience knowledge and as a result, create activities and products that fit them perfectly. Moreover, the knowledge and taste that the team of members that work in the “annex

brands” allows them to become gatekeepers of the cultural supply offered by the cultural organizations. The team of members selects and produces activities, setting a reference of taste for their young potential audiences. For the host cultural organizations, this specialization becomes an important asset because the cultural organization can be focused in the development of the cultural activities while the attraction of young audiences can be provided by the “annex brand”.

Regarding this specialization, Saker, Butler and Steinfield (1995) state that becomes very useful for the relationship between the intermediary and the supplier. The intermediary acquires profound information about the consumer, enabling the producer to tailor its product or better fulfill the client’s expectations. “Annex Brands” develop this relationship with their host cultural organization for the same reason previously exposed; their teams work in a “peer-to-peer strategy”, hence, they are aware of their consumer’s needs and expectations.

Finally “annex brands” are a link between the host cultural organization and the audience. This link is particularly clear in Next, Fidelio, HF Young and Young Stedelijk because their core activities or products are the same produced by the Royal Concertgebouw, the Dutch National Opera and Ballet, Holland Festival and Stedelijk Museum respectively. In these four cases, the supply of tickets with discounts or a pass to visit the museum and the events around them, are the main attraction provided by the “annex brands”. For the remaining “annex brands” the link is more diffuse as they develop activities to gain interest from young audiences without centering on the offering of the products and activities developed by the host cultural organization.

5.4.3 Type of cultural intermediary defined as “Annex Brand”

As proposed in the literature review, the introduction of cultural intermediaries by Bourdieu (1984) intended to propose new agents that represent culture in a context where the differentiation between high culture and popular culture is blurry. This is the case for the seven “annex brands” which try to approach young audiences that have interest for culture but find their relationship with the cultural organizations too far away. Hence, the “annex brands” develop strategies to engage them and make them feel part of the art forms the host cultural organizations produce, and also provide a careful selection of what should be considered as high quality for their audiences.

In the model of cultural value-chain and intermediation process proposed by De Propis and Mwaura (2013) “annex brands” can be classified as “consumption intermediaries” because they aim to connect the cultural good with the young audiences that consume it by the ‘social network’ they develop. The social status that the network represents for the young potential audiences is the essence of the brand and is the element that turns to be an asset for the cultural organization in the future (by building the audience of the future) and for the audience (by giving them social recognition). As previously explained, “annex brands” provide a wider range of activities an added value to the host cultural organization than simply connect them with audiences.

5.5 Conclusions

The results of the research allow validating or not the sub-hypothesis and main hypothesis posed initially. The four sub-hypothesis are analyzed in contrast with the results obtained in the research:

- *Hypothesis 1: The seven studied brands have a high level of connection with their host cultural organization.*

The results show that almost all brands have a high level of communication with their host cultural organization. However, as is the case of Fidelio, the low level of communication has a deep effect on the effectiveness of their activities, limiting their role to ticket discounts providers.

- *Hypothesis 2: The seven studied brands develop activities directed to engage potential audience in the consumption of the products or services provided by the host cultural organization.*

The brands are not limited to the engagement of audiences into the consumption of products developed by their host cultural organization. The brands also have educational purposes as well as they, sometimes become sources of financing for their host cultural organization. Most of the activities developed by the brands do not use as their core product, the cultural goods produced by the host cultural organization. They develop activities such as events, blogs and parties that use the cultural good as their inspiration in the aim to creating a ‘social network’ that is trendy and active in the cultural scene in Amsterdam. Moreover, some of the brands stimulate the co-creation of events or blogs with

people from the 'social network'. Hence, the brands are making culture a dynamic and necessary part of the life of youngsters.

- *Hypothesis 3: The core audience of the seven studied brands is young people in Amsterdam*

The main common characteristic among the brands is their interest in focusing on young audiences in Amsterdam in order to attract them into the art form their host cultural organization represents.

- *Hypothesis 4: The seven studied brands work as separate brands/organizations from the host cultural organization.*

The hypothesis is not possible to validate because most brands are structured as brands inside the host cultural organization, only SSBA-Salon, Next and Fidelio work as independent organizations.

- *Hypothesis 5: The seven studied brands are cultural intermediaries.*

Through the contrast of the literature review and the empirical information gathered by the interviews to the seven brands, it is possible to conclude that in fact, the seven brands are cultural intermediaries that manage more than connect the host cultural organization with the young audiences of Amsterdam, but provide valuable individual input to both the host cultural organization and the audience.

- *Hypothesis 6: The seven studied brands can be classified into a new category of cultural intermediaries denominated "Annex brands"*

The characterization of the seven brands contrasted with the analysis of the role of advertising agencies, friends associations and brand extensions leads to conclude that the studied brands are different cultural intermediaries, denominated "annex brands".

Subsequently, it is also possible to analyze if the main hypothesis is in fact possible to validate or not.

- *Main Hypothesis: "Annex brands" are new cultural intermediaries that set as their main goal to bring the cultural organization that hosts them together with a segment of the potential audience of the cultural organization".*

Finally, the result of the analysis is that the hypothesis was true. "Annex brands" are cultural intermediaries that generate an added value to the cultural sector because they manage to link the cultural organizations in Amsterdam with their young potential

audiences. As “Consumption Intermediaries” they try to make the young potential audiences feel part of the cultural scene in Amsterdam by making culture be as a highly social valuable asset for youngsters in the city. Not all of the brands set as their main goal to bring the cultural organization with the young potential audience (Fidelio, Next and Young Stedelijk) however they are active brands that manage to create a ‘social network’ that allows both the audience and the organization come together.

6 Conclusions

The result of this thesis is that the seven studied brands are in fact new cultural intermediaries that are organized as a brand in order to attract young potential audiences in Amsterdam. Fidelio and Next are in the borderline between the role of Friends Associations and “annex brands”, however they are references of taste for the younger crowds and within the ‘social networks’ they develop, becoming also gatekeepers in the cultural sector. These “annex brands” become a valuable link between a host cultural organization and the potential audiences because they are structured in a way that enables the potential audiences to feel a closer connection with the cultural good developed by the host cultural organization.

The first characteristic that these brands have, in order to be valuable, is their organizational structure. The organizational structure is based on a team of young, culturally interested people which develop events, activities, blogs and communication channels for the target young potential audiences. This type of work is known as peer-to-peer strategy, where the people that are developing the products are peers of the target audiences. Hence the activities developed by the “annex brands” are specially designed for and by young people. Additionally, the team becomes a reference for “good taste” and what should be consumed by the potential young audiences (gatekeeping). As a result, the potential audience can understand better the products and feel a deeper connection with the message the products intends to transmit. Additionally, as Femke Veeman from Exposed stated, the selection of the team also includes people from diverse educational backgrounds in order to incorporate a broader and diverse vision on the activities the “annex brand” develops.

“I have now an Exposed team, which consists of six members in between twenty one and twenty seven years old, and they organize this [the activities of Exposed] and they do this so it’s their tone of voice...so I selected people from different backgrounds...That’s why I selected this group to have a more wide and broader vision on film and what is happening here, and actually translate it to other art forms and to this daily life of people in their twenties, I mean twenty two, thirty year old.”

Moreover, the “annex brands” not only consist of a team which works with a peer to peer strategy, but which also stimulates the dynamic participation of young audiences and cultural creators. Even though this is not the case of all of the “annex brands”, it is an important aspect to consider in the characterization of the “annex brands”. In the case of SSBA-Salon and Young Stedelijk, the active members or audiences are welcome to co-create activities. Maarten Bul, from SSBA-Salon explains the co-creation process for SSBA-Salon:

“We facilitate like I said parties, events. So we have our own location and we have techniques and technical support like audio and visual and lights to really give them a nice space and nice event. And so you help them with the production teams. Also there are a lot of other events. We have an agenda for Amsterdam crowds they can go, make a selection for them. Also our magazine is a platform for writers and illustrators. So we help them with that, give them feedback on their writing skills and how they can work with that. And we always work with a really young team. We enable them to really develop themselves within the cultural industries.”

The second characteristic of the “annex brands” is that the team that works in the “annex brand” is periodically renewed. When the team of people working in the “annex brand” changes from period to period, it guarantees that the creativity provided by the team is always ‘avant-garde’. The participation of new people generates the entrance of new ideas into the conceptualization and development of activities of the “annex brand”.

The second characteristic is that “annex brands” create a social network for young potential audiences. This network is what makes these brands so special and different from other intermediaries because they are not limited to create advertisements or to produce a parallel product for their host cultural organization. The “annex brands” are ‘social

network' developers for their cultural organization. For the young potential audiences, the 'social network' that the "annex brands" build is very attractive because the network provides them (the audiences) with social recognition and an interesting crowd to share common cultural interests. Norbert Bode, director of HF Young points out this underlying intention behind the network building when he is talking about HF Young's target audience:

"The LinkedIn people are more serious because when we accept them in LinkedIn, they have the Holland Festival logo on their résumé, and it's ...good for your résumé. It says "I like high art", it's a bit posh. So that's the thing underneath and I know because we did some interviews, round table interviews with visitors of HF Young and that's what they told us. "It's good for my résumé because my boss is going to the Holland Festival too so if he looks on my LinkedIn profile he can see I like high art and that kind of things."

For the host cultural organizations, the creation of a 'social network' is also valuable because in the long term the current audiences will grow old. Hence it is necessary to start building a strong engaged community that will guarantee the host cultural organization that they will have audiences in the future. Additionally, as Bode states, the 'social network' becomes a highly valuable asset for the cultural organizations when attracting private sponsors:

"[the impact of HF Young on the Holland Festival] It's quite big because our main audience sees that there are young activities, sees in the venues itself that there are more young people and it has also effect on our sponsoring. Because as a company, I think you don't want to sponsor a company who is only targeting on quite old target group. So why should they sponsor a company who is not working on its audience to keep it healthy for the next twenty or forty years? We are one of the oldest festivals in Europe. We exist for sixty seven years so we were founded in 1947 so we have quite a long tradition. So we have to feed the tradition, we have to keep the tradition".

It is important that these three characteristics come together into the form of a brand. The brand is the concentrates in it all the qualities and attributes developed by the team. It is important that the young potential audience creates a bond with a brand that can subsist during time. If the cultural intermediary was not shaped as a brand, but just as a team of

young cultural experts, there could be a risk that as time went by, the team of young cultural experts would grow old and so, new younger generations would lose the bond with the activities they make.

Finally, the “annex brands” can be classified as cultural ‘consumption intermediaries’ in the model proposed by De Propis and Mwaura (2013), because they have the role to create a bond between host cultural organizations and young potential audiences in Amsterdam. These “annex brands” have a powerful added value for the cultural sector because while they search to engage young potential audiences, they do not only develop activities to make the link between them (the audiences) and the host cultural organization. The “annex brands” aim to embed the cultural values into the potential audiences through the development of activities that are stimulating and more interesting when they are developed within a social network. In the words of Maartn Bul: *“You are not taking a product and trying a new package to try to sell it to another target audience. You are making sure you are really relevant from inside out for a bigger crowd.”*

7 References

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Annex I

Tables of analysis of characteristics for the seven brands

Table 3	
<i>The brands and their goals</i>	
<u>Brand</u>	<u>Stated role</u>
Fidelio	<ul style="list-style-type: none"> • Provide the service of reduction in price of tickets to opera and ballet • Connect members and friends to the Dutch National Opera and Ballet. • Educational mission. Teach opera to young audiences. (2 events per year)
Foam Lab	<ul style="list-style-type: none"> • Serve as a traineeship for young professionals • Develop peer to peer education. • To be a platform for talented photographers and talented artists. • Serve as an educational project for young audiences.
Next	<ul style="list-style-type: none"> • Get people acquainted with the concert hall as a possibility of spending free time.
SSBA-Salon	<ul style="list-style-type: none"> • Reach the audience of young adults in Amsterdam that have cultural interests, which was not participating in the Stadsschouwburg before.
HF Young	<ul style="list-style-type: none"> • Bring young people to the Holland Festival (lower the audience age average)
Young Stedelijk	<ul style="list-style-type: none"> • Attract financial contributions to the Stedelijk Museum. • Teach young people about what the Stedelijk Museum does • Create and provide a social network of youngsters in Amsterdam.
Exposed	<ul style="list-style-type: none"> • Integrate all the levels of EYE to better communicate the products of EYE to young audiences. • Educate young audiences through peer to peer education.

Table 4

Seven brands and their core audiences

<u>Brand</u>	<u>Stated core audience</u>
Fidelio	<ul style="list-style-type: none"> • People under thirty years old • Graduated students that started working • People who already enjoy opera
Foam Lab	<ul style="list-style-type: none"> • Young people • Peers of the volunteer of Foam Lab (graduates from bachelor or master from diverse disciplines)
Next	<ul style="list-style-type: none"> • People between thirty and forty years old.
SSBA-Salon	<ul style="list-style-type: none"> • Young adults culturally interested • The audience of Amsterdam, that wasn't interested in the Stadsschouwburg before.
HF Young	<ul style="list-style-type: none"> • People between twenty five and thirty nine years old
Young Stedelijk	<ul style="list-style-type: none"> • Young art lovers • People who just started working, young professionals • People between the age of twenty five and until forty years old.
Exposed	<ul style="list-style-type: none"> • Young people in between eighteen and thirty years old • Peers of the volunteers in Exposed.

Table 6

Seven brands and their products/activities

<u>Brand</u>	<u>Products/Activities</u>	<u>Goal of the Products/Activities</u>
Fidelio	<ul style="list-style-type: none"> • “Straightforward Marketing” • Educational events: Teach people about opera • Social events: 10 and 12 per year • Tickets with price reduction 	<ul style="list-style-type: none"> • Engage young audiences • Create a community of culturally educated young consumers.
Foam Lab	<ul style="list-style-type: none"> • Events for young people (in or outside de museum) • Facebook community 	<ul style="list-style-type: none"> • Peer to peer events to attract young audiences to visit the museum • Stimulate social networking
Next	<ul style="list-style-type: none"> • Facebook community • Web site • Three types of Events: <ul style="list-style-type: none"> - Opening of the season drinks (no concert). - Short chamber concerts and cocktails with D.J. - Traditional concerts (not targeted to youngsters) with price reductions. • Price reduction of tickets • Tickets with discounts 	<ul style="list-style-type: none"> • Engage and connect people • Inform the audience about the events • Social engagement and raise interest for the program • Teasers for long concerts
SSBA-Salon	<ul style="list-style-type: none"> • Facilitate parties/events (providing production teams) • Produce other events (agenda for Amsterdam crowds) and make the selection for the audience • Magazine platform for writers and illustrators (space for co-production with other people) • Facebook and Twitter community 	<ul style="list-style-type: none"> • To the cultural suppliers: <ul style="list-style-type: none"> - Facilitate place and production team for cultural supply - Provide feedback on content - Help their development in the cultural industries • To the audience: <ul style="list-style-type: none"> - Facilitate/Diffuse information about cultural supply

HF Young	<ul style="list-style-type: none"> • Tickets with discounts for seven performances • Social drinks in the performances • Educational events 	<ul style="list-style-type: none"> - Engage youngsters through an attractive way of providing information - Create social network among the youngsters • To attract younger audiences to the performances • To stimulate the social networking • To create knowledge about culture.
Young Stedelijk	<ul style="list-style-type: none"> • Membership to Young Stedelijk (300 euros per year) • Events (5 per year) • International art pass • Young Stedelijk pass • Facebook Community 	<ul style="list-style-type: none"> • Generate a source of income for the Stedelijk Museum • Generate a social network with a sense of exclusivity • Create more interest and cultural knowledge.
Exposed	<ul style="list-style-type: none"> • Events (three events per year) • Blog • Facebook Community 	<ul style="list-style-type: none"> • Provide context about exhibitions of EYE • Generate a higher level of connection between youngsters and EYE • Provide a social network for audience

Table 8

Seven brands and their legal form and financing

<u>Brand</u>	<u>Legal form</u>	<u>Sources of financing</u>
Fidelio	<ul style="list-style-type: none"> • Separate entity from Dutch National Opera and Ballet • Within the Friends Association 	<ul style="list-style-type: none"> • The Friends Association decides the budget of Fidelio (variable per year) • * The fee from members is not used to finance Fidelio. It is given to the Friends Association.
Foam Lab	<ul style="list-style-type: none"> • Part of the Education Department of Foam 	<ul style="list-style-type: none"> • Three private funds focused on developing young talents for young people
Next	<ul style="list-style-type: none"> • Own legal structure • Nonprofit (revenue directed to Concertgebouw) 	<ul style="list-style-type: none"> • Contributions of members • Donations • * The membership fee is not used to finance the brand. It is given to the Concertgebouw as an additional source of income for the use of the organization.
SSBA-Salon	<ul style="list-style-type: none"> • Completely independent (although the brand belongs legally to the Stadsschouwburg) • For-profit 	<ul style="list-style-type: none"> • Stadsschouwburg (contractor) • In the future: subsidies, combined membership and fees for events
HF Young	<ul style="list-style-type: none"> • Part of the Marketing and Communications Department of Holland Festival 	<ul style="list-style-type: none"> • Part of the budget of the Marketing and Communications Department of Holland Festival.
Young Stedelijk	<ul style="list-style-type: none"> • Part of the Friendship Circle of Stedelijk Museum (inside the Development Department of the Museum) 	<ul style="list-style-type: none"> • Part of the Budget of the Development Department of the Stedelijk Museum. • * The individual membership fee is not used to finance the

Exposed

- Part of EYE

brand. It is given to the museum as an additional source of income for the use of the museum

- Subsidy from SNS Reaal
- Several departments in EYE
- In the future: no subsidy so search for alternative sources

Table 9

Seven brands and their organizational structure

<u>Brand</u>	<u>Stated Organizational Structure</u>
Fidelio	<ul style="list-style-type: none"> • Team of volunteers (5) • President-finance expert-secretary-marketing strategy • Volunteers rotates every 2 years
Foam Lab	<ul style="list-style-type: none"> • Internships (8) and Project coordinator • Project coordinator – Interns (switch roles every activity) • Interns rotate every year
Next	<ul style="list-style-type: none"> • Volunteers/Ambassadors and hired staff
SSBA-Salon	<ul style="list-style-type: none"> • Internships (4) and two permanent leaders • Interns rotate periodically
HF Young	<ul style="list-style-type: none"> • Director and two people part time and HF Young Circle (11 volunteers)
Young Stedelijk	<ul style="list-style-type: none"> • Volunteers (Young Stedelijk Committee – 5) and Coordinator • Additionally 30 ambassadors (volunteers)
Exposed	<ul style="list-style-type: none"> • Internships (6) and Coordinator

Table 10

Relationship Brand-host cultural organization: Goals and Communication

<u>Brand</u>	<u>Goals</u>	<u>Communication</u>
Fidelio	<p>Shared:</p> <ul style="list-style-type: none"> • Attracting audiences for opera and ballet <p>Not Shared</p> <ul style="list-style-type: none"> • The level of awareness of the relevance of attracting young audiences 	<ul style="list-style-type: none"> • Meetings every month with marketing manager of DNO: discuss results and search for other possibilities. • Not a good communication, no shared interests and no shared ideas with the Adult Association • Too many steps in between Fidelio and DNO
Foam Lab	<p>Shared:</p> <ul style="list-style-type: none"> • Be a platform for talented photographers and talented artists. • Create an audience for these artists. <p>Not shared (not completely)</p> <ul style="list-style-type: none"> • The experimentation level 	<ul style="list-style-type: none"> • Foam is very involved in the plans of the events • Foam both approves and proposes enhances and, afterwards criticizes the activities.
Next	<p>Shared:</p> <ul style="list-style-type: none"> • Bond between giving concerts and ease access to these concerts. <p>Not shared:</p> <ul style="list-style-type: none"> • Royal Concertgebouw has as a main goal to make concerts while Next's main goal is to support them in their goal. 	<ul style="list-style-type: none"> • Organized system of communicating results of tickets sold and the concerts they attended to.
SSBA-Salon	<p>Shared:</p> <ul style="list-style-type: none"> • Stadsschouwburg wants to broaden the scope of the theatre as well as open the venue to other activities and one way to do it is through SSBA-Salon • Both have the goal to make the Theatre a hip place in the country. 	<ul style="list-style-type: none"> • SSBA-Salon communicates their events to Stadsschouwburg.

	<ul style="list-style-type: none"> • Bring the theatre and the public together. 	
	Not shared:	
	<ul style="list-style-type: none"> • The Stadsschouwburg offers performing arts expressions while SSBA-Salon attracts young audiences that have interest in them. 	
HF Young	Shared:	
	<ul style="list-style-type: none"> • Give to the Netherlands audience something that they cannot experience anywhere else. 	<ul style="list-style-type: none"> • The director of HF Young is the same Marketing and Communications Manager of Holland Festival.
Young Stedelijk	Shared:	
	<ul style="list-style-type: none"> • Stedelijk Museum wants to be an open house and home for art lovers and Young Stedelijk helps accomplish it with the network it builds. • Stedelijk Museum wants to be more independent from the government support and Young Stedelijk is a source to do that 	<ul style="list-style-type: none"> • HF Young communicates • The coordinator of Young Stedelijk communicates the number of members, memberships collected and cost of events.
Exposed	Shared:	
	<ul style="list-style-type: none"> • Develop film interest in The Netherlands • Promote Dutch films 	<ul style="list-style-type: none"> • Different areas are invited to the general presentations of Exposed • Exposed puts information in the intranet of EYE.
	Not Shared:	
	<ul style="list-style-type: none"> • Exposed is more focused in making connections with other art forms, as a strategy to attract more youngsters. • Exposed addresses an audience less focused in the high quality film information. 	<ul style="list-style-type: none"> • There is a team of members from every department that receives updates on advances, decisions, etc. (as they are in an initial stage they approve on logo, font, etc.) • Team of departments meets once every three weeks.

Table 11

Relationship Brand-host cultural organization: Audience and Activities/Products

<u>Brand</u>	<u>Audience</u>	<u>Activities/Products</u>
Fidelio	<p>Shared:</p> <ul style="list-style-type: none"> • People who already love opera <p>Not Shared:</p> <ul style="list-style-type: none"> • Age 	<p>Shared:</p> <ul style="list-style-type: none"> • The tickets for the opera and ballet, but Fidelio sells it with discounts <p>Not Shared:</p> <ul style="list-style-type: none"> • CRM • Marketing information
Foam Lab	<p>Shared:</p> <ul style="list-style-type: none"> • Photography and culture interest 	<p>Shared:</p> <ul style="list-style-type: none"> • Sometimes Foam Lab does side programs during exhibitions. (always during museum night)
Next	<p>Shared:</p> <ul style="list-style-type: none"> • Interest for art music <p>Not shared:</p> <ul style="list-style-type: none"> • Age 	<p>Shared:</p> <ul style="list-style-type: none"> • Almost all the activities are shared as the concerts are the main offer to the members of Next.
SSBA-Salon	<p>Shared:</p> <ul style="list-style-type: none"> • Cultural interest • The most highly engaged cultural omnivores. • Theatre people, actors, and part of more mature cultural omnivores. <p>Not shared:</p> <ul style="list-style-type: none"> • Traditional highbrow theatre consumers 	<p>Shared:</p> <ul style="list-style-type: none"> • Not much but some events. <p>Not shared:</p> <ul style="list-style-type: none"> • Performances • General activities
HF Young	<p>Shared:</p> <ul style="list-style-type: none"> • Cultural interest 	<p>Shared:</p> <ul style="list-style-type: none"> • Seven performances

	<p>Not shared:</p> <ul style="list-style-type: none"> • Age 	<p>Not shared:</p> <ul style="list-style-type: none"> • The rest of the performances besides the seven selected by the Circle
Young Stedelijk	<p>Shared:</p> <ul style="list-style-type: none"> • Interest in art <p>Not shared:</p> <ul style="list-style-type: none"> • The age • Type of interested people: in Young Stedelijk are people really interested in modern art, more than the average Dutch person. 	<p>Shared:</p> <ul style="list-style-type: none"> • Some events of Young Stedelijk are based on the exposition in the Museum. <p>Not Shared:</p> <ul style="list-style-type: none"> • Some events of Young Stedelijk don't relate to the exhibitions in the Museum. Those events are for the members of Young Stedelijk that are interested in culture as a whole, not necessarily modern art.
Exposed	<p>Shared:</p> <ul style="list-style-type: none"> • Interest in film <p>Not Shared:</p> <ul style="list-style-type: none"> • The more middle and low brow young audiences that have interest in culture 	<p>Shared:</p> <ul style="list-style-type: none"> • Events <p>Not shared:</p> <ul style="list-style-type: none"> • Blog, webpage, Facebook (although they don't exclude each other in posting information from the other side)

Table 12

Seven brands – reasons to be structured as another brand

<u>Brand</u>	<u>Structure</u>	<u>Reasons to be structured as an “Annex Brand”</u>
Fidelio	Part of Friends Association of DNO – area within a separate organization	<ul style="list-style-type: none"> • The Friends Association thought it would be a good way to have young people in the audience. • As it was an initiative from the Friends Association, is inside that organization.
Foam Lab	Part of the Education Department in Foam	<ul style="list-style-type: none"> • Because it is a specific group that changes every year, that has specific goals and their target group changes every year. • Because it works as an experimental area to be free and do things that Foam the museum can't really do • As the main goal of Foam Lab is Education, it made sense to place it in the Education Department of Foam.
Next	Part of Friends Association of Royal Concertgebouw – area within a separate organization	<ul style="list-style-type: none"> • They need to be an organization apart as they work as intermediaries not only between the Concertgebouw and the audience, but also between the Orchestra and the Venue.
SSBA-Salon	Separate organization from Stadsschouwburg	<ul style="list-style-type: none"> • It's separate brand to differentiate from the Stadsschouwburg and attract younger audiences. • Lowers the risk of the Stadsschouwburg to be associated with a youngster brand in the case it doesn't work. • However the name makes sure

		<p>people perceive the connection between the Stadsschouwburg and Salon (SSBA is short for Stadsschouwburg and Stadsschouwburg is also mentioned underneath the logo). As well as the location of SSB-Salon is in Stadsschouwburg.</p>
HF Young	Part of the Marketing Area of Holland Festival	<ul style="list-style-type: none"> • To attract the segment of people that are not students any more but are working.
Young Stedelijk	Part of the Development Area in Stedelijk Museum	<ul style="list-style-type: none"> • As the purpose is to provide a network of young people to support the Museum, it made no sense that another institution made the job. • To maintain the Stedelijk Museum identity
Exposed	Part of EYE Film Institute	<ul style="list-style-type: none"> • It's embedded in EYE because the content in Exposed activities is from EYE.

Annex II

Interviews with the “Annex Brands”

SSBA-Salon

Interviewees:

- Maarten Bul (MB)
- Chris Julien (CJ)

Interviewer:

- Adriana Rubio (ARS)

Interview Setting:

- Interview conducted in the office of SSBA-Salon, located in the Stadsschouwburg in Leidseplein 26 in Amsterdam on March 24, 2014 at 17 hours.

(Start of Interview)

ARS: Can you please tell me the name of this “annex brand” and the organization that fosters you?

CJ: The name of the brand is SSBA-Salon and is hosted by the City Theatre of Amsterdam

ARS: And how long have you been working in this organization?

CJ: The brand was initiated in period of 2012 and when with live audience in September 2012, so one and a half years.

ARS: How do you define the role of SSBA-Salon.

CJ: The role is separate from the main brand, the Stadsschouwburg City Theatre, and it’s goal is to reach young adults culturally interested audience in Amsterdam, that wasn’t interested in the city theatre before.

MB: We do this by really searching the function of the role of the city theatre, next to the role they already had of performing art. SSB Salon has a role of having a more like arts, facilitate artists that are concerned with the arts for the younger crowds.

ARS: So in this sense I would wonder if your mission, vision and values are really attached to this role that you define. Because sometimes this organizations state something and really their role is different.

CJ: From the main organization?

ARS: No, from your own organization. I mean, do you have it very well defined?

CJ: It's increasingly so. It started out as a struggle at first to define it properly because it's mainly more intuitively being also a member of the target audience. You know what is necessary, the demand is from the audience and consecutively you are more able to define it properly. So we quickly found that there were cultural particle accelerators, that has a lot of dimensions involved that curatorship isn't so stringing or precise. It's more about finding out where the energy is and facilitate it and separating it. So that's the starting point of that mission and vision.

ARS: But this particle acceleration that you call, what activities or products produces to do this? How can you define this activities or products?

MB: We facilitate like I said parties, events. So we have our own location and we have techniques and technical support like audio and visual and lights to really give them a nice space and nice event. And so you help them with the production teams. Also there is a lot of other events. We have an agenda for Amsterdam crowds we they can go, make a selection for them, also our magazine's platform for writers and illustrators. So we help them with that, give them feedback on their writing skills and how they can work with that. And we always work with a really young team. We enable them to really develop themselves within the cultural industries.

CJ: So it's basically on and off line programs which we try to combine as much as possible together. Online is mostly social media and magazine, and offline is much the events with the artists.

ARS: I was wondering, you define yourselves as intermediaries. But what is the borderline between being an intermediary, being a marketing producer or an advertisement agency. Where is the line of that. How do you perceive yourselves?

MB: We usually don't really make our contents, we just help other people make content and give them a platform just to reach bigger audiences. This is really our role and our core value, and I think for example, you say advertising and it's taking something already exists and try to broadcast it or put it differently or make it in a way is urgent and understandable for a certain target audience, so you don't have any control on the product, you just have to put it. The other example I'm not really sure what it was.

CJ: Basically the thing is that we, the whole point of intermediary is that there is a certain vagueness about this border and that is what makes it interesting. So we don't actually, we rewrite some articles for example in the magazine ourselves and otherwise there are a lot of writers that do it for us. So maybe for the outside world they are part of Salon but for us actually they are part of our community and have good feelings towards Salon and they like the world we create and want to participate in that so when they write about stuff, and in fact they are also creating their world by participating so is a co-creation in that sense. So there is a blurry line by definition which is productive. Is exactly that blurry line that's productive. Of course you also take things from outside. So for example you try to find also writers from outside, your own writing group who have a lot of social impact, who have a big audience. I ask them to write a column or do something once so then you are really importing social capital from outside your community to strengthen it to give it more reach. And with events I guess it's the same. Some parties are really co-produced with them so they come to us with an idea, and we develop it, we do some design, we really help them in crystalizing strong concepts, and others we really take on board because they have an amazing brand and really based on their brand they do something with us. So I think there is a big grey area where we operate a lot, and there is a strong core which is us and the office and there is outside that is the affiliated part with their own strong identities. That's it.

ARS: How do you manage to bond your own objectives with the ones of the City Theatre? Is there a gap between the two of you or your objectives really bond to each other? Or is that specific to a one particular area that you are specialized in?

MB: Yes, the director, when he was appointed like ten years ago, he's goal was to broaden the scope of the role of the Stadsschouwburg in Amsterdam, that is mainly by two different strategies. One was the restaurant downstairs so it's always open and you can go in there during the day and have a drink and its really hospitable in that sense. Whereas before the Stadsschouwburg only opened an hour before the performance and then closed an hour after. It was really closed. So they opened it up in a time and physical sense. And the other strategy was starting to program more socially involved programs, stretching a little bit the programing, not only performing arts but also programs that discuss society, politics or cultural world. And in the line of this strategy I think we are following both

strategies as well by opening our own location which is like the restaurant strategy, by having a location where you can go and do stuff. The other one is our programming which is already really broadening the scope of the whole programming in the Stadsschouwburg but now is more specifically for the younger audiences.

ARS: And how do you make sure that your target audience doesn't confuse the city theatre?

MB: By separate brands.

ARS: Yes, but how do you make them aware that you are a part?

MB: In the name of the brand. SSBA is short for Stadsschouwburg and Stadsschouwburg it says it again underneath the logo. Of course we are in the location Stadsschouwburg with our own location so it's really close together.

CJ: In that sense is really institutionalized for example in the logo, and then when we started we started outside the organization, outside the brand, really with a new brand that is really tailored to the audience. So, slowly the association will also grow because you're in the location together and share goals, so integration is a long term strategy, and short term is really reaching the target audience.

ARS: And what do you share with the target consumers with the City Theatre. You have different products like events, parties, platform. So what type of consumers you share?

MB: The common denominator is cultural interest, I guess. I don't we share a lot of them actually.

CJ: I think is the most highly engaged cultural omnivores let's say, we share. That advance already in the consumer pattern that even go to theatre, which is a complex art form and not super popular, not hyped. So it's people that is people into theatre, Theatre People, actors, and part of more mature cultural omnivores.

ARS: To do that, you share activities with the city Theatre?

MB: Increasingly. We're starting out to do combining co-productions with them. Like a festival for a week in the Stadsschouwburg. They asked us to do one of the side programs about their Festival with our own twist and angle. So this is the closest we got.

CJ: Yes, it's not easy, is something we do slowly. We really pace ourselves and try to find where the match is our best between our audience, and the topics and the projects of

the City Theatre. And also take it slow for people that aren't used to the City Theatre so also kind of soaking in the City Theatre with the audience.

MB: We really started out as being the target audience and just coming here and making the Stadsschouwburg our own and also just it's been an expedition seeing what is for our target audience, youngsters, what is available already, and now it's also looking how can we get a little bit closer together. So we are also looking at the option of making a really big program and have a whole take off of the building and making it ours completely and it's just on our radar. It's our next big step.

ARS: So, why did you choose this type of differentiation between Stadsschouwburg brand and SSBA-Salon, and why not being an in-house marketing area?

CJ: There is two. One is security for the City Theatre. For them is a risk, they don't know what they are going to get, so for them is safe so it's not immediately associated to closely with the main brand. And on the other hand, is that the target audience needs something that is something of their world and has their visual language, their tone of voice. That is something that Stadsschouwburg wouldn't or shouldn't do on their marketing perspective. So you want something that is authentic for the audience and not a risk for the main brand.

MB: Yes, this brand strategy also follows the role we have as intermediaries or as the "annex brand" as we are stretching the role or function of the Stadsschouwburg, of the City Theatre. In that sense you want your own brand because there is a big impact on the product. Product is new and distinct, but you also have this connection, really light connection. So it's pretty far away from the Stadsschouwburg but is still connected by having the name into the brand. If you go further you would have a completely separate brand but then the connection wouldn't be there at all. There would be a new brand, new target but no link at all.

CJ: Generally speaking, we've noticed is that the more challenging for the main brand to reach the audience, so the further away the main brand is from the audience, the further away the annex brand will be. Because it needs to be at least with one full leg in the target audience's leg world, otherwise it won't gain any attraction. So Stadsschouwburg was relatively far away from that people so we had to be relatively far away from Stadsschouwburg.

MB: And if we would have turned it around and say Stadsschouwburg is still main brand and we have sub-brand Stadsschouwburg-Salon, then Stadsschouwburg would be still in the lead, and our target audience would feel that Stadsschouwburg is still in control and we got this little part of it somehow. And now, we are outside in. We start with target audience so the brand relies heavily on this new world.

ARS: So now in the way you do your activities. How are you legally structured? Are you completely independent?

MB: Legally we are completely independent. We're just hired to do this. We are an association in the Chamber of Commerce. We are for-profit. And the brand belongs legally to the Stadsschouwburg and basically we are completely independent on how we execute the brand or the intermediary, but we do have certain targets, we have to live up to, and we have like a meeting with them every three months and we check on the targets, the results and certain approaches.

ARS: And how are you financed?

MB: We are financed by the City Theatre, who is our contractor. And next to that we got our earnings revenue models which are being developed. One of them is subsidies, just really trying to get subsidies. Other one is asking fees on the parties we work with for the opportunity for them to be here, to use our location and the promotion and production we do for them, and materials being used. It's a really low fee. And for the future we are looking at a combined membership structure so that will be combined offer of the Stadsschouwburg and Salon together but really aimed to our young target audiences.

CJ: It was really interesting I think but the approach which in part of our initiative and in part of the pressure of the City Theatre it happened is that we have a margin of our own risk. We have to finance a percentage of the project to keep full financing of the City Theatre so they give an advance on the full sum and then we have to refinance part externally which make is it a strong push on innovation and on developing this business models otherwise we lose our basic income from the project. So that is a very strong driver for innovation. What we noticed at the beginning is that subsidies were almost impossible to get because the project had a form that people didn't recognize so they didn't understand what we were doing and wouldn't give any money. But now increasingly see that people

start to understand the form and we are more able to describe it objectively, so now it's becoming relatively easier to get external or public financing.

ARS: And how do you manage being a for-profit to get subsidies.

CJ: Through the City Theatre because they finance us.

ARS: Ahh it's not a direct subsidy.

MB: We do all the network and they are the signatory to the request.

CJ: Basically is not a bad faith on our part because subsidy systems are in that sense old fashions that are only given to non-profit but the whole sector needs more profit drivers to develop. So this is basically a loophole to get to subsidy and Stadsschouwburg still is the major financier.

ARS: And how is your inner structure? How many people work with you?

MB: There is basically two guys in the lead, a more permanent role and then, four interns helping them. One is responsible for all the events and online magazine and they both have interns with direct responsibilities so producing events and content for the online magazine. And there is a team of two interns who do the promotion. It works both ways, online or events, it's a cross over territory of online and offline.

CJ: And so we are the entrepreneurs who developed the model and structure and now it works. And now we basically do development. The objective is that these are people with talent but relatively little experience so they are developing themselves for periods growing with the company and then they get replaced. And the company in that sense something that doesn't have constant quality because people are coming in becoming better and going out again to their next face. We think this is inherent on this type of project and we are on the top level monitoring that kind of long term sustainability in place and doing development.

MB: So this is what I referred earlier when I said that is a particle accelerator for the people that are here. It's really training them, getting used to the environment of cultural industries, and make sure they get the network expanded and get the experience and see how they should and can work. They really work as a team, specially the interns. Together they are responsible of big parts of Salon. For example the agenda, they are solely responsible for that so they have to go together and look at all the things that are happening and then make a selection. So like I said we are more in development and then two guys are

there for more longer periods just to make sure everything runs daily. And then the team of interns together is the group responsible for all the energy and acceleration.

CJ: This is intentionally a different model than what you've probably seen than most Amsterdam annex brands that work actively with peer group, more voluntary, more part time, and maybe a little bit more mature, a little bit more autonomous team based project base and we are more structured in that sense. It's more of a constant output and that enables us to do fifty to sixty events, and five to six hundred pieces of content.

ARS: To wrap it up I would like to know how do you perceive the impact has been to the City Theatre that foster you? If it's positive in terms of the engagement of the audience?

MB: Is quite big because the City Theatre now really becomes faint for the program they have for youngsters. And then we opened the doors for the younger generation. It works both ways because the space to do with the building in a certain extent but they need to be doing it, making it their own home and by doing this they also must be hospitable for everybody who also wants to be a part of this.

CJ: It's very funny to see we had a lot of luck with the main board, the director, who had a strong vision in these terms, Maarten described earlier. Starting ten years ago, till what we are doing now, and it has been going on for two years now and starting to be properly successful now and gain proper recognition, people start to understand the form, to be long enough that people recognize the image and what it's about. So initially there was a lot of resistance in the organization and a lot of doubt and I think that is kind of inherent to this new form, also getting all these type of people running around doing weird stuff, social media or whatever; it's complex for an older generation. So only now we see that the recognition externally is growing and internally also people start to understand what it is about and that it has additional function that is worthwhile for the theatre because it also costs money obviously. So now we see more embracing of the concept by a wider group.

ARS: And do you know if the City Theatre has still a budget at least in marketing to destine it to your core audience or is it completely on your side to do this?

MB: Yes they do, but not as much.

CJ: Well, they have a card were half an hour before the show you can get in for ten euro if there are still places, so you fill the empty places with young people. This is kind of a not

good marketing tool but this is what they had and this was also the members of the card were also their young database. So integrating that card with us which is now mainly going to happen, I think is really the step into kind of transferring their activities for the target audience to us. Within five years this will be the main vehicle of communication.

ARS: Yes, because I wanted to know how do you perceive yourselves in the future. You say that SSBA-Salon is a long term strategy, so how do you think you will be?

CJ: We were discussing it this afternoon

MB: This afternoon we were really talking. The development phase is done now so we have to go back to Stadsschouwburg and discuss with them how are we going to continue this on a regular level, but that's really operational. The branch will be growing together a lot more will be just some will be doing more performing arts on their own location and we will be writing about it so but more for younger perspective and really make selections out of the programming of the City Theatre and hand pick the right ones who are really accessible for a younger audience. So we will gain more trust with our target audience, younger crowds and by gaining this trust we can send them to the bigger, the main programming a lot more. I think our community and influence will grow and immediately reflect our effectiveness.

CJ: Because after all the unique selling point of Salon besides the fact that it's kind of a fresh cool thing, is that is part of the City Theatre. In the end it's the main anchor of the brand so it's logical that you grow towards that. And I think that in terms of business model there is two options, so either it becomes more integrated with the City Theatre or it stays an entrepreneurial venture of ours. It's basically the two scenarios. Either we keep on running it as our business grows, or as our business grows we evolve it more towards the City Theatre as they become capable of taking it in and understanding the strategies we use better, they could take over more of the coordination of the project.

ARS: And just one last question that is out of curiosity. Do you think this type of annex brand could work in other type of organizations, not only cultural organizations?

MB: Definitely. The main thing, we discussed three times now around it, but really the main strategy of Salon is that expands to product, their role, the function of the organization Stadsschouwburg, so you really start at the core of your existence, the right of your

existence. You are not taking a product and try in a new package try to sell to another target audience. You are making sure you are really relevant from inside out for a bigger crowd.

CJ: The intermediary is the toning machine between your core values and product and the interest and relevance to the audience so you are basically aligning them together.

MB: The biggest leap you can take is go to a really commercial company and see how they do it. We love the example Red Bull who is taking a core believe: the energy drink and take this and translate it into having communities and events and supporting a subculture that are all about energetic sports or activities. So they are not spending their money in advertising and talking about it but they are actually doing it. That is what we are getting at, doing the right things and then talk about it, whatever. Start by doing the right things, and that's what we did here and of course you can do it for any other organization.

ARS: I was going back a little bit about the reason you work that way. So if you have different products form the Stadsschouwborg, why would they give you money to do other products rather than spend it in their own products?

MB: It's like when a toothpaste factory starts to make toothbrushes too. It's just a different market, in this sense the market isn't age, and there is no difference in ages probably but, you have a new product but around the same core values, the same ideology. And the Stadsschouwborg ideology is about being a house of culture in the middle of the city. It's the only institution that is really so centrally located in one of the main squares. So what you want to be that house that is open for everybody and you can just walk in and have so kind of cultural experience that can really broad for the whole city or society in that sense. And that is really the core vision of the director. No, it's not a hose of performing arts, it's a house of culture.

CJ: The unique selling point is the house of performing arts because it's THE house of performing arts of Holland, it's the main leading house, but why not given the location and the size and a vision that artistic institution in the futures, the specialization is not so relevant because of omnivoristic cultural preferences.

MB: This way it reflects the current society a lot better. Back in the days people were high society, going to opera, theater, and classical music. That was a little bit the things. Now society is really quick and diverse and different talks and different kinds of expectations, experiments, and by doing this it just reflects society a lot better.

CJ: And this is an important point just to give you for the future is that the speed in which we operate is fundamentally different from the speed in which the organization operates and that's a very very important difference.

MB: Yes, they plan almost two years ahead, one and a half years are planning ahead, making sure everything is done. We can have our events up in two weeks, if something happens, especially with online magazine we can do it in days so if something important happens, something is relevant for us in the cultural industry we can write about it instantly so we can have an event within two weeks about it. So we can really follow what is going on and what is happening. They would never do that in the Stadsschouwburg.

CJ: And that is way culture functions nowadays, this is also how culture proliferates, changes and moves, so to be able not to do that as a main cultural institution is a problem for a lot of institutions. Structurally that's an important addition we make which will be relevant for years and years this innovation.

(End of Interview)

Next

Interviewee:

- Remy François (RF)

Interviewer:

- Adriana Rubio (ARS)

Interview Setting:

- Interview conducted in the headquarters of ABN AMRO, located in in Gustav Mahlerplein 10 in Amsterdam on March 28, 2014 at 14 hours.

(Start of Interview)

ARS: Can you tell me the name of this so called “annex brand” and the organization that hosts you?

RF: The main organization is the Royal Concertgebouw and the Royal Concertgebouw Orchestra because the sub-brands cater both the orchestra and the building.

ARS: The venue you mean.

RF: Yes, so basically this is part of the friends community and what happens is that there used to be an overall friend group and then they decided that had to be a brand, an intermediary for the people under 30 which is called Entrée, and then two and a half years ago they said ok, but we should also have something for the people who are between thirty and forty years of age, and that is called Next.

ARS: Since when does this annex brand work?

RF: So the main one is already ninety years old, and then the second one Entrée is now twenty years old, and us, the thirty forty brand is, this is the second season we are running so we are not even two years old, very young. The maturity of the organization is quite high but exactly as you say, since the goal is to market the product which is concerts at this specific venue, the target audience is a bit different and for that reason we are trying to...

ARS: So how would you define this target audience?

RF: That is very easy, based on age, thirty to forty, and then you have below thirty which is Entrée and they have different, basically events and reductions.

ARS: So how would you define the role of Next?

RF: Well the role is to get people acquainted with the concert hall as a possibility of spending free time and giving some reduction or benefit and special events.

ARS: So to do that, what type of activities or products does Next have?

RF: Actually is easy, we have three to four products. So there is a Facebook community which is a way to engage and connect people, that is very low level but if people like that then they see when something is going on, when an event is happening. There is a web site where people can see the specific concerts with which they can get a reduction and then there is the concerts and events. So there is during the year we have an opening of the season drinks with no concert, obviously there is music but it's not a concert because the problem is there is a concert people think why should I go to this concert, and people who haven't gone to a concert yet you want to take that stress away to say ok, we'll have a drink in a nice location, which the venue is, and then people can see a bit of the program which is interesting and then think ok, then maybe a want to go to that concert. So that is the first type of event. And the second type of event, we have short concerts of about an hour, not symphonic, just chamber music. The form is a bit free, there is nice drinks afterwards and cocktails, and they typically start at nine or ten and then there is a DJ afterwards, so

basically a starter, a teaser for real music. Then there is the real concerts which are part of the normal program so they are not specifically designed for this target audience, but the target audience will have a reduction based on their age and the category they fall into. So to make it easier or specify, I can talk to you about the proposition for all three groups. So Entrée is just basically for people under thirty, the reduction is very low, so they can go to a concert for ten euros. Are you from eighty-four. So you are almost thirty and you can go to all concert, well a lot of concerts for ten euros. But after thirty you pass that age we cannot give you that offer any more, but you still haven't won the jackpot, you're probably very busy, you started working, so it's good to have some reduction but specially an introduction to why you should go to certain concerts or not. And that is what Next does. So Entrée gets tickets for ten euros which is in absolute percentage I don't know how much it is. But Next get ten to fifteen percent, so not a lot of reduction but just a gesture. And then the normal friends they get, I don't know, but very little. For them is more about the special events. So they will have special concerts, will be invited to assist to a public rehearsal, so for them is more about a benefit program and the idea to be a supporter of the cultural institution. So basically Entrée, the younger ones is just a lot of reduction, and Next is in between you still want to give them a price incentive but not as much, but basically you want to get a bit closer to the normal offering.

ARS: I if Next in fact does a little bit of programming. How do you choose what program to present?

RF: Yes we do that, basically it's done with the programming guys. Obviously the product is the best product there is in the world so even if you've never been to a classical concert you can basically pick one there and you'll have a great evening but still, we try to make the selection a bit specific so in the sense that it's a bit more easy so there is a selection that is made based on a criteria for making easy access.

ARS: I was wondering if you share the goals with the cultural organization that hosts you or you have differences in objectives.

RF: Yes of course because their main goal is to give concerts and our main goal is to ease access to the concerts. So it's not a world of difference but there is a difference. And also our main goal is to support them in their concert giving ability by being a community

that visits concerts and donates money, but we are not making concerts; that is their core business. So there is a difference, yes.

ARS: So can you state the added value including an educational target?

RF: Yes also. But that is not the goal, I mean we don't have an educational target, we just want to lower the barrier of entry.

ARS: In that sense, what do the target audience of Next shares with the general consumers of Royal Concertgebouw?

RF: Interest for art music.

ARS: What other activities you share with Royal Concertgebouw Orchestra?

RF: Well all. Their activities are the ones we are going to. The drinks for instance are still there, so the idea is to get them there. And the problem is for the Holland Festival Young for example, before the festival starts, it's not there so, it's per definition is separate. Because are those the guys you interviewed?

ARS: No, I interviewed SSBA-Salon.

RF: Yes but they are for the Holland Festival

ARS: Because I have them as separate organizations

RF: The Holland Festival Young is under SSBA-Salon. Because that is how I know SSBA-Salon because SSBA-Salon is the staff, because HF Young are mostly volunteers but you have a staff and that is SSBA-Salon. Because SSBA-Salon is part of the Stadsschouwburg, right, and Stadsschouwburg is one of the parties participating in making the Holland Festival which doesn't exist the whole year through.

ARS: And now, why do you consider this is a separate brand that has a different name from the cultural organization, and is not "the cultural organization" – "Next"?

RF: Yes, good question, because referring to the name saying we are concert friends because we are not them, we are supporting them.

ARS: I wondering why another brand and not a marketing area within the organization.

RF: Yes, I understand. The problem is we have two organizations and we are in the middle. We are in contact with both of their marketers to make sure that what we do is aligned with their marketing ideas. So first of all we are autonomous, and second, we are in between. We are between the hall and the orchestra. And we work for both, the friends are friends of both.

ARS: So you are not only an intermediary between the producers and the consumers, but you are an intermediary between the same organizations.

ARS: To talk about the “how do you do it”, I wanted to know how is it legally structured? Is it a society per se?

RF: It has its own legal structure. I’m officially a member of the board.

ARS: Is it for-profit or nonprofit.

RF: Nonprofit, although there is a form of revenue. Basically everything that we have extra we donate to both the cultural institutions and we divide it by half.

ARS: So you don’t reinvest in Next?

RF: Certain things we do but not everything. So we reinvest for example in planning, and there is a four, five staff and a manager so they are obviously all paid from the budget. And then we donate every year.

ARS: And regarding that, how do you get financed to do that?

RF: Well the members pay their contribution and they can donate on top of that.

ARS: And do you get any governmental aid?

RF: No.

ARS: And is there an income from the orchestra?

RF: No. Well, I think there is an income from the orchestra, and they both give us an income, that’s true. Or they pay for a couple of FTE, but not everything.

ARS: And how is the way people work there in terms of time? For the whole year, full-time, part-time, volunteers?

RF: I’m a volunteer, but the staff has a contract and so for instance the manager is full-time. I think two staff I think they work part-time but have a contract as well.

ARS: Do you operate sometimes in a different speed than the cultural organization?

RF: Well, I don’t know. Not necessarily. Yes and no. In designing the program we are thinking on what is helping to get young people in or not. But I’m not sure that is a speed issue, it’s more a content.

ARS: I also wanted to know how is the hierarchy in the team of Next?

RF: Well you know, it’s The Netherlands so basically even if you are a manager it doesn’t matter. If somebody else can say a good point it’s The Netherlands, so it’s not very relevant, I mean, basically I have to roles so I’m part of the board Next, but I’m also part of

the supervisory board of that, so I'm also basically the boss of the manager. You know it's only about what it needs to be done, who has an idea and what is the planning we occur, and sometimes somebody is first. I think there is a certain hierarchy and that helps but I'm in all levels, for me it depends on what needs to be done in that moment.

ARS: I wonder how do you communicate your results with the cultural organization.

RF: That is actually quite well done. It's pure numbers and we say for instance there has been so many tickets sold, and the revenue is such, but at the end of the year you can see how many tickets have been sold to our customers, the Next customers and Entrée customers and then you can see to what kind of categories of concerts they went to. So that's the number, quite detailed.

ARS: So how does the cultural organization perceive not receiving the whole income of the ticket? Do they find it attractive?

RF: Well, in a way yes because the reason why the program exists is to get young people going to the concert in such a way that once the reduction is away they keep coming. And yes, I think they value that approach.

ARS: So you can say the impact you have on the organization is positive.

RF: Yes

ARS: And in the future how do you see Next? What would you expect of it?

RF: I think it will develop because basically in Europe, we are behind in this respect from the United States, so public subsidies will be lowered and it will be very important, because in a way public subsidies are just taxes that are reallocated and the problem is that they will be lowered. So what we need to know is to find the people that are personally interested in this cultural venue and say, you can donate directly to us and we have a relationship. If you like something and you've been there for a little while, the first step is to consume and the second step is to actually contribute. And if you can and if you like it you might do that, but first you need to be consuming, because otherwise you won't know. So that's how. So I think that the future is that communities supporting cultural causes will have to grow and will have to mature, but this community, because the difference between SSBA-Salon is basically they are a sub-brand, but we're a friend community so it has nothing to do with marketing and programming, of course we do that. But this is the friend community which has three age categories and we are the biggest ones in The Netherlands,

we have twenty thousand friends. So seven thousand for the younger ones, under thirty, and now approximately four hundred Next after one and a half season. And obviously we want to grow all of them. And the interesting thing is how to do that but for instance tonight we will be in a Dutch primetime news, like a late night show, because last week we had a gala, a film event in the main hall, that was a big success. And then you see on Facebook the activity goes thirteen hundred percent and eighteen hundred percent.

ARS: Just to wrap it up, you say that in the future you see a reduction in governmental support. Why would you think it affects you directly taking into account that Next doesn't receive governmental support?

RF: I understand, so we don't but the organization we sub-brand for, I mean, not the whole because they get only five percent of their income is subsidy, but the orchestra is subsidized, half. Half of their income is subsidies. But what you see is they get less and we are an alternative source of income for them, so that is why since the subsidy part of their income is diminishing, alternative sources of income have to grow. We are one of them so we have to grow.

ARS: Just to finalize, I wanted to see if you agree, based on everything you said that you are more an intermediary rather than a marketing tool?

RF: Yes, very correct, yes. I mean the marketing is only circumstantial, I mean, we do marketing but it's not a marketing tool, it's an intermediary, you're very correct.

(End of Interview)

Foam Lab

Interviewee:

- Eva Bremer (EB)

Interviewer:

- Adriana Rubio (ARS)

Interview Setting:

- Interview conducted in the café of FOAM, located in in Keizersgracht 609 in Amsterdam on April 8, 2014 at 15 hours.

(Start of Interview)

ARS: Can you tell me the name of this so called “annex brand” and the organization that hosts you?

EB: Yes. The name of the project is Foam Lab, it’s a part of FOAM Photograph Museum in Amsterdam. Foam lab started first in 2007 and we have five editions so far. The last edition stopped in December 2013 and hopefully we will start a new group in September 2014 and, shall I tell a bit about what Foam Lab is?

ARS: Yes, because I was going to ask you about what is the role of this annex brand.

EB: Yes, it’s a sort of traineeship for young professionals who have graduated or almost graduated from their bachelor or master studies, that don’t have a lot of experience in the cultural field yet, only on theory, only in practice. And people that come from a wide range of the cultural sector that want to work in the cultural sector that want to work in the creative industry but don’t really know where yet, what to do or don’t have the experience yet to get a job. And we form a group of eight people with different backgrounds so they can learn from each other. The core of the program is that is peer to peer education, It’s that people of the same age teach each other, so it’s all, they teach each other, they work which each other and create activities for their own peers, for their own same age group.

ARS: You mean that with people that are interested in photography or within the same group that work.

EB: Both, yes. So we start a selection progress. First we put out a vacancy, people can respond, everybody can respond, mostly eighty people respond, then we make the selection in twenty people that come for an interview and then we make a group out of people of different backgrounds, different interests, different specialties, somebody who studied art history, somebody who studied communications, maybe a photographer, things like that, so it’s a mixed group with different disciplines. Then they start to work in Foam for a whole year, two days a week. So on Tuesday and on Thursday, last couple of years they are here in Foam working from nine to six.

ARS: So, I understood you have editions as you said, but I was wondering if this is part the activities? How are your activities or products organized?

EB: Yes. Well Foam Lab they organize events or activities for young people around photography but also with other disciplines, but photography is the core of cores. They are quite free in the activities to do what they want, so they can do it in the museum, they can

do it outside, they can do it online, they can do it physically for small group or thousand people. They make up a concept, they are allowed to give content to it, and what they do, the overall goal is that they reach their own peers, so for Foam is also to attract young people to the museum.

ARS: Because I was going to ask you if your goals are different or similar from Foam.

EB: Well Foam Lab has the same goals to be a platform for talented photographers and talented artists. Yes, to create a platform and an audience for them. The quality of their work always needs to be very high, the level of quality, so these are the same. The people that they make their activities for are a little bit younger, their own peers so most people that are in Foam Lab are between twenty one and twenty six, and their activities are for eighteen until twenty-five. So it works both ways. The museum gets young people with them but they also have really talented group of people working for them that are attached to Foam, sort of ambassadors for the museum, and the people that are in Foam Lab they get a lot of experience, working experience, great network.

ARS: So if you could define the added value that Foam Lab gives to Foam, how would you describe it?

EB: Well it's a Lab so a laboratory, so experiments. They are sort of the first line to what's going on in photography, in the city, in society; they know what is on because they are part of it. They are young, ambitious, active people that know what's going on. So this is a way for Foam to be a part of that, to know what's going on, and spot some young talented photographers. And Foam Lab under that label, you can do a lot more than under Foam, because as it says it's Lab, it's a laboratory, it's young, experimental, it feels that what a lab is for. So that is also part of it.

ARS: So between these activities that you do as Foam Lab, do you share any activities with Foam? Do you do activities together?

EB: Yes. Sometimes Foam Lab did a side program during one exhibition. For example in 2011 there was this main show called Anti-photo journalism here in Foam, which was quite theoretical and complicated, it wasn't really easy or aesthetic or things like that, and Foam Lab was very intrigued by the theme of the exhibition but only after a while when they got to know things they thought we should introduce our public to this wonderful

exhibition, and they said, ok the last twenty-four hours of the exhibition we are going to tell everybody what it's really like, and with our view, get them involved with the exhibition. So they organized a group, the last twenty-four hours of Anti-photo Journalism and they did lectures, they did drawings, they did tours, they did a party, they did a breakfast. Everything in twenty-four hours they completely took over the exhibition and made it a bit younger and experimental. But that's only one example, also during museum night that's a really big annual event, twenty-five thousand people in Amsterdam buy a ticket and every museum is open during the night and Foam Lab always does something, program something in the museum. This happens every year in November, it's always raining and cold, but everybody gets on its bike and in Foam about four or five thousand people come in one night. So it's definitely a collaboration, they are not separate, they are always working together with the staff and in the program also it's collaboration.

ARS: In that collaboration I was wondering how Foam Lab is legally structured?

EB: No it's just one of the programs of Foam, it's part of the Education department of Foam. This is part of the regular museum.

ARS: So given that is inside the same cultural organization, why do you think it has a different name like Foam Lab?

EB: Yes, because it is a specific group that changes every years, that has specific goals and mainly their target group and they change every year and like I said that is sort of a free ticket for experimental to be free and do things that Foam the museum can't really do. Education is about 90% of what Foam Lab is, so it's part of the Education department. Foam is a very small organization, so Foam Lab also works with marketing into promote their events, and the marketing department helps me to find new candidates to promote the vacancy, so we work together, but they are not part of it.

ARS: How do you finance your activities?

EB: For the past three years Foam Lab was subsidized by three great funds that focus on developing young talents for young people, attracting young audiences in museums and things like that. One of them is SNS Reaal, but this was the past three years but the next editions we are still looking for that, but of course Foam also invests time and money themselves.

ARS: But this is Foam as a whole, but how does the organization decide how much money to give Foam Lab? Is it fixed?

EB: Yes of course is fixed. But is always an ending for each funding like I said for the past three years, and that was done right now, so now we are working on new plans which also involves new budgets. But we need external funds or partners to make it happen.

ARS: So can you tell me a little bit more how is the inner structure of Foam Lab? How is the hierarchy?

EB: There is no hierarchy except for me. I'm the project coordinator of the group so I am in between the staff of Lab and the staff of Foam, so I make sure it's the best for everybody. I select the candidates and I guide them during the whole year which starts with six week introduction so they get to know Foam, they get to know the people that work here, they get to know ways of doing things, and then they get started organizing the events. And part of the learning way that they learn is that they switch tasks every events. So they organize five projects a year, and with every project they switch roles, so the first time I'm the head of communications, and then the next time I do financing because they also have to find their own sponsors and their own funding. And then the next time I'm the project leader because they always have within the group a leader, they change their roles. Because most people that go to university they finish their degree they don't really know what they are good at, so can I write, can I organize, can I do this, or what interests me. At least I had that.

ARS: So how do you communicate your results to Foam?

EB: Well Foam is very involved with the plans. Foam Lab creates their own concepts and pitches them to the Foam staff so they have a plan for an event and they have to present it to the Foam staff. They learn how to present an idea which is very important or useful and the Foam staff can react, give advice, for example, I don't really get that, maybe you haven't thought of this, and it's a really nice combination. So they are really involved, and it's also a way to control the quality of the events. And then they start organizing and they really work hand in hand with Foam staff so if they are looking for photographers to give a workshop within the event, they go to the curator of Foam to say, well I thought of these three photographers, do you think they are good, do you think it will work, do you know somebody. And somebody is writing a press review and they go with their text to the head

of communication saying, is this right, can you help me, how do I call a newspaper and ask if they can publish. So they work alongside every day, and when the project is an actual event, of course people come from Foam and they also are very critical of course because they have seen a lot. And then they review the event afterwards, I really like that, but that was a bit unclear, or the photographer was very cranky. So they really learn to learn together.

ARS: It seems like an incubator for young people. Well now I'm getting pretty much to the end, so what would you say is the impact of Foam Lab in Foam?

EB: Yes, I think is really nice for the museum workers to be inspired by new fresh people with fresh ideas, which know different people, it's fresh inspiration, that think of ideas that the regular staff can't think of, don't tell them, and they have the time to do that. And they have the network, the contacts to do that. Yes, it's really a way to do experiments in the museum, so for example last year the group organized the Foam Market in Amsterdam North, in the north part, and it was such a great success. Thirteen hundred people were there, twenty-five photographers sold their work for twenty-five euros, and people loved it, and it was so great that we are going to do it again; Foam itself is going to do it again this year., so it's a really big complement for Foam Lab that they thought of the concept, executed it really well, so well that we want to do it again. And that's an idea that Foam would have never been able to do themselves.

ARS: So you now see the effect that it's having on Foam, but how do you perceive yourselves in the future?

EB: Foam Lab? Well I think there is a lot of potential because you always want young people involved in the museum. Foam is a very young museum but still we are really busy so you want to keep things fresh. So I think after five editions that everybody sees the value of Foam Lab so it will always be a part of it, and there are many directions we can take. We can keep doing it like this, we can also involve more photographers in it, so less organization, more practical doing, I don't know. We are working on that right now, finalizing plans and I can't be to open about it, but I know for sure that Foam Lab is always going to be part of the museum because everybody has seen what it has brought us and people that form part of the teams, and yes, it will continue.

(End of Interview)

Fidelio

Interviewee:

- Colin Gorissen (CG)

Interviewer:

- Adriana Rubio (ARS)

Interview Setting:

- Interview conducted in the café of The Dutch National Opera and Ballet, located in in Amstel 3 in Amsterdam on April 11, 2014 at 10 hours.

(Start of Interview)

ARS: Can you tell me the name of this so called “annex brand” and the organization it works for?

CG: Well, our name is Fidelio after the Beethoven opera. Fidelio is not the only annex brand within this organization. This organization by the way is The Dutch National Opera and Ballet. We also have a project that is sponsored by a law firm, Opera Flirt, but is an in-house project, run by opera itself. Fidelio is not part of the organization of the Dutch National Opera and Ballet but we are part of the Friends of the Dutch National Opera so it’s like, they sponsor the opera but they are an independent association.

ARS: I was wondering since when do you have your activities?

CG: We started about twenty years ago with Fidelio and the friends they have existed for much longer. Yes Fidelio is governed by a team of volunteers, we have about five and ten volunteers and they have to be chosen, so we have like a President, a guy who is into finance, a secretary and I do the marketing strategy. And so every two years we try to get new people.

ARS: You say that they are volunteers, but the President and the secretary, are they paid.

CG: They are also volunteers.

ARS: Ah ok, so how would you define the role of Fidelio?

CG: You could say that we consist of two parts, which one is service. We ask the Opera House to give us cheap tickets and we sell it to our members, so that’s basically the service

part. Our members we have about two hundred members and they pay us twenty euros per year in exchange get to make use of the service and the cheap opera tickets and all kinds of reductions. But we are also like a community so we try to connect our members and our friends to the Opera House itself by organizing social events, some drinks, after performances, also dinners, and also yes, educational projects. So we find a speaker and we ask him, hey could you tell something about the opera. Yes, that's basically what we do.

ARS: And to whom do you do this. Who is your target audience?

CG: Our members are not older than thirty, that's our age limit. Generally they are in between twenty five and thirty. We have little student members because they can get a reduction on Opera and Ballet tickets without becoming a member, so they show their student card at the box office they can get cheap tickets. So yes, most of our members are people that finished their studies and started working, and enjoy opera. I would say our group is not very broad, very specific. These are people who already love opera and they find out about Fidelio and then they decide, hey, we can get cheap tickets and want to meet other opera lovers, so they become members of this association.

ARS: So to reach them, I wonder if you have separate visions of the activities or products you make, in terms of being an intermediary, a connector between the consumers and the Dutch National Opera; if you have activities only with the purpose of marketing?

CG: I could say that we thought we function as an intermediary so what we do of course, we do straight forward marketing, but we also try to push people into the direction of opera, like a modern or difficult, they wouldn't want to come and see by themselves. But we are very limited by the art form of opera. We sort of are like a connector, we try to attract people but our success is somehow limited, we can't really function like a promoter of opera in the broad sense of the word, because people that are members of our association they pretty much know what they like, they like mostly the big classic operas, and they want cheap tickets for that particular productions, and we do that, but they are...it's hard to arouse enthusiasm for like modern opera productions or something that is out of their comfort zone.

ARS: I was wondering, do you see yourself having different goals of the Dutch National Opera or do you share some?

CG: Well we try to promote knowledge on the importance on having a young audience. Traditional cultural institutions on opera and classical musical specially they face problems with limited appeal of their art form so is hard to raise enthusiasm for classical music, because it's an old art form, something your grandpa would listen so to say, and the Opera House used to be focused on their particular audience that wasn't hard to reach, they would just send their programs to this audience and they would come any way, no matter what they did, but that is all changing in the last couple of ten, twenty years. Yes we try to make sure that the Opera House itself is aware of the risks of focusing in one particular old audience.

ARS: In that sense could you say in one sentence what is the added value you give to the Dutch National Opera?

CG: Well, let me think about that for one second. To be honest, we are having a hard time about it. What we do is something that could be done by the marketing department of the Opera House itself so we have to make sure that we have like a mission statement or a message that argues for our added value. Of course we think that added value is that we attract young people because of the membership they become an audience that will consume opera in the future, for the rest of their lives, so to say. So that is our particular added value that we really make people enthusiastic about opera but often with cheap tickets but once they are members, yes we make sure they stay in the crowd. But once again, this is something that could be done by the Opera House itself, they don't have to delegate it to a couple of volunteers that are not part of the Opera House.

ARS: Yes, because I was wondering why are you a different organization, and not part of the Dutch National Opera?

CG: Well we are part of a very old friends association, and can imagine twenty years ago the Opera House wasn't into marketing at all, it wasn't important. They would just have to get their old audience to the Opera House and then everything was fine and they kept coming, they had like all seats sold for the past ten, fifteen years or so. And then the friends association came up with the idea, hey we also like to have some young people because we think Opera House is also relevant to them, so let's start a youth association so they did and they found a couple of young people and they organized this on, to be honest, a not very professional level. Now we are stuck with that particular system so to say. So what I've

been doing the past two years is try to convince people that we should reorganize and maybe become part of the Opera House itself because we could be closer to the marketing department, we could, as a somewhat independent association we could try things like finding funds and subsidies or sponsors maybe. So I would say the way we are organized is not efficient at all, but we are having a really hard time just to get people convinced that we should change. And also I'd like to quote an example that was in Rotterdam, the Rotterdam Philharmonic Orchestra and they also have an adult friends association, and this association also has an association for young people, so they were kind of the same thing like we are, as Fidelio is, and this year they were forced to quit because they couldn't convince the Rotterdam Philharmonic Orchestra or the organization that they had an added value. So then the director of the Rotterdam Philharmonic Orchestra said, well, we can offer the same thing to young people, we can just give them cheap tickets without becoming a member of the young friends of the Rotterdam Philharmonic Orchestra. So yes, and well they weren't really well organized to be honest, they had like a Facebook page but it was always empty, they didn't post anything at all. So yes, this is a danger that we as Fidelio are facing that we don't have any added value. We think we do but.

ARS: To solve this problem, could you classify what type of activities you do and which one of them you share with the Dutch National Opera?

CG: Yes, Fidelio is based on let's say three mission statements so to say. We have an educational mission so we want to learn stuff about opera to people, to young people. We don't limit ourselves to our members but also to like people from somewhat poor parts of the city. Last month we had a project where we invited them to the Opera House and had like a workshop in cooperation with the Educational Department of the Dutch National Opera. So we organize one or two educational events per year that are not limited to our members, the Fidelio members. Next to that we organize a social event that connected with cheap tickets or a reduction on normal price of tickets, so this events are based on the other two missions which are making sure a young audience can visit the Opera House for reduced price so lower...so make sure it's financially possible for young people to visit the Opera House and see operas, and we also want to make sure that there is a social component, that's our third mission. To make sure people feel at ease with other people, other young people that also like opera. So we have like I think between ten and twelve of

these kinds of social events a year, so we pick an opera performance, and we pick a date and we ask the Opera House if they want to give us tickets for that particular performance. Then we put it on our website and say hey, on this day you can get your tickets, and on the day itself we organize a drink after the opera performance or an opera performance during the break, and sometimes we have like a dinner, sometimes we have like a meeting greet before the performance where the opera people can get to see the Opera House from the sides. Some of the standard things that cultural institutions are doing, we are pretty much doing the same.

ARS: And of course those are like kind of shared with the Dutch National Opera, I mean you have like the same timing. Now on the “how” Fidelio is structured, you told me it’s a separate organization, so is it for profit or nonprofit? How does it work in that sense?

CG: The friends of the opera is a separate entity also in a jurisdictional way, I think, so they have like a board of presidents, etc., pretty much like our own organization, and we are part of that, I already explained it. So the members they finance us, so they pay twenty euros a year. This money doesn’t go to us but it goes to the adult friends association and the young members are strictly also members of the adult association. We are a special group within that pays a special fee within the adult association and the adults all around thirty, they pay more every year.

ARS: So Fidelio is not the independent company per se, it’s part of the friends association that is another sphere, like another organization and within it you are there.

CG: Exactly so we are not a separate entity and we also do not have our own financial statements, we do have them but they are only for to show so to say, they don’t have any lawful value so to say. And we don’t have a separate set of rules that we have to follow so we can pretty much whatever we want but we have to get the approval of the adults.

ARS: So in that sense, how you get financed depends on the adults association? So can you apply for governmental government aids?

CG: We can’t. strictly spoken we can but we are not allowed to by the association. So the association itself has its own sponsors, mostly also members who pay them but also things like people who died and in their will it states that we’ll give this association a

hundred thousand euros. We don't have a big budget, we have like a balance sheet with ten thousand euros to spend but eight thousand of that euros are spent on tickets. People buy tickets from us, twenty euros the piece but then we have to pay twenty euros to the Opera House, so it's not really our money so to say, it goes directly to the Opera. So we have two thousand euros to spend, between two and three thousand euros to spend which isn't much at all. And we finance drinks with that money for our members, we finance speakers for educational events, we finance our marketing which is very limited of course and to be honest in this moment there isn't really much we can do. We are really dependent on the reductions we can offer to our members to be alive at all, so to say. Do I answer your question?

ARS: Yes, but I didn't get very clear, but I was wondering the ten thousand euros are fixed every year?

CG: No, it depends on a stage we have a budget between two thousand and three thousand, and the money we get from the adult association is somewhat fixed, they might change it every once in a while but for example last year we had much more members and we earned much more on membership fees but the money we got from the adult association was not the amount of money we got from our members, so we got less money so to say, than we actually earned. So the true amount of money we earn depends on the number of members which changes every year, but the amount of money we can spend is somewhat fixed.

ARS: And you get this money and then produce the activities, and I might imagine that the association or the cultural organization might expect you to deliver some results. So, to whom do you communicate it and how do you communicate it?

CG: Well our group of volunteers consists on, right now we have six volunteers and that's also during the meetings we have every month, that is also one marketing manager of the Opera with the volunteers and then we discuss our results and we ask what is possible, ask what Opera House allows us to do and arrange things. And at the same time we report how well we performed, did we sell our tickets, did we have new members, etc. And we also have one person from the adult association once in a while, not always but they sometimes join us. And the funny thing is that the meta discussed during these meetings depends on whoever is there, so if it's only the marketer, we try to convince the marketer

that we are really in need or that we really want to join them and that also that there are a lot of problems with the adult association and if the person of the adult association is with us we have to be careful and not say anything wrong. Same way by the way with the marketer, we can't say anything, discuss different matters if he's with us. It really feels like politics in a way. I spend most of my time just sending around letters saying hi, we want to do this, I hope you agree with us. Then like four pages or something. It's really tiring because we want to get things done, but we have to go through this bureaucratic machine of decision making to get anything done at all, and this kind of last for like, one decision can last for like six months or something. So once with the new website we decided six months ago, we really need a new website because the old one is a shit so to say, and we are still trying to convince people that we really need a new website. But we, for example the new website we want, we convinced the marketer that we need a new website, we need a new logo, new font, etc., for our association to stay with the change in society, so to say, and we convinced her, but the adult association isn't yet convinced, they want to have another font or another logo, or they want to decide it by themselves or they want to hire their own people. The Opera House has hired a very expensive consultancy and our main problem as Fidelio is that our marketing department is somewhat antagonistic to the adults' friends. The adults' friends are somewhat antagonistic to the marketing department. This is basically one big big fight. And we try to do stuff and we try to keep it fun but yes, it's most politics what we are doing behind the screens, so within this building.

ARS: So among this relation you have both with the friends' association and the Dutch National Opera, what would you say is the impact of Fidelio in the Dutch National Opera? How do you measure the impact that you have?

CG: Do you mean like performance indicators?

ARS: Yes.

CG: Well first of all we get away with it if we perform somewhat bad and that's because if we don't sell our tickets with the reduction, the Opera House itself can sell them for so much more, which they try to do, so they are not unsatisfied if we don't sell ours. Once a year we have one day where we evaluate the performance of the events and also our financial performance of last year. We sit next to the marketing department to look to how much tickets we sold, if we sold all our tickets it doesn't mean it was a success because it

means that the Opera House, that we are going to ask the Opera House and they don't like that because they can sell the ticket for so much money, but we are especially interested in the number of members we have, and how the number of members was this year compared to last year. We also look at the number of young members that have switched to the adults' association; yes we try to convince our members that they should switch to the adult association. Success is limited because the adult association doesn't have the same reductions that we offer and they are also much older so there an age gap there. But to be honest, we don't have very strict performance indicators, we don't work with ratios, etc. to compare how well we did last year and how we do compared to other young associations or intermediaries.

ARS: In that sense how would you perceive Fidelio in the future?

CG: First of all I want to say, what I'm telling you right now by the way right now is somewhat sensitive information that the President of the Adult Association had a discussion yesterday and really doesn't want us to become a separate entity. The funny thing is that I convinced the Opera House that we should become a separate entity and that we should also become part of their organization to increase our performance. Now the President of our Adult Association thinks that marketing came up with that idea, but actually, yes I made that suggestion. So once again it's politics, I'm trying to make sure that some information remains hidden from the adult association. And I personally, I would like to renew a system of reductions. We have a reduction card if you become a member you get the card and you can show it at the box-office to get a reduction on your tickets, but this system is somewhat complicated, we have like very different tariffs to very different events and very different performances. The box-office itself does not know what to do so to say, so if someone comes to the box-office with the card to get a reduction, they don't know what reduction to give, because it's complicated and also because the communication between Fidelio and the box-office is very bad at the moment, because it's not part of the Dutch National Opera. So what I suggested in a research document is that they switch to one reduction system for young people which should be connected in some way to Fidelio, not that everybody has to become a member, but it's clear that it's one system. And secondly I would really, or we should really switch to online paying system, online box-

office system, right now we are doing everything by hand so people can't go to the website like become a member using the web.

ARS: But you mean of Fidelio or the Dutch National Opera?

CG: Fidelio. But if they want cheap tickets they have to send us an email. And the email gets to our secretary, reads all the emails and she has to do an enquiry so she has to send back an email saying please pay us this amount of money on this bank account. And after that we go to the open box-office, we show them the list of people who paid for the tickets and then they give us the tickets basically.

ARS: But do you know if the Dutch National Opera also works like this? Don't they have a CRM?

CG: They do have CRM but we do not access to their CRM which annoys us a lot. So that's really something I would like to change in the future, that we can become part of the CRM. Like the Concertgebouw orchestra, the Concertgebouw, they have an association which uses this system. It really makes it much easier for members to buy tickets. We also notice that our members have so much trouble with sending around letters. One of adults committee members is the financial guy and then he does things like, they ended up paying more than they wanted to pay so instead of twenty euros for one ticket, oh they ordered three tickets, so they have to pay sixty euros or something, everything goes wrong in that sense. The Opera House can do this in a much higher professional level so that's the same thing I would like to see changed. I would also like a new font, a new logo, new website, etc., because we are kind of old fashion I think and we also want to change our age limit. Now we noticed that a lot of our members are twenty eight or twenty nine and they stay member of our association for only one or two years because after they become thirty they have to quit, so right now we are trying to convince both the Opera House and the Adults' Association that we want new reductions for people who are in between thirty and thirty five. There is a huge gap there, that is also one of the reasons we don't succeed in making our members adult members because it's very weird for them to be paying like twenty euros per ticket and then they become thirty and they end up paying one hundred and twenty euros suddenly for that ticket. So the age gap and the money gap is huge that is why you don't connect people to the Opera House then they think well we can also switch to theatre or to classical musical, somewhat less expensive and we kind of get the same thing

something along the line. So when once they turn thirty, they end up going to other places, the cheaper places. So that's the four things I want to change within in a year, I'm trying to change within a year, and in the long term, I would suggest that they quit and that we start something completely new, something that is less complicated, that's less stuck in a bureaucratic machine, that's much more effective. Because I mean, we as young volunteers we have a lot of enthusiasm to make this a success, but we've grown into a situation where we don't have any added value. So now we have different scenarios, I don't really want to discuss them because we are not sure if we really want them and we are not really sure on what is possible and what's not. And I can tell you about my own plans and other volunteers also like this plans I proposed but we do not agree on our long term strategy so to say. For example one of our committee, board members of volunteers thinks we should become wholly independent, so not part of the Opera House and not part of the Adults' Friends Association, and I think that we should become part of the Opera House. And another one thinks that we should organize in such a way that we would still be part of the Friends Association but that we have like a board of directors who once in a year looks at our performance and then judges if we should continue or should stop, something like that. So now we are looking at opportunities, yes, I don't know what's possible yet.

ARS: Thank you Collin for all your help, and finally how would you like me to understand the impact of Fidelio?

CG: I understood that you're doing a research on cultural intermediaries. I argue that Fidelio is in some way a cultural intermediary, but one with very limited powers. I'd like you to get the impression of Fidelio that we are a cultural intermediary that doesn't function properly because of the way we are organized, I would say we are not a good example on how things should be done right now. I think what the other cultural institutions in Amsterdam are doing is much better, even though they are all really different from each other. Like the Young Stedelijk and the young circle of sponsors of the Stedelijk Museum is really something different from the Concertgebouw friends association Entrée and Next, but Entrée succeeds as a good association and Young Stedelijk I think, I believe succeeds as a young circle of sponsors. And we succeed in some way but the opera house is very aware of the fact that we have limited powers and they are also right now doing research on what should we do to attract the young audience, and what role can Fidelio play in this

whole strategy. So I think, to finish by the way, you should perceive Fidelio as something that won't exist in the future, not in this form, because we are based in really old fashion principles for organizations.

(End of Interview)

Young Stedelijk

Interviewee:

- Katrien van de Linde (KL)

Interviewer:

- Adriana Rubio (ARS)

Interview Setting:

- Interview conducted in the restaurant of the Stedelijk Museum, located in Van Baerlestraat 31 in Amsterdam on April 16, 2014 at 13:30 hours.

(Start of Interview)

ARS: Can you tell me what is the name of this so called “annex brand” and for what cultural organization does it work for?

KL: So it's called Young Stedelijk and it's a friendship circle for the Stedelijk Museum of Amsterdam, and is actually focused on young art lovers, so people who just started working, young professionals who are in between the age of twenty five and until forty approximately.

ARS: So, since when do you have your activities?

KL: I launched Young Stedelijk at the end of January of this year. It's super recent.

ARS: So how would you define the role of Young Stedelijk?

KL: What do you mean the role? Its purpose?

ARS: Yes, it's purpose.

KL: Well, we always say that it's actually three things. The first thing is that these people contribute to the Stedelijk Museum of Amsterdam to exhibitions, to educational projects because they pay a fee, a contribution, and the contribution goes to the museum. So they are, in Dutch is called “mecenass”, they are young “mecenass”, they are people who realize that the government is pulling back now out of the cultural sector, and we have a

responsibility to contribute as well. So that's the first purpose, I think, to raise money for the museum. And the next purpose is that the people who join Young Stedelijk want to learn something about art, about design. So that's actually the second purpose that we teach these young people about what we do here, about exhibitions, about important artists like Marjorie Beumer, is a learning process for them. And I think the third pillar is the network, is a very interesting network, is people who studied at the Rijksakademie, who are very good artists, but also people who work at consultants that work at McKenzie or people who work at banks, we have young fashion designers, we have people who are architects, we have people who are young entrepreneurs who have very successful businesses so it's a very diverse, interesting group, and that's the third goal or purpose, that we bring these people together and we provide this network.

ARS: To do this, what type of activities or products do you offer to your audience?

KL: So what we offer besides the fact that they contribute to the museum, is the fact that they get back five events per year, which we organize specially for Young Stedelijk members. You get an international art pass, and with that pass you can visit Tate or Guggenheim all over the world. And you also get the Young Stedelijk pass which offers you fast lane offers to the museum, you don't have to pay extra. And then we have several side events, and so it's mainly contributing, events and art passes.

ARS: So how would you describe the relationship of your goals with the goals of the Stedelijk as a whole museum?

KL: Well, I think this fits very well in the goals of the museum. It wants to be open house and a home for every art lover, a second home, so I think these things like network and being able to teach them in their Stedelijk home is good, and I think the other incentive is that Stedelijk also wants to be more independent from the government so this is an initiative that helps the Stedelijk get more independent.

ARS: So, you have told me about your goals, your role, but how would you define you added value for the Stedelijk Museum?

KL: I think that again is the same, the added value is that Young Stedelijk provides money to the museum, it's a source for extra money, but is also an initiative to make sure that we have all the best fashion designers, the best young corporate professionals, the best artists, they come to the museum for our events, so we have them in our house.

ARS: In these events you organize, do you sometimes do products accompanied by the Stedelijk Museum? Do you have common products?

KL: Well, have you taken a look at the website?

ARS: Yes I have.

KL: Well because it's initiative of the museum itself, it's not apart from the museum, I work at the Stedelijk Museum.

ARS: Because I was precisely how do you do it? How is it legally structure?

KL: No it's a friendship circle of the museum. I am an employee of the Stedelijk Museum.

ARS: Ah it's a subarea.

KL: Well, I work for the development department and the development department is responsible for providing extra funding for the museum. So from funds, but also from companies, and the third pillar is funds, companies, and this is individual memberships which also provides extra money because of the contributions people pay. So that's what Young Stedelijk is in the last one but also have like the Stedelijk Patrons also individuals that give a thousand euros every year, so this is all contributing for the funding.

ARS: Do you know if the Stedelijk Museum is for-profit or nonprofit?

KL: It's a nonprofit organization

ARS: So how is it financed as a Young Stedelijk?

KL: I'm just an employee of the Stedelijk Museum so the Stedelijk Museum pays my salary, and I organize Young Stedelijk but I also organize other events, but we try to spend as less money on events as possible because we want to make sure the contribution goes to the Stedelijk Museum, and our projects here and not to the events.

ARS: And how is the inner structure of Young Stedelijk?

KL: I started Young Stedelijk and I thought it would be good to get good to get some people involved also form outside of the Stedelijk but on voluntary basis. So we have a Young Stedelijk Committee which consists of myself and other five people, so one person works at McKenzie, the other one works at the Bank, the other one is the director of the Amsterdam Art Weekend, we have a young curator and they all help. And then under the Committee we have thirty ambassadors and those are the people who really try to get

everybody in Amsterdam in Young Stedelijk, so they are ambassadors, but we don't pay them or anything, it's a voluntarily thing, it's an honor, you know?

ARS: So I was wondering if your events or products are related to the expositions the Stedelijk Museum is having?

KL: Yes, sometimes it's related to the events. For example we will have a big talk about Marjorlain Beumer exhibition we will have, curators going to tell the Young Stedelijk members about the Marjorlain Beumer exhibition, but for example in two weeks we have an event outside the Stedelijk and that will be about fashion, and we have a few of our ambassadors are going to host that event, and that has nothing to do with the Stedelijk except for the fact that these members are all interested in culture as a whole so they are interested in our exhibition but also in something like fashion, It's very broad.

ARS: So how do you communicate the results to the Stedelijk Museum?

KL: I just give them the numbers. I let them know how many members we have, the events' costs.

ARS: So what type of indicators you give to demonstrate the impact?

KL: I just give them the numbers of how much money we raised, through the contributions.

ARS: So how do you perceive Young Stedelijk in the future?

KL: We actually want to go on like we do right now. We don't want to have too many members because we want to keep it a little bit interesting for the members that they all know each other. But it's going steady now and we want to make sure our main goals now for the coming six months is that we keep these people subscribed for a year, we want to keep them and make sure they will be members next year again, so they will pay the money again for their contribution, so that's the short term. And in the long term we want to make sure that we really set a really good club and that we keep on growing steady and that we raise more money every year for the museum.

ARS: So to end this interview, I wanted to ask you why do you structure yourself like this? Why did you take that decision of being inside the Stedelijk Museum?

KL: Because the name says it all, it's called Young Stedelijk, it's people that want to support the museum, young people, so I think it has the name in its identity so you can't let someone else do it because then it doesn't have the Stedelijk identity.

ARS: So in that sense you think that the target group of Young Stedelijk and Stedelijk Museum are similar?

KL: Yes, they differ I think in the age and in the kind of people, it's people really interested in modern art more than the average Dutch person, so that's why. I mean, everybody can visit the museum so what makes this unique is this people want to know more, they want to have more than just visiting, they want to have these events where they learn and they want to meet other inspiring people, and I think that is very unique for Young Stedelijk. Whereas we have other initiatives like Educational Project here which is great but that's children from school who get dropped off here and who visit the museum and go back, that has no bonding. But it's just very important that all the Dutch children know what the Stedelijk Museum is and they know something about modern art.

ARS: Thank you so much Katrien, is there anything else you would like to add?

KL: Well I think it has to do also a lot with branding, you get people involved, and you get like a bass feeling in the city, so I think that is also important.

(End of Interview)

EYE Exposed

Interviewee:

- Femke Veeman (FV)

Interviewer:

- Adriana Rubio (ARS)

Interview Setting:

- Interview conducted in the offices of EYE Film Institute, located in in IJpromenade 1 in Amsterdam on April 16, 2014 at 15 hours.

(Start of Interview)

ARS: Can you tell me what is the name of this so called “annex brand” and for what cultural organization does it work for?

FV: Yes, it's Exposed and it works for EYE and it's pretty new, actually it started just in January 2014 so few months back. And I developed it since end of 2012 and 2013 we did research on which unique form fits with EYE because you have of course FOAM Lab and

all this things you've already spoken to and I wanted to find a form that is really perfect fit for this organization Because EYE is a really rare organization because it's a museum, it's a cinema with four theatres, it's a restaurant of course with a great view, and also a great building, it's also a collection of almost forty thousand films so it has several purposes and several target groups. And my opinion was that the target group of young people in between eighteen and thirty years old were not reached enough, it wasn't feasible enough for these people, and that is also my friends of course. What EYE does, and that's because it does a lot of things, and that is not clear what you can do, like the Imagine Film Festival is also here now, so many things. Also visitor organizations are having events here and yes, that makes it a different organization to start with in comparison with FOAM or Stedelijk, because that's a museum and that's clear, it's a museum with art and photography art in FOAM, and contemporary art in Stedelijk. So it's more clear to communicate, and EYE is a lot of things.

ARS: So how would you define the role of Exposed?

FV: Well, we thought about it a lot, and the goal is that Exposed is like implemented in the organization in all levels so in the level of to plan the vision of EYE for the next years, like very high level, with the Director and all the development, also it's very high integrated with or program and exhibition because the content of that is also the content of the Exposed activities. We took that as a starting point for their blog and their events, also of course is a form of marketing and communication. Exposed has own channels so it has its own Facebook and its own blog. Yes so we wanted to integrate, it's also a form of education because it's peer education, it's like a peer project like Foam Lab or Blik Opener or Young Stedelijk. So yes, we want to make it very integrated in the whole organization because it's so fragmented what we do and you have all these little islands, and Exposed I think has to glue everything EYE does and make that transparent for that target group, make it transparent for peers and friends.

ARS: So can you explain me in a detailed way what type of activities or products you have as Exposed?

FV: Yes it's actually events and online. It's like interwoven because it can't be without them, I mean, they need each other, I mean, online there is a blog and they are going to give more context about what is happening here, mainly on the exhibition, they are going to

write more deep interviews or background information about the next exhibition, for example is about Dave Cronenberg there are going to do intern journalism, they are going to find everything about him and find ways to connect with that theme from the experience and the daily life of our peers. So they are writing on the blog and they are also organizing events surrounding the theme of the exhibition and the events are taking place on the opening of the exhibition, so it's also a way to make it very spectacular and high profile at the same time, because there are already a lot of invited people that are mainly men in suits. And making it also approachable for the younger target group and people who wouldn't go to the opening normally. And of course it makes it also urgent because it's new and you can make it a hype you know, it's something that is opening that night, so it's better that to do it then than after a few months. We wanted to do that. And that is also an example on how it's integrated in Eye, because it's on our opening of our exhibition.

ARS: So I see there is a clear bond between your goals and the Eye goals as a whole, but are there different goals between each other you can perceive?

FV: I think it's a goal of Exposed is make connections. Yes, that's something I really want with Exposed, is that more than Eye, we make connections with different art types, you know, with other disciplines with for example theatre, dance, design, but maybe also popular culture, you know, references. And by connecting it to other art forms and other times, maybe to the present, you can involve these people that are normally not interested in art house cinema or very specific film themes. And I think Eye mainly goes for the high quality film information, and the chance is that of Exposed to make that approachable and interesting for that target group and to connect it maybe with theatre, dance or contemporary art. And the idea is that the team, because I have now an Exposed team, which consists of six members in between twenty one and twenty seven years old, and they organize this and they do this so it's their tone of voice. And in the events on the opening night they are also invited to work along with dancers, theatre makers and young talented people in the art scene, and their own background is not mainly film, so I selected people from different backgrounds. So I have one girl that did AMFI, so she's from fashion and branding, something completely different. One girl did musicology, and another one did the Art Academy Willem de Kooning in Rotterdam, so they are from very different perspectives, so one girl did Beta Gamma, something really scientific, it's nice to see that

perspective in film. That's why I selected this group to have a more wide and broader vision on film and what is happening here, and actually translate it to other art forms and to this daily life of people in their twenties, I mean twenty two, thirty year old.

ARS: In this sense, I perceive you as not only intermediaries between the Eye Film Institute and their consumers, but between the film industry and other types of cultural sectors and art forms, am I right?

FV: Yes, we try to connect it more. And I think Eye already does that because we have our director of exhibitions is Jaap Guldemond, and he came from Boijmans, from Beuningen, from Abbemuseum. He's from the visual arts, so he's not from the film sector and he already makes exhibitions that are about film and art and the exchange between these art forms. Right now the exhibition is called Cinema Remake and it's about the phenomenon "remake" and of course it's very broad theme. And it's not in that way very traditional museum about film where you show old projectors or you know, film props or that kind of stuff. We are already making that connection with other art forms, but I think Exposed is a way to do that even more and with younger talented people in a way that maybe our exhibition makers cannot do that because you know, it's not allowed. I think Exposed is also a way to experiment a little bit more, and of course on the blog you can also make connections on what's happening here and what's happening in Amsterdam Roojst, I saw there was also a Film Festival with poetry "Reversed" is called. I mean that kind of things we can tip people to go there, go here, it's not only about Eye, it's also about films and arts in general.

ARS: So with all of these, how would you define the added value that Exposed gives to Eye Film Institute and for the audience?

FV: Yes, I think for the audience it's also a filter because Eye can do so many things that you can filter the cool stuff for you and get more context on all the programs and information that is relevant for you, and makes it relevant maybe. If you connect it with fashion and connect it to themes that you are interested in and not only film. And I think for Eye that's also a value because it's a way to translate it in the tone and daily interest on that people you want to reach, because of course, like every museum, this target group is the most difficult to reach. And I don't think that's because we don't do interesting things, I think film is one of the most approachable of all art forms, it's something completely

different than opera or theatre. So our building is pretty hip. So actually you expect that these people in their twenties are already interested so it's a small step to make more feasible or transparent what you do and Eye is communicating now on a very general level and its communicating with fifty plus people, you know, with older people and also with families with children. Like there's a family workshop for children from six years and that's not interesting for this target group so Exposed is a filter for this target group which filters only the interesting and relevant parts of the organization and translates it. Actually is a filter and a translation.

ARS: In that sense, what are the particular activities that Exposed shares with Eye?

FV: The events that's something that is also program of Eye so it's an addition to the opening program, and the rest is actually blog, online. And Exposed is also invited to think along and talk with every department, also with the director and with every meeting they are invited to show up and talk about the vision of Eye and the artistic programs for next year. We are also doing for example a little part in the Lenticabinet Festival, it's a musical festival with some other culture additions, and we are doing the film part. So they are also invited to think about that, because of course the festival is already very much for the target group. So it's not only these events but they are their own organizers of three events in 2014 and that's in June, September and December with the opening of the new exhibition. And meanwhile they are writing about things like Cronenberg is very much about the body, and technology and science so you pick themes and write about that theme. And of course you can do a lot with body, you can also write about dance and body and fashion, that's the idea, making it broader and interesting for more people than only people who know Cronenberg because that's really film nerds and that's the idea. And I think that's also a value for Eye, to make it acceptable or approachable for more people than only the connoisseurs.

ARS: You were telling me a little bit on how it's structured. So how is the legal structure of Exposed?

FV: It's embedded and that's also, was the purpose. What I told you about the integrating in the organization, it's very important I think to embed it, not only legally but also physically, to work here. We have our own space, not this room but it's a different room on the other side and we have our own space there were every Tuesday the team

comes together with me and we brainstorm. Actually they started three weeks ago so it's very new and they had a lot of introductions and presentations of different departments. It started with the Director and then well department of exhibitions, department of programming, communications, education, the store, even the store, the restaurant, every department in Eye has met Exposed team, and they know where to find them, and if they have questions they can come by and you know is the idea that we as a whole organization learn from Exposed from this young fresh influence in our organization, and the other way around, the team learn from their working experience here, and of course they have to organize their own events from the concept to the production and the night itself and they have to do the blogging so that's the all added thing learning experience. And I think it's important because they are very talented already the team, but they want of course, driven to learn more for their career, it's not that they do it for the money.

ARS: So that's the reason you chose to be embedded?

FV: Yes, before I wanted to start this project, I wanted to create the idea that it was necessary to do this, to make Exposed for Eye, so I think it's very important that we are not are our own organization somewhere else in the city doing something with Eye and film. It's very much integrated and embedded and the content of the events of Exposed are surrounding the exhibitions so it's always here physically, its recognizable, yes it has its own structure for now. And the blog is also about what is happening in Eye and in the film and the cultural world but the starting point is Eye, and I think it's important to integrated because Eye, what I told you I think we can learn from each other, Eye and Exposed. Because I did Foam Lab myself and I learned a lot from Foam Lab it was really inspiring me to set up this project as well, and Foam Lab is in comparison is more free, they have to think about their own things, their own events, it's not linked to the exhibition for example. Myself we did five events whereby four of the five were not in Foam at all, so it has a different structure and I think for Exposed wanted to have a very clear structure and a very grounded in Eye and I think we have a lot to offer, so I wanted to "expose" it, to bring it out in the open and to reveal actually what is happening here because it's actually really cool.

ARS: So to do all this activities, how do you finance yourselves?

FV: We can't charge a fee for the events because it's a public space so that's difficult, maybe for a few parts of the event, you know, a few specific parts, because then you can do

it in a room, a theatre room of the cinemas and then you can charge a fee but you can't charge a fee if it's taken place in the restaurant. So that's just a little practical note, but I get a budget from SNS Reaal so a subsidy, I ask for finances from the fund and also I get a little bit from several departments of Eye, so it's divided. So actually it's half of it is Eye and half of it is from SNS Reaal and it's a startup budget so it's for this year and next year we have to think about how do we continue this because I really want to make Exposed a sustainable brand, you know, like it's recognizable and young people think it's cool and they follow it online, on Facebook, on the blog, on Instagram, and they see what cool things they can do on Eye or they learn about you know, the things that are connected with film and are taken place in their daily life. I don't think it has to stop when the finance stop from SNS Reaal, so I want to be independent from that but for now it was very nice because now we can start it up, and then next years we have to make a plan to continue this, because we really want to build up a community with Exposed that is following the brand, that feels connected and can identify itself with Exposed, with something they want to take part of, they want to be there. That's something you want to create of course, the feeling that you don't want to miss it. I think Exposed has to be here at least for the next five years to make that a really sustainable community.

ARS: I was reading a lot about branding so I was wondering how do you manage to not make confused your audience with Exposed brand and Eye Film Institute given that you share activities?

FV: I don't think it's in each other's way. The idea is that you like Exposed and thereby also like activities of Eye and maybe also like Eye. It's like the power that you pull them in and they don't get out any more, I don't think it's one or another, that you have to choose, but I think it's a way to enter Eye. Because we did this research to make this the perfect form for Eye, and in the research they also did interviews with focus groups, and focus groups, a lot of the members they told us that they found Eye not so approachable, they found it very "elite", highbrow, so that's weird because we didn't think of that but it's true and I think Exposed is a way to make it more "low brow", I don't know, but make that connection with popular culture, to know and not only the "high-brow" film themes. OI think it's a way to enter Eye more easily, more comfortably and not feel uncomfortable, yes that's the idea. And of course the other way around, if you already like Eye I think you can

also like Exposed, if you already went to the opening of the exhibition I think it will only be a nice surprise that there will be a very nice event of Exposed and that there is more that you can do than now normally happens.

ARS: So you were telling me about your structure but can you tell me in more detail how if there is a hierarchy of work in your team?

FV: That's a nice question because the team members they started three weeks ago so division of tasks is not very clear yet, but the idea is that I ask them with an idea of specialism so some members I think are better in writing and they like to write and blog so they can be the head of blog and others have more experience with events and organizing events so they can be more responsible for that, and others are very nice and very good in concepts and thinking creative concepts. The fashion girl is very good in branding so yes, they have already their own specialisms because they are working here only one day a week so they don't have a lot of time to do all these things so you have to have more responsibility on your specialism, which doesn't mean that you can't learn from the others because the theme is doing everything together, like the concept of the event and thinking about it to get it a vision, what's happening with the blog but of course you have to divide the tasks.

ARS: But I have a question, are they volunteers or they get paid?

FV: No, it's something in between that. They are getting a little financial, one hundred euros a month for one day a week so it's a little bit compensation for their time and of course it's not a lot, but yes, they are learning a lot, I think and they are also creating their own events in Eye you know, happening, they are in the first team of course because it's now, it's happening for the first time so they are very important also in the content of the blog, they are setting the tone. I think they are very driven and motivated and I really like the team already, they are very much. Because for me of course it was very exciting if they would become a team because I selected six members but they have to become a team and feel connected and there is no hierarchy in that way. I think if you look at the structure, I'm an intermediary between Eye and the team because I tell them what Eye wants and what's possible in building and who you need if you want to know something about production, so I'm an intermediary and my colleagues and I are also telling about what the Exposed team is doing, so I'm the connector.

ARS: I was going to ask you precisely that. How do you plan so far your communication of results with Eye because as you told me you talk with a lot of people in all the areas?

FV: Yes, a lot of people, we have one hundred and sixty people working here and I invited them for a general presentation of Exposed because I noticed that some colleagues don't know what it is yet, of course it's making sense because they are doing something completely different. So I really wanted to present it internally and this week the Facebook is going online so you can follow that as well and of course I can put some links on the intranet, on the mails and they will get to know it. But about the results and about the program I have this working group, it's more like a team of team members from every area, from every department, so actually I'm giving them updates like about the logo, I created a new design, there's a new design for Exposed, there is a new website for Exposed that is in the making now and all these things. And the whole selection of the team, we had a lot of motivational letters, I had to do the interviews also with other team members, so one colleague of exhibitions, one of programming, one of communications, so they did the interviews, so they are very involved. So that is something I wanted to create, I wanted to have as much as involvement of everyone and that everyone sees how important it is for Eye to do this. So actually this is how I connect with different areas, different departments, this team has a meeting once every three weeks and then I give them updates, and they ask questions and vice versa. I have a lot to ask to a lot of colleagues because of course everyone wants to say something about the logo and everyone wants to say something about the website. Yes it's very delicate how you make a new brand next to Eye, next to the corporate brand, and that's of course your research. How it's not too much the same but also the balance in between a new brand with free and fresh new ideas and on the other hand that it's clear that it's a brand of Eye, it's a sub brand of Eye. That's a very difficult balance, it was a very difficult task for the designer to do as well, I can show you the design maybe later. Also a separate website, a separate blog from the Eye website, that's also pros and cons, but it's going to link a lot to content on the Eye site because it's mainly on things that are happening here so, it's going to link. And of course the Eye website will also have a little about Exposed and then link to the blog and that will link to the Eye site as well so they have interaction. So in that way it's free enough for the members, they can have their

own blog posts, they don't have to let it be controlled by someone here and it's also enough linked with each other and I think that's important, it doesn't have to be that separate. Like SSBA-Salon is very separate from the Stadsschouwburg and I think a lot of people don't even see the link or it's not about theatre, it's a different way of doing it, I think for the Stadsschouwburg that's the way it works and for here I think our opportunity is that film is already very approachable in the building and it's really a chance that you can connect it with what's happening here because it's already very cool and I think the target group also thinks that, it's just not feasible enough, so that's the difference also with theatre of course.

ARS: I was wondering when you communicate those results, what type of indicators of impact interest to Eye?

FV: Quantitative?

ARS: Yes, but can also be qualitative.

FV: Yes, both, I have sets of numbers on the audience, like how many people will come to the event, how many people will follow the blog, will follow Facebook and that's just something I just thought about and compared a little bit with other organizations, what is realistic. That's quantitative and qualitative I think they will also notice if there's a lot of young people here in the building more than now and I think, I hope they will like the fresh ideas and additions in the programs, the events with performances, I think it's more interactive, more happening, it's more, something is really happening in the building so I think everyone will notice it and hopefully love it. That's a good question, because qualitative is also a matter of taste and of course the event, when they thought about it the Expose team has to present it to colleagues of mine, they have to approve it because if they think of something that's not qualitative enough, you know, it's not our standard, they can't do it in Eye, you know, it has to be good enough but of course I'm also there to help them with everything, I'm there to accompany them and lead it to a good outcome but they have to think about it, they are the creative mind. But it's a good question, I think I have to think about it more, how to measure the qualitative result.

ARS: So to finish this interview I was wondering how do you perceive Exposed in the long term?

FV: Yes, of course it's so new right now, but I hope it will really be a place online and physically where people are inspired, if they go to an Exposed event they go home and they

have a new way of seeing things, they are thinking about the world a little bit differently. That's something I hope that happens, and I also hope that Exposed will be a name in Amsterdam that it will be really known, that you don't even have to look up what it is, it's Exposed. And I hope also Exposed will encourage a lot of connections in between art forms but also working along with the high tower, or the Stedelijk or other arts organizations and all the things you interviewed, the younger intermediaries. I think Exposed is also a platform where you can work along with other organizations, other art forms in the hope that it will be encouraged, that Eyes is not only here this physical building that is a wonderful building, but is also in other places, maybe you know in Festivals, and that people know it's not only from there. Because Eye is doing great and has a lot of expertise about film, but I think that's the translation, the opening for a lot of people who are not that much of an expert. I think it will reach a lot of maybe tourists as well but people who are going for low key entertainment and also quality, also artistically. They want to get to know something about it but also they want to be entertained and have a good night so that's more of the balance, the mix, and I think that's what Exposed can offer.

(End of Interview)

HF Young

Interviewee:

- Norbert Bode (NB)

Interviewer:

- Adriana Rubio (ARS)

Interview Setting:

- Interview conducted in the offices of Holland Festival, located in in Piet Heinkade 5 in Amsterdam on May 9, 2014 at 10 hours.

(Start of Interview)

ARS: Can you tell me the name of this so called “annex brand” and the organization that hosts you?

NB: Ok, well HF Young is a brand of Holland Festival which started it in 2009 I guess, yes 2009 because we want to have more young people coming to the Holland Festival. The average age in The Netherlands for adult people is at this moment almost forty nine years

old, so that's quite old, and the average age for the Holland Festival audience was about fifty, fifty two. And if you want to have a healthy audience in a way that young people, old people and everything in between for the long term, you have to recruit young people for the Holland Festival. So that's why we started in 2009 with Holland Festival Young Professionals, that was the first name for everybody till thirty nine years old. We selected five performances and they could buy tickets for at that time, I think seventeen euros something like that. The first year we reached about a hundred and forty people, we made a group of ten, fifteen peers who all work here in Amsterdam, in financial business, corporate, whatever, and also the cultural companies and we asked them to think about Holland Festival Young professionals and what it should be so with those people we start. And then next year, that's 2010, we launched the real HF Young brand. And nowadays we reach about one thousand youngsters every year who come to seven selected performances or one of them, but we have seven selected performances who are selected by the young circle, so we don't have a board but we do have a Circle, and they are recruiting, inviting people from their inner circle to come to the Holland Festival, but we also do advertising, that kind of things,. So if you are under thirty nine years old you can come to the Holland Festival to those seven performances, otherwise you have to pay the average price, the normal price.

ARS: Ah ok, I see a little bit how you defined what HF Young does. But in a really concise sentence, how would you define the role of HF Young in the whole organization?

NB: But, what do you mean?

ARS: Like the main objective that it has.

NB: Well, it brings younger people to Holland Festival, so the average age is lowering at this time, so it's now about fifty years old.

ARS: So you mentioned you have seven performances that you offer these young audiences under thirty nine, right. So those are the products that you make or you make other activities like events to engage them?

NB: Oh right. Yes, we have several events, but this year we had one introduction for the Circle and their friends, and we organized two events, in advance to the Festival. The first one was on the tenth of April, it's called Young Academy so some well speakers talk about

art and what art can mean for you, what the effects are on you, they talk about narrative art and that kind of things, and now they are going to do something about, well I really don't know, sorry. That's the fifteenth, so but that's more sort of a small master class to attract younger people, because art education in The Netherlands is so horrible, last ten fifteen years So that's why we are doing this because the Holland Festival is a sort of high end festival, high art festival and a lot of young people are a bit afraid. They think is quite difficult what we are doing, but it isn't. You are from Italy, isn't it?

ARS: Colombia.

NB: Colombia? Ahh right, I thought, Adriana. Sounds.

ARS: Yes, it happens a lot, or Spain or Italy.

NB: Well for example we are bringing, that's far far away from Colombia but we also bring theatre from South America, from Chile and Argentina last year. And it's quite fun, it's fun to see, we have subtitles so what's the problem.

ARS: Yes amazing. So this would be the added value that you provide, Holland Festival provides to Holland Festival...the attraction of Young Audiences.

NB: Yes.

ARS: So I was wondering about the relationship between HF Young and Holland Festival. Do you think you have some differences between the goals you share, the objectives and audiences you share?

NB: Well, the only difference is the age, of course. And Holland Festival Young attracts young people that doesn't know that much about art. But in the end it's just Holland Festival.

ARS: Yes, the core activities are the same, seven performances.

NB: Yes, we organize the festival. That's it, nothing more, nothing less. So we started HF Young in the beginning as a marketing tool, just to attract younger people to the Holland Festival, and still is.

ARS: Because I was wondering that. I was going to ask you why did you create a separate brand, like why couldn't it be a marketing tool and that's it.

NB: Well, at this time is not only a marketing tool anymore. It became much more than that. We were the first ones I think in The Netherlands who started to focus on those young professionals, people that aren't students anymore, so they start working, start building up

their lives, creating a family. So you miss them always in marketing because they don't have that much time and then we have that problem that we don't have a proper art education in The Netherlands in the high schools in that sort of things, that sort of institutes. And now we see Concertgebouw has HF Young, you have SSBA-Salon, well you have all kind of things, so everybody is looking to everybody. It's a small country, but actually we are the oldest ones.

ARS: Nice. I thought the oldest one was Fidelio. I know it's a different concept.

NB: Yeah but Fidelio...Fidelio?

ARS: The ones from the Dutch National Opera and Ballet.

NB: No no no. When did they start?

ARS: They started...

NB: In 2010 I guess...

ARS: I don't remember. I already interviewed them but I have them before.

NB: I don't think so. I don't think so.

ARS: Ok yes.

NB: You got another one but this; you've got another one, it's called Entrée but it's just more for students, it's not for this target group.

ARS: Yes, you are right. So now to ask you how do you work, I was wondering how you are legally structured. Are you inside of Holland Festival?

NB: It's inside, so that's why there is not a board for HF Young, they call themselves board but they aren't, none of them.

ARS: I saw that the board has some members like Maarten Bul and also Femke.

NB: Yes Maarten Bull, he's the chairman and Femke, but it's not a board. They call themselves a board but it isn't. Legally it isn't.

ARS: And how do you get financed?

NB: It's my marketing budget.

ARS: So it's part of the marketing area of the Holland Festival?

NB: Yes it is.

ARS: Ah ok, nice. And, how do you work inside, how are the roles divided?

NB: I've got a colleague, she's called Charlotte and she's doing the daily things and then we've got that Circle with Maarten, Femke and Chris and well eight other people. They are

sort of in a Circle and we have meetings with them. They are organizing. Well, they call it organizing. They organize, they help organize the events but in really their main role is just to attract people to come to the Holland Festival, that's what it is.

ARS: Like the networking?

NB: Yes, exactly.

ARS: But they don't get paid, right?

NB: No, not at all.

ARS: Everybody is a volunteer but you, right?

NB: Yes, no. I'm not a volunteer, it's my living.

ARS: And how do you communicate the accomplishment of your goals to Holland Festival. What indicators do you have?

NB: Yes, but I am the organization.

ARS: Yes I understand, but you have a boss, right?

NB: Yes I have a boss, that's true. Well we have a lot of indicators. What is written in the press, the number of tickets that I sold, that's an indicator. The number of followers on Facebook, LinkedIn, it's important as Facebook. We started on LinkedIn so we started really as sort of a business community and then Facebook came up and we also made a Facebook group but still the most sales we have are from LinkedIn.

ARS: I don't believe it. It's amazing.

NB: It's true.

ARS: But in LinkedIn how do you communicate with the people? You identify who is interesting?

NB: So they can invite themselves to the Holland Festival Young group and we have I think 1800 followers and 1100 in LinkedIn at the moment, but the LinkedIn people are more serious because when we accept them in LinkedIn, they have the Holland Festival logo on their résumé, and it's sort of ahhh...how do you call it. It's a bit in a way, maybe my English not too well, but it's good for your résumé. It says "I like high art", it's a bit posh. So that's the thing underneath and I know because we did some interviews, round table interviews with visitors of HF Young and that's what they told us. "It's good for my résumé because my boss is going to the Holland Festival too so if he looks on my LinkedIn profile he can see I like high art and that kind of things."

ARS: But you also choose who to accept, right?

NB: Well, if you are under thirty nine...

ARS: Ahh it's that the only thing. I thought that you could like "no, you cannot be here".

NB: No, not at all. But we can see in ticket sales if we send the message via LinkedIn we see a peak in ticket sales, and if we post something in Facebook we see a lot of "likes" on Facebook but we don't see a peak in ticket sales. So the HF Young circle is advising every year "oh you should skip LinkedIn", no fucking way, not at all. So we are still using both channels and there are only about I think one hundred and fifty doubled, so people who are in LinkedIn and Facebook, that's not too much so it's quite a different group. And I tell them every year "no I won't skip LinkedIn because I see ticket sales from LinkedIn", and they are like "No, but you have to go to Facebook", and "yes, but if I send out an email via LinkedIn I know for sure you will see it, if you open your email, you will see LinkedIn HF Young. If I post something in the HF Young group in Facebook I don't know if you will see it because Facebook is filtering and the one time you can see it and the next time you won't. So don't tell the others!

ARS: You are telling me all these strategies and I would really like to know how do you perceive is the impact that HF Young has on the Holland Festival.

NB: It's quiet big because our main audience sees that there are young activities, sees in the venues itself that there are more young people and it has also effect on our sponsoring. Because as a company I think you don't want to sponsor a company who is only targeting on quite old target group. So why should they sponsor a company who is not working on its audience to keep it healthy for the next twenty or forty years. We are one of the oldest festivals in Europe. We exist for sixty seven years so we were founded in 1947 so we have quite a long tradition. So we have to feed the tradition, we have to keep the tradition.

ARS: Now that you say that, the Holland Festival gets financed mainly by the private sector?

NB: The government, the community of Amsterdam, so the city of Amsterdam. So our budget, you can read it on internet, but our budget is 6 million euros. We get about 3 million from the government, the only performing arts festival on the Netherlands. We have subsidy of the community of Amsterdam about 700 thousand euros. Of course we have our ticket sales. Last year it was about 800 thousand euros, and the rest is just private money, so

donations from the audiences but also funds. And especially those funds ask us to keep our audience young. So that's the effect of HF Young.

ARS: Specially now with the reductions of the Government.

NB: So we have a lot of reductions but on the other hand we shouldn't complaint not at all. But we fill the gap with funds and private donations. So that's quite interesting about 30% is private money here, from our budget, which is actually more than the Rijks Museum, more than the Stadsschouwburg.

ARS: Why do you think is like that?

NB: We do already exist for sixty seven years and maybe it's a bit arrogant to say but we are bringing good quality, that's what it is. And we always try to improve our program, our marketing. But on the other hand, the marketing department, we are with 3 and I'm the only one who's working full time.

ARS: Oh really, so you have a lot of work!

NB: Yes, but that is not a problem but if I compare. We sell about 75 thousand tickets a year and well this festival we have this big War Horse program here in the Theatre Carré in 29 days, so they are already more than 25 thousand tickets sold for War Horse. That's quite a job, and of course we have help from the Theatre Carré and the Company Stage Entertainment and it's a lot of work. And if I compare to for example the Stadsschouwburg, they have a marketing department of 6 and we are selling as much tickets as they do.

ARS: And you are only in a period of time.

NB: Exactly. We are only feasible for three or four months.

ARS: And one thing...you say you sell cheaper tickets to the young audience?

NB: Yes.

ARS: How do you get those cheap tickets? Holland Festival gives to you a certain quantity?

NB: Well I am Holland Festival so it's not Holland Festival gives to you.

ARS: But I mean, you talk to an area and they give it to you...how is it?

NB: No, I just talk to our managing director, and myself I am the head of marketing and communications.

ARS: Oh so you are both the head of Marketing communication and the director of Holland Festival Young.

NB: Yes so I'm the Communication and Marketing Director of the Holland Festival. So we are a small organization. So I have a meeting with Annete and say, ok, what are we going to do. We have 55 productions and they have to select seven productions or seven performances, so it's 19 euros, so what do we exclude, that's what we are doing. So we say to Maarten Bul and Chris and Femke "ok you can select seven performances out of our program but you can't select certain things because it's too expensive and you can't select War Horse, I'm very sorry". So that's what we are doing and then there are still about 50 productions they can choose from. And then we discuss with them, I tell them because we have already seen a lot of course, before we are making our program books because it all has to be booked and then we say "ok, for dance we have, this, this, this and this, what do you like", then "this is our theatre program", I tell them for every performance, every production, I tell them what it is about, so it's like "this, that company coming from Australia". And then they make a selection. And I try to steer and to manage.

ARS: I was wondering if you sell cheap tickets then the big organization will say "if I can sell it to another audience for the full price, I would lose".

NB: So for those performances they selected we make an allotment of tickets in between 100 and 200 tickets and if we already sold 200 HF Young tickets then HF Young is sold out and then you can buy a ticket for a normal price.

ARS: So if I'm 29 and I want to get a ticket how do I get the reduction? I have to be a member?

NB: No, you like yourself on Facebook, you go to our Facebook page and you say "I like HF Young" and then you can see the discount code. And then you can go to our website, fill in the discount code and then you can select the 19 euro price. And you also get a little drink afterwards so after the performance we always organize a, we call it a "network bottle", a bottle, well a drink, and you get a voucher for one drink. And the rest you have to pay yourself.

ARS: So to finalize this interview, I would like to know how do you see HF Young in the future.

NB: I think we will continue it, but next year there will be a new circle because Maarten and Chris did it for two years, so they will stop after this festival and then we are going to make a new circle and we start all over again. That's what you do with a festival. It's

completely different from working in a Theatre. I've worked as sales manager at The Netherlands Opera, I was Marketing Manager from the Concertgebouw, after that I went to Stage Entertainment, the musical company, as Commercial Manager, and now I'm here for almost seven years, oh dear, I'm getting old. So I know if you work in a theatre, every day you have a new chance, but at the 30 of June, when the Festival is finished, you have to start all over again, because you get complete new program, ok I know there is dance, theatre, opera, music theatre and music in it, but that's the only thing I know. So then I have to wait and talk to my colleagues in programming so "what are you going to do, what did you already book". And then we start all over again. So every year we make a new marketing plan, every year for all those productions we have to find new target groups. So why should you go. That's funny, that's apart from Holland Festival Young. You are coming from Colombia and a lot of people think "oh, we have a performance from Argentina, so our target group is everybody from The Netherlands that is coming from South America"...why? That's so stupid, so why would you like that. The only thing it's in Spanish but probably in a quite different accent. And in this Argentinean case, it was quite political, but your politics in Colombia are quite different.

ARS: Super different.

NB: That's what I mean. So if we have theatre form Colombia, it's quite different than theatre form Argentina. So you have those target groups, so talk to embassies, cultural organizations, that kind of things.

ARS: Well, this was it, thank you so much.

(End of interview)