

**THE EFFECT OF AWARDS ON SUCCESS:
AN EMPIRICAL STUDY TO THE LONGEVITY OF MUSICALS ON LONDON'S
WEST END**

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PREFACE

The report before you contains the realization of my master thesis, which I wrote in order to finish the program Cultural Economics and Entrepreneurship at the Erasmus University Rotterdam. This thesis marks the end of my life as a student. I am looking back on a period of five years with pleasure and a bit nostalgic. During my student days I acquired academic and professional skills and that period also provided me life experiences.

Although I wrote this research alone, I would not have been able to succeed without the help of many others. So some words of thanks are appropriate here. First of all, I want to thank my supervisor Erwin Dekker. His critical questions and remarks improved my research. I needed his positive feedback, suggestions and his confidence to push myself and to keep on track. I am very content I finished my thesis in due time. This would not have been possible without my supervisor. I was very doubtful about the subject I wanted to choose. Erwin Dekker helped me to take the necessary decision quickly, so I was able to get going.

I also want to thank my boyfriend, friends and family for their support. The process of writing the thesis was hard sometimes and took a lot of effort and time. Luckily they understood that I had little time left for a vibrant social life. They provided me with encouraging words whenever I needed it. My mother Irene Hellendoorn, my boyfriend David Ogg and my friend Sonja Hermans helped me in revising my final version. Thanks to them I could tackle the remaining mistakes in wording and language.

Lastly, my thanks goes to the Society of London Theatre for the availability of data. I am proud of the research I carried out with the help of these data. During the process of doing this research made me more and more intrigued by musicals on London's West End. In this report I want to transfer my knowledge and share my insights regarding my research question. Hopefully you will become as much attracted by the subject as I am.

ABSTRACT

This research analyzes musicals on London's West End that were open during the period 2005-2013 to investigate factors that relate to the longevity of shows. The Cox proportional hazards model is used. Winning primary Olivier Awards and WhatsOnStage Awards are associated with a longer run for a show. Being nominated for a WhatsOnStage Award and then losing is related to a shorter post award run. The results for the percentage of subsidies a theatre receives, and whether a show is a revival or a borderline case are mixed. No firm conclusions can be drawn. Though it seems that receiving subsidy, being a revival or a borderline cases influences the longevity negatively. The review in *The Guardian*, the opening month and whether a show is a transfer from Off West End are not predictive for longevity. The models testing for the WhatsOnStage Awards were stronger and more convincing. Next to that, a limited amount of variety was found compared to other cultural industries. So, the data showed that the musical market is more dominated by a common-opinion regime than the expert-opinion regime. This raises critical questions about the purpose awards serve within the musical market.

Keywords: Musicals – West End – Olivier Awards – WhatsOnStage Awards – Success

1. INTRODUCTION

Who decides that some productions are better, more valuable or of better quality than others? I am highly interested in this question and the topic of quality in general. I am particularly attracted to the performing arts. An intriguing phenomenon related to this is the awards system, which plays an important role in the field of the performing arts, but also in, for example, entertainment and literature. A lot of different prizes are awarded in distinct fields and the award ceremonies are surrounded by buzz and media attention. My choice for the performing arts stems from, among other things, their temporary character. I am passionate about theatre and dance, when it concerns visiting performances as well as performing myself. Musicals are fascinating cultural goods in my opinion, since they appeal to a big audience. At the same time the risks are high, because they are very costly to produce and the chances of success are small (Simonoff & Ma, 2003).

Next to that, the performing arts sector is especially interesting, because little research has been done thus far. The sector cannot be fully compared with for example the motion picture sector, which is way more (internationally) recognized, institutionalized and structured when it comes to the awards system. On top of that the film market differs in size with the market for theatre in general and musicals in particular. With my research I want to make a relevant contribution to the present-day self-understanding of the musical sector in general and the organizations operating in the field that deal with awards in particular. This includes the institutions that judge and award, but also the organizations or persons that (possibly) receive an award. I will contribute to the understanding of the musical market by looking at the importance and the role of awards in that market.

London's West End, along with Broadway in New York City, is one of the most important and highly concentrated arts and entertainment industries in the world. The district exists since 17 November 1806, when many small theatres and halls opened. Ever since it expanded and now approximately 40 venues are located in and nearby the heart of the West End in central London. Musicals, classic plays and comedy performances are predominating. West End offers the highest level of commercial theatre in the English-speaking world. In 2013, musicals break a record of 8,198,290 total attendance. Total box office receipts for the whole London theatre sector reached an all-time high of £585,506,455. This contributed £97,584,409 to government coffers in VAT. Major new musicals, either Broadway imports or home grown, are usually responsible for most attendances (Society of London Theatre, 2014, p. vi). This shows the cultural importance as well as the economic importance of London's

West End in general and musicals in particular. Awards, especially the Olivier Awards and the WhatsOnStage Awards, are very important for the industry, when looking for example at the media attention they receive (Olivier Awards, 2015a). The Olivier Awards are presented annually in February, March or April and were inaugurated in 1976. The jury consists of a panel of professionals, theatre luminaries and selected members of the public. The WhatsOnStage Awards take place every year in February and started in 2001. The audience is the jury and can vote online. I want to examine the relationship between musicals on London's West End and its two most important award ceremonies.

Different dimensions of awards are interesting and can be researched. Firstly, the relationship between awards and commerce or economic success. For example, the effects of awards on consumer demand and revenues are examined. Another dimension concerns awards as signals of quality and judgment devices. In the field of cultural economics it is common knowledge that artworks, and cultural goods in general, have to be seen as experience goods. This means that prior to the consumption of the good the quality is uncertain. This makes it difficult for consumers to make choices, so they rely on information sources that can reveal clues about the quality. Awards and reviews are good examples of these sources. To go even further, artworks can also be considered more as credence goods than as experience goods. The theory behind these types of goods states that even after consumption uncertainty is surrounding the good. So, the consumer does not judge on the basis of the experience, but relies instead on an expertise regime. The institutions that grant awards can be seen here as certified authorities. Lastly, awards can be related to prestige and their symbolic power. Reputation effects, marketing and branding are linked relevant topics.

For my research I will focus on the first dimension of awards, discussed above. In this area some research has been carried out with regard to Broadway, but not with regard to West End. I want to extend the existing research on Broadway, specifically the research of Simonoff & Ma (2003). In line with that research I want to see whether awards have an effect on the success of a show, measured by its longevity. I will focus on musicals. Since most musicals are commercial products their longevity depends mostly on consumer demand. Awards can have an influence on consumer demand (first dimension), whether they serve as quality signals (second dimension) or positive advertising (third dimension). I want to find out if an effect of awards exists for musicals on London's West End. My research question is: what is the effect of the Olivier Awards and the WhatsOnStage Awards on the success of musicals on London's West End?

2. LITERATURE OVERVIEW

2.1 AWARDS IN GENERAL

English (2014) wrote an extensive review about research on all economic aspects of cultural awards, thereby stating that the economics of cultural awards is still in its infancy, so there are a lot of avenues for future research (English, 2014, p. 122). He is focusing on judgment of quality or value as it is implicated in the awarding of prizes and mainly discusses prizes in literature. The author emphasizes aspects that needs to be addressed in further research within the economics of arts and culture and stresses the different values related to prizes. Awards can serve as mechanisms fuelling the production, negotiation and transaction of all sorts of values. It concerns commercial and aesthetic value, but, among other things, also publicity value and social value. English (2014) is expressing the wish that future research into the economics of awards will contribute to a better understanding of cultural markets and currencies and that this will add up to a model beyond the basic dichotomy between art and commerce.

English in his book (2005) is very critical on the awards industry and so is Ginsburgh (2003). English (2005) discusses awards as a phenomenon and an industry that is dramatically rising, in the number of awards that are given out annually as well as in the power the system has in the cultural market. The focus is on literature and the arts and he detects an intense globalization process. English links awards to cultural prestige and cultural capital. At the same time he states that the seriousness of prizes has been harmed, but that they are still effective. He does not elaborate on this clearly. His complaint is that awards are not exclusive anymore. They have become so crucial within the field that they form an industry in its own right. This industry does not adhere to the excellence they are supposed to reward.

Ginsburgh (2003) examines the topic of awards relating it on the one side to economic success and on the other to aesthetic quality. He investigates movies, books and in the field of the performing arts: music. Researching the aesthetic quality as a lasting quality turns out to be problematic, especially for the performing arts field. In the case of movies Ginsburgh (2003) uses the test of time to evaluate the aesthetic quality. For the performing arts this method needs to be adjusted, depending on the type. For example for playwrights it could be a suitable method, thinking of the fame of Shakespeare. But in general, the performing arts have a temporary character and the cultural product does not always subsist. Ginsburgh found that awards are not a good measure of quality, or fundamental quality or talent as he calls it. For this reason he discusses an alternative for the awards system. When it comes to economic

success related to awards, he states that the impact of awards is clear for the researched music case. This impact probably also exists for movies, but the effect is less extant for books. Ginsburgh (2003) researched awards in the context of the field of experts, critics and gatekeepers. In the field of the performing arts he has chosen such a specific genre, namely music, and such a specific music competition that the results are not generalizable for the whole performing arts sector.

2.2 THE EXPERT REGIME, COMMON OPINION AND CONSENSUS

The awarding process is in most cases done by experts. This can have an influence on consumer demand, because prior to consumption it is difficult to determine quality, as already discussed. An important theoretical contribution here can be found in the work of Karpik. Karpik (2010) talks about 'judgment devices' which consumers use as quality signals in order to make choices. Examples are labels, brands, critics, reviews and rankings. Awards are the device of the expert-opinion regime and can inform potential consumers about judgments which are made by critics or other people with specialized knowledge of a particular field.

English (2014) commented on the old tension between art and commerce. This distinction can be traced in the work of Karpik, in which he discusses two different orientations in the process of giving out awards. On the one hand the jury can have the consumers in mind, who are likely to find enjoyment or enrichment in the good. On the other hand it can be about rewarding the creator of the cultural good and his or her magnificent achievement within the concerning field. According to Karpik this is a power struggle between two conflicting demands. This can be related to the tension between commerce and art. An important assumption within the expert-opinion regime is that the consumers believe in the authority of the experts. The reputation of the institution responsible for the awards is crucial and forms the basis for symbolic authority. Karpik also stresses that experts can be seen as a guarantee of quality and that awards can be a powerful device for gaining an audience.

Interesting for my research is also his analysis of the common-opinion regime. This coordination regime is about the power and the judgement of the consumer. Karpik uses the hit parade for music as an example, which is based on sales as a criterion to rank the products. The WhatsOnStage Awards can be analyzed in the light of this regime, because the large market, the consumers, decide on the ranking. In this case not by box office or sales, but by voting. Indirectly, though, the voting process can be linked to sales. The sales of tickets for the show have to precede the voting, otherwise it is not possible to come to a ranking. The

possibility exists that the two interact. More ticket sales result in more potential voters and more voting can result in an award and possibly more attendance.

Again the assumption regarding the effectiveness of this regime is the existence of symbolic authority of the institution, the consumer's trust in the devices, such as the hit parade or the WhatsOnStage Awards. Another assumption here is conformity among the consumers. An important note is, according to Karpik, that the risk of desingularization exists here, on a higher level than in the other regimes. This means that the goods can lose their uniqueness, the characteristics of singularities: multidimensionality, incommensurability, and uncertainty of quality. This relates to the research of Boyle & Chiou (2009), which I will discuss to a fuller extent later. These researchers state that awards can have the power of increasing or decreasing artistic quality depending on the more or less artistic or innovative character of Tony Award winning shows. When the WhatsOnStage Awards do not encourage novelty, when there is too much conformity and/or when there is not much variety among different musicals the danger of desingularization is present.

Karpik argues that singularities need to be analyzed in a distinct way, because standard methods are not sufficient. Because of the uncertainty surrounding the singularities and the subjective evaluation that goes with it, judgment devices are needed to provide the consumers with knowledge required to make choices. This could be one reason for having an awards system. In the comparison between the Olivier Awards and the WhatsOnStage Awards while discussing the results the distinction between the two regimes discussed above can serve as a helpful starting point.

The difference between two distinct award ceremonies and their regimes relates to the topic of consensus between different organizations giving out awards. Dekker & Popik (2014) carried out a research on this subject while looking at the film industry. They found a tendency towards consensus, where they expected both consensus and dissension. Theoretical arguments are used as a basis to state that full agreement among different juries is not likely, but also to explain that there will be some consensus up to a certain level. The aim of different juries is the same, since they are both seeking to award excellence. At the same time different award ceremonies would not exist if the distinct organizations were always giving out awards for the same cultural goods. An important aspect of the research is the question how to statistically measure consensus among different expert juries. I will not be able to carry out that sort of analysis between the Olivier Awards and the WhatsOnStage Awards, so I will not elaborate on that methodology. Since it does not concern two expert juries in my research, I would have expected less consensus than found in the research of Dekker & Popik. It will be

interesting to see the difference between an expert jury on the one hand and a jury of audience members on the other within the context of my research question.

2.3 AWARDS IN THE BOOKS AND MOVIE INDUSTRY

Other researches on the motion picture industry as well as on other industries are relevant within this framework, since the cultural goods share the characteristic of the unpredictability of demand because of the uncertainty surrounding the good. However, there also exists a key difference between the theatre and for example the film industry. For theatre supply is fixed and local, for film flexible and geographically diverse. Differences of characteristics have to be kept in mind while looking at researches into the effect of awards in other cultural fields.

A lot of research has been done on judgments of critics and awards by experts, for example for books (Todd, 1996; Squires, 2007; Ashworth, Heyndels & Werck, 2010), and movies (Nelson et al., 2001; Elliott & Simmons, 2008). This concerns only a small selection, since much more can be found. Squires (2007) is examining the impact of the Booker Prize on the production as well as on the reception of books. Marketing is an important focus here. She found a strong positive effect of the award on sales and an influential role of the prize within the marketing and promotion of the winning books. The Booker Prize creates literary value and also establishes its own reputation by the choice of the winners.

An early work on the Booker Prize is the book of Todd (1996). He discusses the commercial success that goes along with the prize, but also the commodification and the canonization of the winning books as appearing effects. Just as in the book of English (2005) the underlying motive is an observed significant change in the prize culture. Todd's approach is not so critical compared with how English addresses the awards industry. Todd notices a commercialization and a shift towards consumer-orientation, but sees the Booker Prize as a key to commercial as well as critical success. Ashworth, Heyndels & Werck (2010) examine the effect of literary prizes and nominations for novels in Flanders. The researchers found a positive effect of the awards on the sales of the winning titles. No significant effect of nominations was found.

Nelson et al. (2001) looked into the question of the worth of an Oscar. They researched impact of nominations and awards on three dependent variables: the probability of survival, a film's market share of theatres, and the average revenue per screen. Weekly box-office data are used for the analysis. They found financial benefits for the nominations and awards in the major categories, so the most prestigious awards. These benefits were not established for the less important categories. Elliott & Simmons (2008) looked at cinema

attendance in the United Kingdom focusing on the impact of different quality signals, such as the use of stars and prizes. Critical reviews and advertising were also taken into account. Advertising can serve as a way to communicate the quality signals to the public. The researchers ended up with a structural model showing the interaction of the different quality signals in their impact on total box office revenues. So, as English (2014) also states, a lot of studies has been carried out on the direct efficacy of awards as commercial instruments. This, among other things, explains the prevalence of quantitative methods in this field of research. With quantitative methods the effect of winning an award is investigated in the marketplace. The film industry in general and the Oscars in particular are mostly investigated, because the scale of the award and the availability of data (English, 2014, p. 120).

2.4 AWARDS IN THEATRE AND ON THE BROADWAY STAGE

As already mentioned, a lot of empirical research has been done into the motion picture industry, but relatively little research has been done on the Broadway stage and even less on West End. When it concerns West End, research has been done into the aspect of tourism. For example Hughes (1998) researched the effects of tourism on the theatre in London together with the relationship between the theatre and the decision to visit the city. He concludes that tourists are an important part of the theatre audience in London. It is not clear if the theatre is a primary or a secondary element in London's tourism. He notes that there has been a shift towards the domination of musicals on West End. The assumption is made that this shift is a result of tourism. However, Hughes also recognizes the possibility of the impact of entrepreneurial initiatives on this shift. This is in line with the research of Simonoff & Ma (2003), who found that musicals are longer lived than plays, at least on Broadway. Hughes expresses his concern of the loss of diversity and artistic creativity.

Another researched topic concerns the economic and cultural relevance of West End. I already discussed this shortly in the introduction, while drawing upon the latest SOLT Box Office Data Report, the report from 2013. In 1998 the Wyndham Report was published, an in-depth investigation of the theatre industry of London's West End. In that report it was argued that London was producing more shows and attracting a bigger audience than anywhere else in the world, including Broadway. So, London was marked theatre capital of the world. The economic impact of West End theatre in 1997 was £1,075 million, 41,000 jobs were created and an amount of £433 million was spent by theatregoers on restaurants, hotels, transport and merchandise in addition to the £250 million spent on tickets. In terms of a net currency earner for the United Kingdom, the West End theatre is bigger than the film and television industry

of the UK. Also, West End as an important tourist attraction was demonstrated. The global earnings of the most successful shows on West End exceeded Hollywood blockbusters such as *Titanic* and *Jurassic Park* (Society of London Theatre, 2015).

The researches that are carried out on Broadway are very important for my research since they provide me with starting points and similar methods. Reddy, Swaminathan & Motley (1998) examined two measures of success, the number of performances and cumulative attendance. They found that critic reviews (especially those in *The New York Times*), pre-opening advertising in *The Times*, show type, and timing of the opening of the show were significantly related to the total number of performances of a show. According to Simonoff & Ma (2003) this research shows several weaknesses. The data are quite old, coming from 1980–1982. Cumulative attendance was limited to at most 26 weeks of data for each show, and the size of the theater was not considered. Ordinary linear regression was used to test the hypothesis, which is according to them inappropriate for this type of variable. One simple argument is that a linear regression model supports a negative predicted number of performances, which is not possible. Furthermore, the effect of awards was not investigated. Simonoff & Ma (2003) aimed to improve this research and investigated the factors relating to the longevity of Broadway shows using the Cox model. In the section on methodology I will comment on this matter more extensively.

The most important findings of Simonoff & Ma (2003) include the following. Winning major Tony Awards results in increased longevity of the show. Even more interesting is that the losing nominated shows are penalized by a decreased post-award longevity. Concerning the covariates, the type of a show is an influential indicator for show longevity, with musicals having longer run times than for example plays. Critic reviews in *The Daily News* are also related to longevity, but surprisingly reviews in *The New York Times* are not. The researchers explore this complicated matter while involving a correlation test between these. Next to the effect of reviews, early attendance is important and associated with greater success of a show. The results for the status of a show as a revival are mixed. Initially Simonoff & Ma did not find an effect. Later, when looking at the total performances after the announcement of the Tony Award nominations, an inverse effect was found which contrasted their hypothesis. I will use these results as input for my hypotheses. Their data and methodology serve as a model for my own research.

Boyle & Chiou (2009) investigated the effect of a Tony nomination or win on the demand facing a Broadway production using a panel of weekly revenues for Broadway productions from 1996 to 2007. Their results are comparable with the results of Simonoff &

Ma (2003), which demonstrates the robustness of these results. Their results indicate that in the week of the announcement a nomination or a win has a positive effect. In the subsequent weeks this effect increases gradually. According to the authors, this is probably due to publicity and word-of-mouth. They also found that being nominated, but not winning an award is negatively related to the revenues in the weeks following the announcements of the winners. The effect over time, for the winners as well as for the nominees, is examined. The researchers connect this with the theoretical construct of informational cascades, since the transmission of information spreads gradually over time (Boyle & Chiou, 2009, p. 51). This effect can persist for extended periods due to theaters' capacity constraints. The conclusion is that winning a Tony award has a substantial influence on consumer demand.

Boyle & Chiou come up with some cultural-economic implications of their research. In this way they take a further step in their analysis than Simonoff & Ma (2003). Given the results, they state that the Tony Awards have a lot of potential to influence the efficiency of the theatre market in the United States (Boyle & Chiou, 2009, p. 67). Lastly, they emphasize an effect of the awards on the artistic quality of Broadway shows. The direction of the effect is unknown and depends on the more or less artistic or innovative character of Tony Award winning shows. It is beyond the scope of their research, but it would have been more interesting and persuasive if these implications were developed further to substantiate.

3. DATA, MODELS AND METHODOLOGY

3.1 DATA AND VARIABLES

The data constitute of all musicals open on London's West End during the period 2005-2013. This means that some productions are included that opened before 2005 or ended later than 2013. The Society of London Theatre (SOLT) publishes the Box Office Data Report annually. These reports provide detailed numbers and information on attendances and audience trends. Important topics in the reports are attendance numbers, box office revenues, numbers of performances, ticket prices and advanced bookings. The numbers are analyzed in the light of the difference between the commercial and subsidized sectors of London theatre and between the major types of production, such as musicals, plays, opera and dance. The reports include lists of productions running in that particular year, sorted out into the names of the theatres. This is the information I used to collect my data. The titles of the productions are given as well as the opening dates and the closing dates.

SOLT makes a differentiation between full and affiliate members. According to the report the affiliate members comprise certain smaller theatres, in media listings referred to as 'Off' or 'Beyond' West End. This is why I chose to only focus on the productions running in the theatres with a full membership. There is no full consensus about which theatres belong to the definition of West End. Traditionally it is the geographical area that separates West End from the rest of London, but some theatres nearby are included because of their importance. In different sources I came across different listings of West End theatres, so I decided to depart from the full members of SOLT. The Box Office Data Report from 2007 was not available at SOLT anymore, so for that year I used the online Annual Report. The shows presenting in 2007 are listed in this report, together with the name of the theatre. I used the websites discussed below and Wikipedia to find the opening dates and the closing dates.

Firstly, I encoded all the productions in the list into genre. I used the genre definitions of SOLT to come up with a genre classification system, which can be found in table 1. Official London Theatre is the leading theatre website about West End, provides detailed information about shows and is run by SOLT (Official London Theatre, 2015). The website does not have an archive, but when searching for the production and the name of the theatre using Google, the page can be found in most cases and a genre is indicated. Because of these reasons this website became my primary and leading source.

When I could not find a production on the website of Official London Theatre, I consulted the website of the ticket agency London Theatre Direct, recognized by SOLT

(London Theatre Direct, 2015). The theatre guides of the websites of London Theatreland and TheaterMania also provided genre information (London Theatreland, 2015; TheaterMania, 2015). In the case of doubt I took into account all sources. At the end there were still some borderline cases left. An example is the production *Burn The Floor*, which played in 2010 as well as in 2013 in Shaftesbury Theatre. It is on the border between a dance and musical show. It was not nominated for the Olivier Awards, but it was for the WhatsOnStage Awards. I decided to leave the borderline cases in the dataset and inserted a variable for this. In this way I can include and exclude these specific cases in the analysis and/or add a dummy variable to the model.

Genre	Play	Musical	Opera	Dance	Entertainment	Performance
Sub Genres	Drama	Comedy	Drama	Ballet	Storytelling	Stand Up
	Comedy	Music Theatre	Comedy	Contemporary	Comedy	Puppetry
	Thriller	Concert	Tragedy	World	Revue	Physical Theatre
	Shakespeare	Cabaret	Satire		Pantomime	Multi Media
	Satire	Operetta	Concert		Magic	Mime
					Circus	

Table 1. Genre classification system

Relevant here is the research of Hsu, Hannan & Koçak (2009), who wrote about the effect of multiple category memberships in markets. The researchers come up with a theory which they tested empirically. When looking at films, for example, they found that the appeal to the audience decreases, together with the box-office revenues, when the film is assigned multiple genres. The researchers analyzed the genres assigned to films by engaged audience members, using three different websites (IMDB, SBD, and RT). Their results suggest that specialization and a narrow focus of film makers pays off. Generalists get penalized, because they do not fully belong to one category. According to the authors these penalties have nothing to do with poor skill. Within the context of my research this can have an influence on the WhatsOnStage Awards, since the audience decides there. On the other hand, it is likely that the effect Hsu, Hannan & Koçak (2009) found also applies to the judgement of experts. The jury has to decide on the classification of a production and when it concerns a borderline

case, it is likely that there is no consensus among the judges. This means that the eligibility for an award is jeopardized. Depending on whether an award increases the longevity and thus the success of a show or not, the chance of more success diminishes or not.

Some titles of productions were found several times in the reports, in different theaters and/or in different periods. When there was only a short period of time, a maximum of three months, between the different runs I decided to treat the production as one case with several runs in different theatres. When the production was nominated or awarded, this information provided clues, since the name of the presenting theatre is always mentioned alongside the name of the show. When a production playing in different theaters was eligible for awards as a whole, as one run, the names of both theaters were reported. In the case of a longer period of time, more than three months between the runs, I included the productions as separate cases with adding a capital letter in the order of the alphabet.

The well-known and much cited work of Caves (2003) examines the organization of the arts and entertainment industries, making use of the theory of contracts. A cultural good is created with the help of creative inputs, such as the inspiration of the director, and humdrum inputs, such as the use of a theatre hall and the need for a ticket agency in the case of a musical. The humdrum inputs respond to ordinary economic incentives. Because both different kinds of inputs are essential for a cultural good, contracts are made by creative and humdrum agents. In the case of musicals on West End it concerns mostly contracts between the actors and the production company and contracts between the production company and the theatre hall. Musicals are very demand driven, but it can be the case that some productions had a limited run due to contracts. In the case of a transfer to another theatre, it comes in the most cases to a successful show that wants to extend its run, because of lasting demand. An extended run is not possible then in the current theatre due to contracts and other scheduled performances. It depends on the availability of another theatre and the possibility to conclude a new contract. In some cases this can take some time, which makes it impossible then to have a continuous run. I found that, with regard to my cases, it never took longer than three months. In the case of a break longer than three months, it was a question of a clear revival, which I will discuss later.

This relates to the difference between fully commercial theatres and theatres that receive a certain amount of subsidies. Most of the theatres in full SOLT membership are commercial and do not get any form of subsidies. A few theatres, however, that are very important to the theatre landscape in London receive some grants, for example Sadler's Wells. The amount the subsidized theatres receive differs. Originally the subsidized theatres do not

belong to West End, but some big musicals, such as *Les Misérables*, started in a subsidized theatre and later transferred to a commercial theatre. I also departed from the theatres with a full membership of SOLT, so for these reasons I decided to include these subsidized theatres in the dataset.

However, it is likely that the subsidized theatres are involved in more contracts than the commercial theatres, since the humdrum inputs also include the money and the associated requirements and wants of a third party. So, I created a variable for the amount of subsidies received as a percentage of total income. It concerned the following theatres: the two different venues of the Barbican Theatre, London Coliseum, the three different venues of the National Theatre, the Peacock Theatre and Sadler's Wells, which is part of the Peacock Theatre. In the latest annual reports of the theatres I found the financial data and in this way I was able to construct the percentages. The Royal Court Downstairs and the Royal Opera House are also subsidized halls and in full SOLT membership, but I did not find one musical staged in those theatres. For the commercial theatres I set the percentage, of course, on zero. In the case of a production that transferred from a subsidized to a commercial theatre, I divided the percentage of subsidy by two.

3.2 MODEL

The response variable of interest is the total number of weeks that the shows were open. Since I had no access to the total number of performances of the show I had to go for total weeks opened. This variable is firm enough, because I am looking for the effect of awards in relative terms. Twelve of the shows had not closed by the time of the analysis, so I picked the date of 30th April 2015 as the final point. I set the closing date of these shows that were still open on that day and thus these data are censored. This means that all that is known for these productions is that the number of total weeks open is at least the observed value. This has to be taken into account in the analysis and I will elaborate on this while discussing the proportional hazards model.

The type of a show has to be included as a potential predictor of show longevity, following Reddy, Swaminathan & Motley (1998), Simonoff & Ma (2003), Boyle & Chiou (2009). Since I am focusing on musicals and there is no consensus on a clear distinction between genres within the category of musicals, I will only take into account if the show is a revival or not. Simonoff & Ma (2003) came up with the hypothesis of a revival as a “stamp of approval”. This can send a potentially positive signal to consumers and in this way have a positive effect on the longevity of a show (Simonoff & Ma, 2003, p. 138). In the model with

total number of performances they found no effect of the revival variable, in the model with number of performances after Tony nominations they found an effect contrasting the hypothesis. In this last model the shows that were no longer open at the time of the Tony nominations were excluded. This concerned shows with very short runs. Here the revivals did not differ much from the non-revivals. The explanation can, according to the researchers, lie in the argument that the audience is seeking novelty and not familiarity. It can also be explained as the potential group of audience members has decreased in the case of a revival, since it can be stated that visitors do not often choose to visit a show that they have already seen. Because of this it is interesting to see how this variable effects show longevity in my research.

Initial reception is measured with the help of reviews in *The Guardian*. Together with *Telegraph*, *The Times*, *The Financial Times*, *The Daily Mail*, *The Evening Standard* and *The Independent* this paper often writes about theatre and works with a star system to rate the performances. However, all papers mentioned are not consistent in writing reviews and/or using the star system to rate shows. *The Guardian* was the paper that wrote reviews for most of the musical productions while predominately allocating stars. I will use these reviews, on a scale from 1 to 5, to create the variable for initial reception of the show. When it concerns the initial reaction from the audience, I was not able to create a variable for this. Initial reception from the side of the audience can be measured with the help of attendance numbers in the first week(s). I had no access to the tickets sold per performance at all, let alone for the first week only. These specific data were unfortunately not collected for the Box Office Data Reports.

The importance of awards on the success of a show is assessed by Olivier Award nominations and wins and WhatsOnStage Award nominations and wins. I take into account all the categories applicable for musicals. All the different awards can be found in Appendix 1.¹ The Olivier Awards, named in honor of the British actor Laurence Olivier, are the British equivalent of Broadway's Tony Awards and France's Molière Awards and recognized internationally as the highest honor in British theatre. The Olivier Awards started in 1976 as the Society of West End Theatre Awards. The society is now known as the Society of London Theatre (Olivier Awards, 2015b). The awards are judged by four separate panels for theatre, opera, dance, and affiliate members. The theatre categories account for the majority of the presented Olivier Awards, which covers plays and musicals. These theatre categories are

¹ In constructing the amount of total nominations I will include the number of awards, since the nominations precede the awarding of the prize. The amount of total awards indicates how many of the nominations were actually won.

judged by the theatre panel. This panel consists of five anonymous specialist members who are chosen for their specialist knowledge and professional experience and eight members of the theatre going public, four of whom judge plays, and four musicals.

Any new production that opens between February 16 and February 15 the following year is eligible for a nomination in one or more of the Olivier Awards categories. The show has to be presented in a theatre that is a member of SOLT. A minimum of a run of 30 performances is required. After a nomination has been received, it has to be approved by members of the Society. If it is successful, the shows are seen by the relevant judging panel. When it concerns awards in the theatre categories, the nominations are decided with the help of a voting by post of all members of the theatre panel and all members of SOLT. For the affiliate, opera and dance categories, the nominations are decided only by the members of the relevant panel, by way of a secret ballot (Olivier Awards, 2015b; Olivier Awards, 2015c).

The WhatsOnStage Awards are the only major theatre awards in which audience members are the judges across all categories. Each year, the nominees shortlist is composed with the help of thousands of theatregoers who log on to the website to nominate their favorites across all awards categories. The shortlists are announced at a launch event held in early December and at that moment the voting opens. Voting is then possible until the end of January the subsequent year. All professional productions that opened in London between 1 December 2013 and 30 November 2014 are eligible for primary award categories. However, the awards *Best Takeover in a Role* and *Best West End Show* recognize all current and long-running productions. Any non-London productions are eligible for *Best Regional Production*. There is also a category specifically for *Best Off-West End Production* (WhatsOnStage Awards, 2015). When it concerns all the primary award categories, productions in theatres that are affiliate members of SOLT are eligible. So, the WhatsOnStage Awards go beyond West End and the scope of eligible productions is broader than for the Olivier Awards.

It is interesting to see whether a difference between the two award ceremonies can be found. The big audience can rely on the judgement of a group of other audience members, which are likely to have a similar taste. At the same time, it is reasonable that the big audience will rely on the judgement of experts, since there is a lot of uncertainty surrounding the quality of theatre shows as an experience good. This relates to the discussed theory of Karpik (2010) and the difference between the expert-opinion regime and the common-opinion regime. Next to that, the Olivier Awards hold a higher esteem than the WhatsOnStage Awards, because of its history and recognition internationally. The hypothesis here is that the Olivier Awards will have a greater effect than the WhatsOnStage Awards. A prize awarded by

the audience will confirm an existing trend. These awards will be given to the shows that are already quite successful when it concerns audience numbers. In this way the effect of the award, an increase in the attendance numbers after receiving the award, will not be that big. On the other hand, a prize awarded by a jury has the potential to promote and boost productions that are not that successful yet. These awards serve as a signal for deserved attention and can conceivably increase the success of a show.

I made a distinction between primary and secondary awards and major and minor awards, for the Olivier Awards as well as for the WhatsOnStage Awards. The exact awards with their distinction in primary, secondary, major and minor can be found in Appendix 1. In this instance primary means that the production was nominated for that particular award, or won that particular award, in the first year after the opening date. Secondary refers to the whole period after the first eligibility for awards. For example, the WhatsOnStage Award called *Best Takeover in a Role* can be received by a production after the first year and is a secondary award. When it concerns the Olivier Awards, there is one audience award that counts as a secondary award. The major awards are the most important ones, it concerns the categories with the highest esteem. These awards receive the most attention, from the media as well as from the public. Following Simonoff & Ma (2003) the major categories are Best Musical, Best Director, Leading Actor and Actress and Featured Actor and Actress.² The primary awards are the most important for my research. Because I am looking for an effect of awards on longevity I expect that the primary awards can have the biggest impact. The secondary awards work in an affirmative and retrospective way in order to honor the successful long-running shows. I will also check for a difference between the effect of the major and minor awards in comparison to the primary and secondary awards.

Longevity is defined in three different ways: total weeks open from opening night, total weeks open after the announcement of the Olivier Award and WhatsOnStage Award nominations, and total weeks open after the announcement of the winners of the Olivier Awards and WhatsOnStage Awards. Following Simonoff & Ma (2003) this distinction is necessary to cancel out the effect that is not related to the audience approval of a show. It is likely that a show will be kept open until the announcement of the nominations and when the show is nominated, at least until after the awards ceremony. So, when a show opens in January it has to stay open longer regarding the moment of the nominations announcement

² In the categories that award actors and actresses it is possible for a show to be nominated twice for different actors or actresses, since it concerns a personal award. Of course, only one can win the award. Hereby it can potentially occur that the amount of total nominations exceeds the amount of categories.

then a show that opens in April. Some shows received nominations and sometimes even awards after closing. No effect of the award can be researched here. So, when analyzing the total weeks that a show was open after the announcement of the nominees these cases are excluded. I made these distinctions in longevity for the Olivier Awards as well as for the WhatsOnStage Awards.

In constructing my dataset I came across several productions that had transferred from Off West End to a theatre on West End. My expectation is that a transfer is only possible when the show was successful during its first run Off West End. A transfer is only considered when the chances of success on West End are great and the demand for the musical is high. Therefore a possible hypothesis is that these productions have a better prospect of becoming successful due to their trial period. In 2014 an article was published in *The Telegraph* about this subject (The Telegraph, 2014). The author stated that the big winner of the Olivier Awards 2014 was Off West End. In that year transfers from Off West End dominated the shortlists. For these reasons I created a dummy variable for these transfers. Lastly, I have taken seasonal effects into account by drawing up a variable for the opening month. Simonoff & Ma (2003) include this variable in their research because several researchers found seasonal effects relating to movie success. They did not find any remarkable impact for Broadway, but I wanted to include this variable in order to create security.

3.3 METHODOLOGY

As already mentioned, I will follow Simonoff & Ma (2003) in their methodology. The longevity of a production can be seen as its “survival time”. Special statistical models and methods are designed for such data, for example used regularly in medicine studies. These models and methods are best fitted to study the longevity of shows. The most common model is the proportional hazards model, also called the Cox model. The most important arguments for using this model over a linear regression are as follows. Firstly, in the linear regression it is possible to have negative values of the dependent variable, which is not possible in the case of the longevity of shows on West End. Secondly, the Cox model can take into account censored data, where a linear regression model cannot. These are the data where the observed value is at least that value, since the show has not yet closed.

The basics of survival analysis concern the following. The variable X is the time until a specified event, in this case the closing of a musical show. In medicine studies it is often death, the development of a disease or remission after a treatment. Four functions can describe the distribution of X . The survival function is the probability of an individual show

surviving to time x . The hazard rate function, also called the risk function, is the chance that a show of age x will close in the next instant in time. The probability density or probability mass function shows the unconditional probability of the closing of a show at time x . The mean residual life at time x is the mean time to the closing of a show, given it has not closed at x (Klein & Moeschberger, 2003, p. 21). As already mentioned, survival data sets contain either censored or truncated observations. Possibilities are right censored data, left censored data, interval censored data and left and right truncation. In the case of right censoring the event, the closing of a show, has not occurred yet. Only this characteristic of survival data is applicable.

Survival analysis offers the possibility, just as linear regression, to perform a regression with multiple covariates, that can possibly influencing the survival time of the observations. Survival data can be analyzed nonparametric, semiparametric, or fully parametric. The proportional hazards model, also called the Cox model, offers a flexible approach to modeling survival as a function of covariates. The hazard function is used here. The model assumes an exponential effect of a covariate on the hazard, which is the risk of a show closing. All else in the model is hold fixed. Parameters in the model are estimated by maximizing the partial likelihood function. Wald tests are used regarding individual parameters. The partial likelihood ratio test analyzes the overall significance of the regression relationship in the model (Simonoff & Ma, 2003, p. 140-141).

The response variable in my research, total weeks the shows were opened, has in some cases the characteristic of right-censored observations. For these observations all that can be acknowledged is that the total weeks opened is at least the observed value. This means that in the end the total weeks these shows were opened will be larger. Following Nygren & Simonoff (2007) the censored observations can be used to show that survival analysis is preferred over linear regression analysis. The researchers constructed a model using least squares linear regression leaving out the censored data. The predictive power of that model was examined with the help of the shows that were still open. It showed that the model was heavily underestimating the longevity of the censored observations.

4. RESULTS

4.1 DESCRIPTIVE STATISTICS

A total of 178 unique productions were observed in the data population, which can all be found in Appendix 2. Of these 178 shows, 26 productions were not eligible for the Olivier Awards, since they did not comply with the requirement of a minimum of 30 performances, which I translated into a minimum of 4 weeks.³ Interestingly, one of them, the production *Fela!*, was nominated for several Olivier Awards and WhatsOnStage Awards in 2011. In both cases this concerned the categories *Best New Musical*, *Best Actor in a Musical* and *Best Theatre Choreographer*. It ran for not even full three weeks at the National Theatre Olivier. In July 2011, approximately 7 months later, it opened again at Sadler's Wells for about a month. According to the website Official London Theatre this run is a transfer and not a new production. This makes this production an extremely difficult case and is clearly an exception. Another exception is the production *Candide*. It ran for about three weeks in London Coliseum and received a WhatsOnStage nomination for *Best Musical Revival*, which is noteworthy since Official London Theatre marks it as an opera. Because I set the requirement of a minimum of 4 weeks opened, I excluded these two exceptions from the analysis. This leaves 152 productions in the dataset.

Due to the long researched time period, some productions appeared as the original run and then as a revival several years later. Over this period, 46,1% of the productions were revivals. The average length of the run for a production was approximately 99 weeks. About 85 shows were already closed at the time of the announcements of the nominees. This is more than 50% of the cases. For the dataset of Simonoff & Ma (2003) this was about 35%. Since my dataset contains almost twice as much productions, I will still be able to test on the total number of weeks open after the nomination announcement. Some productions were still open at the time of the analysis, 12 in total. These productions are the censored data, which can be found in italic in Appendix 2.

Out of the total of 152 productions, 7 shows were cases of doubt because of ambiguity about the genre. There are 9 cases particularly focused on the target group of families/children. This is an aspect that can make a difference, since the target group is so specific. On top of that these productions probably face less competition, because not many productions are created especially for families and/or children. This can have a positive effect

³ As a rule of thumb I applied that a show is generally planned 8 times per week.

on the longevity of a show. A negative effect is possible as well, because of the limited potential audience group. I came across 3 shows with a Christmas theme, among them are two runs of the famous musical *Scrooge*. This characteristic of a show has a big influence on its running time. The longevity will be relatively less than the average, since the show loses its appeal quickly. One show was performed by an international ensemble. Only 13 shows were presented in subsidized theatres, 2 shows had a run in a subsidized theatre at first and transferred to a commercial theatre later. There is considerable variation in the level of subsidy received by these theatres. So, as already explained, I created a variable for the percentage of subsidy in proportion of the total turnover that this funding represents.

Of the 152 productions in the data set 68 productions did not receive one Olivier nomination, 113 productions did not get one Olivier Award. When looking at the WhatsOnStage Awards, 34 productions did not receive any nominations and 102 shows did not get any awards. Concerning the Olivier Awards, 84 productions were nominated in a primary category and 38 shows actually got a primary award. In the major categories 80 productions got a nomination and 35 shows an award. Looking back to the WhatsOnStage Awards, 112 productions were nominated in one of the primary categories and 44 were awarded. In the major categories 105 shows received a nomination and 33 an award.⁴ The most successful production, looking at the total of Olivier and WhatsOnStage nominations and awards in the researched period, was *Matilda The Musical*. The production received 13 Olivier nominations and won 7 Olivier Awards. On top of that the show got 11 WhatsOnStage nominations and won 5 WhatsOnStage Awards.⁵

These numbers demonstrate the proliferation of awards as discussed by English (2005). A sizeable proportion of the productions received a nomination and an award. The numbers are high, which shows that there is not much variety within the musical market on London's West End. This becomes especially clear when the nominations and awards of the Olivier Awards and WhatsOnStage Awards are totaled up. A very limited amount of 31 productions did not receive a nomination of any of the ceremonies and 89 productions did not get any award. Table 2 presents the summary statistics for the relevant variables.

⁴ For the direct WhatsOnStage Awards, and then automatically for the total WhatsOnStage Awards as well, six values were missing. Six productions opened in a year before the introduction of the WhatsOnStage Awards, so before 2001. These productions were eligible though for indirect awards.

⁵ Regarding the Olivier Awards, *Matilda The Musical* received 10 primary nominations and 7 primary awards and 5 nominations and 4 awards in the major categories. For the WhatsOnStage Awards 9 of the nominations and 4 of the awards concerned primary awards, 6 nominations and 1 award concerned the major categories.

Variable	Mean	Standard deviation	Minimum	Maximum	N
Total weeks open	99.4211	235.43350	4	1541	152
Post Olivier nominations weeks open	176,2029	320,53208	1	1517	69
Post Olivier Awards weeks open	204,0345	340,23800	5	204,0345	58
Post WhatsOnStage nominations weeks open	76,5309	108,60848	2	599	81
Post WhatsOnStage Awards weeks open	92,4237	117,58551	1	591	59
Percentage subsidies of total income	2.51	9.058	0	52	152
Review <i>The Guardian</i>	3,03	0,894	1	5	126

Table 2. Summary statistics

Important within survival analysis is the survival function. This function can be estimated with the help of a Kaplan-Meier curve, which is a useful descriptive statistic. This graph provides a description of the overall pattern of survival times (Nygren & Simonoff, 2007). The survival function in this context is the probability of observing the total weeks that a show was opened greater than or equal to some stated value. Figure 1 presents the plot of the Kaplan-Meier estimate of the survival function for the total weeks open.

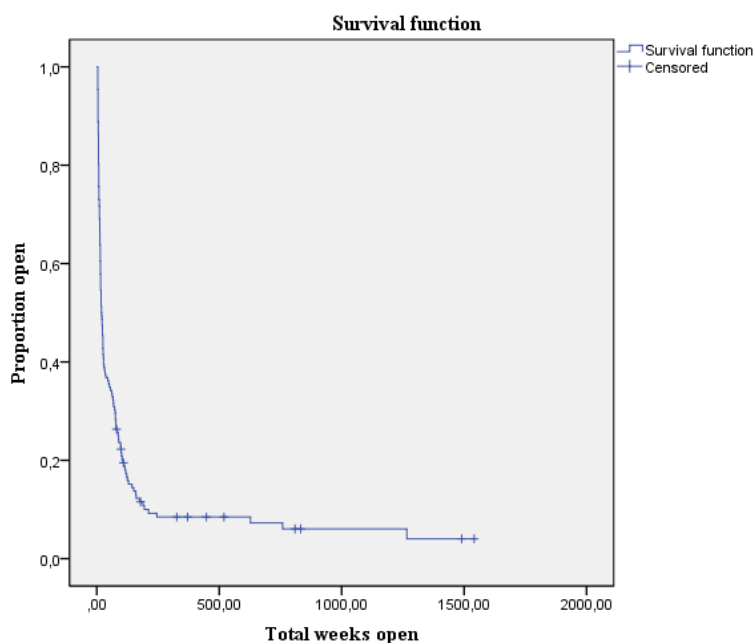


Figure 1. Kaplan-Meier estimate of the survival function for the total number of performances.

It becomes clear that the estimate of the survival function drops sharply at first and then tails off gradually. This means that many shows closed shortly after the opening. The right tail is relatively long, which points to few shows that were opened for a big number of weeks. An important advantage of the Kaplan-Meier curve, and of the survival analysis in general, is that the method takes into account censored data. In the figure the small vertical lines mark these censored observations, the shows that were still open by the end of the study. The minimum value of the shows' total weeks open is not zero, because the largest numbers of weeks were censored observations. So, the survival function indicates positive estimated probability of survival past that number of weeks. Because I filtered out the shows which were open for less than 4 weeks, the curve does not cross the X-axis. According to Nygren & Simonoff (2007), the right-skewedness of the data is typical for lifetime data and thus common within survival analysis.

4.2 TOTAL NUMBER OF WEEKS OPENED

Firstly, I will describe the analysis of the total numbers of weeks that the West End shows were open. Table 3 presents the results of the model fitting. The proportional hazards model is being used. This means that a positive coefficient implies an increased risk of the show closing, so a shorter expected survival time. The hazard, the dependent variable here, is the opposite of survival, so the risk of closing. A negative coefficient implies a decreased risk of the show closing and thus a longer expected survival time. I constructed three different models. The first model only contains the most important intervening variable, the nominations and awards. In the second model covariates on a ratio scale are added. In the third model the nominal and dummy variables are also included. I will use this structure for all the dependent variables and for both the models for the Olivier Awards and the WhatsOnStage Awards.

The effects of the Olivier nominations are significant here, suggesting that these have an impact on longevity and thus significantly influence consumer behavior. For every extra nomination the hazard decreases with $(1 - 0.882) * 100 = 11.8\%$, taken into account the third model and holding all else fixed. This points to a positive effect on the longevity of a musical. Whether a show is a revival or not is significantly related to the risk of a show closing ($\alpha = .05$). In the case of a revival the hazard increases with a factor of approximately 1.6, meaning a revival has a higher risk of closing, *ceteris paribus*. A negative relationship with show longevity and, hence, success of a show is indicated here. Also whether a show is a borderline case or not has a seems to have a negative impact. The borderline cases concerns the cases

with dubious genre allocation, a specific target group of families/children, a Christmas theme or an international ensemble. These cases seem to have a higher risk of closing. Surprisingly the Olivier Awards are not significantly related to the hazard.⁶ The review in *The Guardian*, the percentage subsidies of total income, the opening month and whether the show is a transfer from a theatre Off West End also do not have a significant impact. No big changes occurred in the results from the one model to the other.

Variable	Model 1	Model 2	Model 3
(Model)⁷	17.939***	25.095***	39.550***
(N)	152	126	126
Primary Olivier nominations	.895** (-.110)	.856*** (-.155)	.882** (-.126)
Primary Olivier Awards	.864 (-.146)	.954 (-.047)	.922 (-.081)
Review <i>The Guardian</i>		1.240* (.215)	1.215 (.195)
Percentage subsidies of total income		1.020* (.020)	1.016 (.015)
Revival			1.601** (.471)
Borderline case			1.453** (.373)
Opening month			1.024 (.023)
Transfer Off West End			1.044 (.043) ⁸

Table 3. Results of Proportional Hazards Model fit for Total Weeks Open

Legend: * $p < .1$; ** $p < .05$; *** $p < .01$

⁶ I constructed the same model using the major Olivier Awards and nominations, but there were no notable differences. The same accounts for models with the minor, secondary and total of Olivier nominations and Awards.

⁷ The partial likelihood tests of overall significance of the models are all highly significant ($p = .000$). This means that the models have a predictive influence on the risk of a show closing. The chi-square is reported here.

⁸ As common in survival analysis, I reported the expected coefficient ($Exp(B)$), which reflects the predicted change in the hazard for a unit increase in the predicting variable. Between brackets the coefficient (B) can be found. Positive coefficients are related to increased hazard and decreased survival times. Negative coefficients imply the opposite: decreased hazard and increased survival times.

When I left the outliers out, in terms of longevity, the model did not change noteworthy. In my research the outliers, the shows that were opened for a large amount of weeks, require attention. Using SPSS “out values” and “extreme values” can be detected. The most extreme value concerning the longevity of a show was found in *Les Misérables*, which is still opened. That musical was, at the time of my research, opened for 1541 weeks. Leaving these outliers out of the dataset is not desirable, because the shows with a very long running time are an important characteristic of West End. It proves that the success can become very big for a few number of shows. Producers of musicals are in most cases aiming at longevity at that extent, because revenues are maximized in this way. As Nygren & Simonoff (2007) state, the commercial success of a production depends on its running time. The production costs are high and the seating capacity of a theatre is limited, so more shows is equivalent to a higher income. The question is how the statistic model can deal with these outliers. According to the theory of statistics the outliers should be left out. Relating to the content of my research, however, these data are relevant. On top of that, leaving them out of the analysis did not influence the model considerably. For these reasons I will leave the outliers in for the rest of the analysis.

Table 4 presents the results for the model fitting regarding the WhatsOnStage Awards. I chose to separate the Olivier Awards and the WhatsOnStage Awards into two models, since they are so distinct in their judging process and in the prestige surrounding them. So, theoretically I could not put them in the same model as different covariates. The Olivier Awards are part of the expert-opinion regime and the WhatsOnStage Awards belong to the common-opinion regime. I checked for the correlations between the two different award ceremonies. The primary Olivier and WhatsOnStage nominations were strongly correlated, $r(144) = .77, p < .01$. The primary Olivier and WhatsOnStage Awards were also correlated, $r(144) = .5, p < .01$.⁹ It is clear that the two award shows are strongly, but not perfectly correlated. Regarding the big number of nominations and awards, these correlations were to be expected. As already stated, the variety on the musical market is not that high, so a lot of the same shows appear in both the award ceremonies. Especially for the nominations, since mainly the WhatsOnStage Awards presents long lists of nominees. As it concerns audience awards here, the choice for the nominees is not that selective as for the Olivier Awards. The audience has to be stimulated to vote and therefore needs to have a large choice of shows. The award shows prove to be somewhat different, since the award shows are not perfectly

⁹ I also checked the correlations for the total of the nominations and awards and the major nominations and awards. This resulted in comparable outcomes.

correlated, so I am allowed to create separate models for them.

The impact of the WhatsOnStage Awards is significantly related to the longevity of a show. For each additional award the hazard decreases with $(1-0.728)*100 = 27.2\%$, ceteris paribus.¹⁰ Following Nygren & Simonoff (2007) there can be different reasons for this. The awards can equate the intrinsic artistic quality of the show. They can generate positive media attention and can be used for marketing purposes. Lastly, the awards can serve as a positive source of information for the potential audience. Here no significant effect of the nominations was found. So, these results are contrary to the models for the Olivier Awards. The review in *The Guardian* seems to have a significant negative impact on the longevity of a show. However, in the third model no significant influence was found. This means that this findings needs to be interpreted with great caution. When a show is a borderline case, this also results for the WhatsOnStage Awards in a significant negative impact. The effect of whether a production is a revival or not gave no significant results. The same applies to the opening month and whether it concerns a transfer from Off West End. The percentage subsidies of total income is inversely related to the longevity of productions. Every extra percentage of subsidy lets the hazard increase with a factor of approximately 1.03.

¹⁰ I constructed the same model using the major WhatsOnStage Awards and nominations and found one notable difference. The major nominations were, next to the awards, significantly related to the longevity of shows in a positive way. No differences were found for models with the minor, secondary and total of WhatsOnStage nominations and Awards.

Variable	Model 1	Model 2	Model 3
(Model) ¹¹	32.347***	54.465***	68.083***
(N)	146	123	123
Primary WhatsOnStage nominations	.938 (-.064)	.928 (-.075)	.923 (-.081)
Primary WhatsOnStage Awards	.724*** (-.323)	.699*** (-.358)	.729*** (-.316)
Review <i>The Guardian</i>		1.278** (.245)	1.237 (.213)
Percentage subsidies of total income		1.032*** (.031)	1.026** (.025)
Revival			1.476* (.389)
Borderline case			1.388** (.328)
Opening month			1.054* (.052)
Transfer Off West End			1.777 (.575)

Table 4. Results of Proportional Hazards Model Fit for Total Weeks Open

Legend: * $p < .1$; ** $p < .05$; *** $p < .01$

4.3 TOTAL NUMBER OF WEEKS OPENED AFTER NOMINATIONS ANNOUNCEMENTS

Secondly, I will describe the analysis of the total numbers of weeks that the West End shows were open after the announcement of the nominees for the Olivier Awards and the WhatsOnStage Awards respectively. As explained in the data, models and methodology section, this distinction is necessary to cancel out the effect that is not related to the audience approval of a show, so the demand for the show. It is likely that a show will be kept open until the announcement of the nominations and when the show is nominated, at least until after the awards ceremony. So, when a show opens in January it has to stay open longer regarding the moment of the nominations announcement than a show that opens in April. Some shows received nominations and sometimes even awards after closing. No effect of the award can be researched here. So, when analyzing the total weeks that a show was open after the

¹¹ The partial likelihood tests of overall significance of the models are all highly significant ($p = .000$). This means that the models have a predictive influence on the risk of a show closing. The chi-square is reported here.

announcement of the nominees these cases are excluded. I made these distinctions in longevity for the Olivier Awards as well as for the WhatsOnStage Awards.

Thus, the shows that were already closed at the time of the announcement are excluded from this analysis, leaving a much smaller sample than used for the analysis of the total weeks opened. For this analysis 69 productions are left in the dataset, of which 12 are censored, which is a big difference with the previous test. Table 5 presents the results of the model fitting. The impact of the awards is significantly related to the risk of a show closing. For every additional Olivier Award the hazard decreases with $(1 - 0.626) * 100 = 37.4\%$, holding all else equal.¹² However, this only accounts for the first model. In the other models the significance level was just above the chosen level of alpha. No transfers from Off West End were present in this analysis. Remarkable is that the nominations do not have a significant impact in these models and that no effect was found of any other variable here. Overall, the models have significant weight, so the models still hold explanatory power of the risk of a show closing.

¹² I constructed the same model using the major Olivier Awards and nominations, but there were no notable differences. The same accounts for models with the minor, secondary and total of Olivier nominations and Awards.

Variable	Model 1	Model 2	Model 3
(Model) ¹³	7.339**	9.972**	16.182**
(N)	69	57	57
Primary Olivier nominations	1.038 (.038)	.975 (-.725)	.963 (-.038)
Primary Olivier Awards	.626** (-.469)	.725* (-.321)	.724* (-.323)
Review <i>The Guardian</i>		1.370 (.315)	1.379 (.321)
Percentage subsidies of total income		.591 (-.525)	.591 (-.526)
Revival			1.445 (.368)
Borderline case			.000 (-13.639)
Opening month			1.003 (.003) ¹⁴
Transfer Off West End			

Table 5. Results of Proportional Hazards Model fit for Total Weeks Open After Nomination Announcement

Legend: * $p < .1$; ** $p < .05$; *** $p < .01$

When it concerns the analysis of the total weeks a show was opened after the announcement of the WhatsOnStage nominations, there are 81 productions in the sample, of which 8 are censored. The WhatsOnstage nominations are announced earlier than the Olivier nominations, because of the voting process. This is why the sample is bigger here. Some of the censored productions opened before the foundation of the WhatsOnStage Awards, so these shows had no chance on a nomination or a win of a direct award. So, these productions are left out for this analysis. Table 6 presents the results of the model fitting. The primary WhatsOnStage Awards are significantly related to the longevity of a show. For each

¹³ The partial likelihood tests of overall significance of the models are all significant. This means that the models have a predictive influence on the risk of a show closing. The chi-square is reported here.

¹⁴ As common in survival analysis, I reported the expected coefficient (Exp(B)), which reflects the predicted change in the hazard for a unit increase in the predicting variable. Between brackets the coefficient (B) can be found. Positive coefficients are related to increased hazard and decreased survival times. Negative coefficients imply the opposite: decreased hazard and increased survival times.

additional award the hazard decreases with $(1 - 0.726) * 100 = 27.4\%$, ceteris paribus. The risk of closing diminishes.¹⁵ A negative significant effect of the percentage of subsidies a presenting theatre receives is found. The nominations, the review in *The Guardian*, whether a show is a revival, a borderline case and/or a transfer from Off West End and the opening month do not seem to have a significant influence on the hazard.

Variable	Model 1	Model 2	Model 3
(Model)¹⁶	15.797***	31.359***	38.773***
(N)	81	68	68
Primary WhatsOnStage nominations	1.046 (.045)	1.062 (.061)	1.030 (.030)
Primary WhatsOnStage Awards	.666*** (-.406)	.669*** (-.401)	.726** (-.321)
Review <i>The Guardian</i>		1.004 (.004)	1.004 (.004)
Percentage subsidies of total income		1.143*** (.133)	1.166*** (.154)
Revival			1.688* (.524)
Borderline case			1.409 (.343)
Opening month			1.067 (.065)
Transfer Off West End			2.220 (.798) ¹⁷

Table 6. Results of Proportional Hazards Model Fit for Total Weeks Open After Nomination Announcement

Legend: * $p < .1$; ** $p < .05$; *** $p < .01$

¹⁵ I constructed the same model using the major WhatsOnStage Awards and nominations, but there were no notable differences. Testing for the minor awards I found that these do not have a significant impact on the hazard. The secondary nominations were significantly related to the risk of a show closing, in a positive way, but the secondary awards showed no significant outcome. This is reasonable, since only the long running productions are eligible for the secondary awards. No prominent differences were found for models with the total of WhatsOnStage nominations and Awards.

¹⁶ The partial likelihood tests of overall significance of the models are all highly significant. This means that the models have a predictive influence on the risk of a show closing. The chi-square is reported here.

¹⁷ As common in survival analysis, I reported the expected coefficient (Exp(B)), which reflects the predicted change in the hazard for a unit increase in the predicting variable. Between brackets the coefficient (B) can be found. Positive coefficients are related to increased hazard and decreased survival times. Negative coefficients imply the opposite: decreased hazard and increased survival times.

4.4 TOTAL NUMBER OF WEEKS OPENED AFTER THE ANNOUNCEMENT OF THE WINNERS

Lastly, in this section, I will look into the show longevity measured as the total number of weeks opened after the announcement of the Olivier Award winners and the WhatsOnStage Award winners. Table 7 summarizes the results of a proportional hazards fit to the 58 shows in the sample, of which 12 were censored, that were open at the time that the Olivier Award winners were revealed. Only the impact of the primary Olivier Awards is significant. For every additional award the hazard decreases with $(1 - 0.696) * 100 = 30.4\%$, holding all else fixed.¹⁸ The risk of closing diminishes. Remarkable here is that the characteristics of a revival or no revival and the percentage subsidies of total income do not influence the hazard significantly. For the percentage of subsidy the result is reasonable, since of the 58 shows only 1 show was playing (partially) in a subsidized theatre. So, here an effect could not be measured properly. For the variable revival the result is just above the chosen level of alpha. It seems that if the show was still open at the time of the award ceremony it did not matter anymore whether it was a revival or not. Opposed to the findings of Simonoff & Ma (2003) and Boyle & Chiou (2009) I did not find a convincing negative effect of being nominated and then losing. The p-value is just above the significance level, so no conclusions can be drawn. The direction of the result is in line with the findings of the researches mentioned above. For every additional losing nomination the hazard increased with a factor of 1.15, *ceteris paribus*, meaning the risk of a show closing rises.

¹⁸ I constructed the same model using the major Olivier Awards and losing nominations. Remarkably, the minor awards were significantly related to the hazard, whereas the major awards were not. No differences were found for the models with the secondary and total of Olivier losing nominations and Awards.

Variable	Model 1	Model 2	Model 3
(Model) ¹⁹	5.788**	7.873*	13.130*
(N)	58	51	51
Losing primary Olivier nominations	1.097 (.093)	1.021 (.021)	1.019 (.019)
Primary Olivier Awards	.650** (-.431)	.702** (-.353)	.696** (-.362)
Review <i>The Guardian</i>		1.261 (.232)	1.261 (.232)
Percentage subsidies of total income		.594 (-.522)	.573 (-.558)
Revival			1.530 (.425)
Borderline case			.000 (-14.649)
Opening month			.976 (-.024) ²⁰
Transfer Off West End			

Table 7. Results of Proportional Hazards Model fit for Total Weeks Open After Winners Announcement

Legend: * $p < .1$; ** $p < .05$; *** $p < .01$

Table 8 presents the model fit for the WhatsOnStage Awards. Included in this analysis are 59 productions, of which 8 are censored. The results for percentage subsidies of total income were not available, since the degree of freedom was reduced to zero because of constant or linearly dependent covariates. This means that every theatre in this analysis received 0% subsidy. So, again, this variable could not be measured properly. Furthermore, no transfers from Off West End were included in this analysis. The shows that were nominated but did not win an award had a higher risk of closing. For every extra lost nomination the hazard increases with 13.1%, given the other variables. This result was only

¹⁹ The partial likelihood tests of overall significance of the models are all significant using the significance level of $\alpha = .1$. This means that the models have a predictive influence on the risk of a show closing. However, the second and the third model have less predictive power than the first. The chi-square is reported here.

²⁰ As common in survival analysis, I reported the expected coefficient (Exp(B)), which reflects the predicted change in the hazard for a unit increase in the predicting variable. Between brackets the coefficient (B) can be found. Positive coefficients are related to increased hazard and decreased survival times. Negative coefficients imply the opposite: decreased hazard and increased survival times.

significant in the first model, so it has to be interpreted with great caution. It seems that losing nominations are seen as negative information by the public and thus associated with a bigger risk of the show closing. In line with the previous results the awards are significantly and positively related to the longevity of a production. For every additional award the hazard decreases with $(1 - 0.710) * 100 = 29\%$, holding the other variables equal.²¹

Variable	Model 1	Model 2	Model 3
(Model)²²	11.466***	10.340**	18.105***
(N)	59	53	53
Losing primary WhatsOnStage nominations	1.131** (.123)	1.122* (.115)	1.140 (.131)
Primary WhatsOnStage Awards	.741*** (-.299)	.745*** (-.294)	.710*** (-.342)
Review <i>The Guardian</i>		1.045 (.044)	1.044 (.043)
Percentage subsidies of total income			
Revival			1.603 (.472)
Borderline case			.000 (-14.034)
Opening month			.942 (-.059) ²³
Transfer Off West End			

Table 8. Results of Proportional Hazards Model Fit for Total Weeks Open After Winners

Announcement

Legend: * $p < .1$; ** $p < .05$; *** $p < .01$

²¹ I constructed the same model using the major WhatsOnStage Awards and losing nominations and found no effect of the losing nominations. The major awards were significantly related to the hazard, the minor awards were not. For the total of WhatsOnStage losing nominations and Awards I found no evident changes. Though, the secondary losing nominations have a significant positive influence on the longevity of a show. This is reasonable, since only the long running productions are eligible for the secondary awards.

²² The partial likelihood tests of overall significance of the models are all (highly) significant. This means that the models have a predictive influence on the risk of a show closing. The chi-square is reported here.

²³ As common in survival analysis, I reported the expected coefficient (Exp(B)), which reflects the predicted change in the hazard for a unit increase in the predicting variable. Between brackets the coefficient (B) can be found. Positive coefficients are related to increased hazard and decreased survival times. Negative coefficients imply the opposite: decreased hazard and increased survival times.

5. CONCLUSION

The question I posed at the start of my research concerned the effect of the Olivier Awards and the WhatsOnStage Awards on the success of musicals on London's West End. Simonoff & Ma (2003) carried out a similar research on Broadway and provided me with starting points and methods. I used the work of Karpik (2010), English (2005), Caves (2003) and Hsu, Hannan & Koçak (2009) as theoretical foundation. I collected data for every musical that was open on West End during the period 2005-2013. I found a convincing negative effect of the Olivier Awards as well as the WhatsOnStage Awards on the risk of a show closing. This needs to be interpreted as a positive impact of awards on the longevity of musicals on London's West End. One analysis did not show a significant effect of awards and that concerned the impact of the Olivier Awards on the total weeks the shows were opened. This can be explained by looking at the Kaplan-Meier curve. This curve shows that a very large amount of the productions closed quickly after opening. This observation proves that high risks are involved in producing a musical and the chance of success is small. Because of the big amount of short running productions the effect of the Olivier Awards can be cancelled out. However, the nominations were significantly related to the hazard, having a positive effect on the longevity of a show. This effect was only found here, not in any other analysis. This points to the conclusion that, in general, the nominations provide information about the success of shows.

As opposed to the Olivier Awards, in the model with the same dependent variable, the total weeks that a show was opened, a significant effect was traced for the WhatsOnStage Awards. It means that the WhatsOnStage Awards, in general, have an impact on the longevity of a show, while the Olivier Awards do not have that impact. It is remarkable when this finding is related to the findings of Simonoff & Ma (2003). An overview of their results and mine can be found in table 9, which serves as a comparison. These researchers found a strong effect of the Tony Awards on the total number of performances. Since the Olivier Awards are more similar to the Tony Awards in prestige and process of judging than the WhatsOnStage Awards, my hypothesis was the opposite. Simonoff & Ma used a sample for their research, focused on the major awards and included plays and musicals in their dataset. I checked for the major and minor awards and found no remarkable differences. It is possible that my results would be more similar to theirs, if I had included plays. Without further research no statements can be made. On the other hand, musicals are very demand driven. Commercial productions predominate. In that sense the audience plays a very important role in the success

of a show. The WhatsOnStage Awards are an expression of the taste of the audience and represent their stamp of approval. The audience buys the tickets and therefore has a strong influence. So, a strong positive effect of the WhatsOnStage Awards is reasonable.

Variable	Exp(B)	Exp(B)	p	p
	Nygren & Simonoff (2007) ²⁴	My results	Nygren & Simonoff (2007)	My results
Tony nominations / Olivier nominations	1.045	.882	.640	.028**
Tony Awards / Olivier Awards	.589	.922	.005***	.556

Table 9. Comparison results Nygren & Simonoff (2007) and Plicht (2015) for the effect of the Tony nominations and Awards or Olivier nominations and Awards on the longevity of productions (measured in total number of performances or total weeks opened)

Now, I want to take a closer look at the results by examining the size of the effects found. When it concerns the total weeks that the shows were open after the announcement of the nominees and after the winners were announced for the different awards ceremonies, the effect of the Olivier Awards was slightly stronger. So, for both the effect was significant, but for every additional Olivier Award the risk decreased more in comparison to every additional WhatsOnStage Award. This indicates, regardless the first effect found, that the Olivier Awards are more influential in impacting the success of a show. Different reasons can be mentioned here. One is that the Olivier Awards are more prestigious. This can result in more media attention and more opportunities to positive advertising. It can also relate to a bigger trust from the consumers in the judgement of the experts than in the judgement of fellow theatregoers. The faith and the acknowledgement of the expertise and knowledge of the experts is a necessary condition for the expert-opinion regime, discussed by Karpik (2010).

So, these findings contrast the first finding of the Olivier Awards not having a significant impact on the total weeks opened of a show, which is striking. On top of that a negative effect was found of the losing WhatsOnStage nominations, which meant that an

²⁴ The paper of Nygren & Simonoff (2007) is based on the research of Simonoff & Ma (2003), but a more detailed overview of the results is given, since it concerns a case study.

increased risk of closing existed when a nominated show did not win that award. This significant effect did not emerge from the analysis of the Olivier Awards. A possible explanation is that the WhatsOnStage nominations are less selective in comparison with the Olivier nominations due to the judging process. In the case of the WhatsOnStage Awards the nominations are set up to encourage the big audience to vote. The nominees of the Olivier Awards are subjected to a thorough evaluation, which results in a smaller selection. In this way the Olivier nominations can provide better quality signals than the WhatsOnStage nominations, because the nominees differ less in terms of quality. Then it is more likely that among the WhatsOnStage nominees less successful shows can be found, which can have an impact on the results found.

For the other variables the results were mixed. Prudence is called for in interpreting these results. Not much variety of the size of the effects was found in the different models. Overall, it is likely that a revival show has more risk of closing than original shows. This is probably due to the preference of the audience to originality and the reduction in the amount of potential public, because people are not likely to visit the same show twice. The results are mixed for the amount of subsidies a theatre receives. In one analysis the variable could not be included, because in that model only productions were included that were staged in a commercial theatre. Twice I did find a significant result, three times I did not. This means I have to be careful with my conclusion. It is likely that subsidized theatres are staging shows with a shorter run due to the requirements of the funding institutions and thus the contracts. This relates to the theory of Caves (2003). In the case of the commercial theatres, the urge for a long run is stronger, since they need, at least, to earn their costs by selling tickets. However, on the basis of my results it cannot be stated with total certainty that subsidies have a negative impact on the longevity of a show, because the subsidized theatres were greatly outnumbered by the commercial theatres. This proves that the commercial theatres on West End are the most important players for the musical scene there. In accordance with the research of Hsu, Hannan & Koçak (2009) the borderline cases seemed to have a higher risk of closing. I cannot draw a definite conclusion here, since I found a significant effect twice and no effect four times. Not enough borderline cases were present in the dataset in order to test properly. The variables for the review in *The Guardian*, the opening month and a transfer from Off West End were clearly not significantly related to the hazard. No influence on the longevity of a show was found.

Altogether I can state that the models with the WhatsOnStage Awards were stronger, more robust and more convincing than the models with the Olivier Awards. I want to clarify

the different reasons for this. The first model, concerning the dependent variable of total weeks a show was opened, showed deviating results for the Olivier Awards. A significant effect of the nominations was found whereas the awards were not significantly related to the risk of a show closing. Another reason is that a negative effect was present for the losing nominees regarding the WhatsOnStage Awards. The same did not go for the Olivier Awards. On top of that, regarding the model for the total weeks opened after the announcement of the winners, I found a significant effect of the minor Olivier Awards, but not of the major awards. Lastly, the overall significance of the last model was convincing for the WhatsOnstage Awards, but not for the Olivier Awards. So, word-of-mouth and the judgement of fellow theatre-goers are more influential when it concerns the longevity of a show. This finding shows that the musical market is more dominated by a common-opinion regime than the expert-opinion regime (Karpik, 2010). The limited amount of variety contributes to this interpretation. The experts are less needed when it concerns giving quality signals to the consumers.

Lastly, the results should be analyzed in a critical way, in the light of the work of English (2005). This relates to the limited amount of variety found. The descriptive statistics already showed the proliferation of awards present in the musical market on London's West End. For instance, when compared to literature, there is much less variety. A lot of different prizes are awarded for literature in accordance with how many new books are released every year. This becomes clear when looking for example at the work of English (2005). For musicals this is not the case, probably due to the high production costs. The use of awards as providing a helpful tool to guide the consumer through that enormous landscape of different works can thus be called into question. The function of giving special attention to good quality products and to give information is impaired. Compared to other cultural industries there is no infinite variety among musicals, which is reflected in the high amount of nominations and winners for each award as a percentage of the total amount of produced musicals. This becomes especially clear when looking at the productions still open at the time of the announcement of the nominees. Regarding the Olivier Awards, 67.1% of the productions in the dataset received a primary nomination and 34.2% an award. Of the productions still open at the time of the announcement of the winners, 39.3% got an award. When it concerns the WhatsOnStage Awards 82.4% received a primary nomination and 42.4% an award. When looking at the shows still open when the winners were announced, 55.7% got an award.

English (2005) is critical on, among other things, the proliferation of the awards

industry into sectors beyond cultural goods, or singularities, the term used by Karpik (2010). For example prizes are given for the supermarket of the year. Awards are here, according to English (2005), far less appropriate, since it does not concern goods surrounded by quality uncertainty. Experts are not particularly needed here to provide quality signals for the consumers. The same can be stated for the musical market on London's West End. Word-of-mouth and marketing are more important and powerful than the opinion of experts. Still, there is an economic incentive to annually hand out awards and to have different award ceremonies. This incentive exists apart from the goal to award and honor excellence. The finite variety of the musical landscape here reinforces the economic incentive. The consumer needs relatively little guidance in terms of quality, whereas the opportunity to generate positive media attention and marketing is desirable in order to have an efficient operating market.

Awards, whether judged by experts or by the audience, contribute to the success of musicals on London's West End. The underlying reasons can include awards as quality signals to the consumers, positive media attention and better opportunities for marketing, and awards can relate to the inherent artistic quality of a show. These reasons were not researched. Since the chances of failure are so big, the risks and the costs are high, the awards contribute to a more efficient market, where the winners are able to make a return on their investment in producing a new musical. The effect of the WhatsOnStage Awards was more convincing. The research showed that the variety of the market is not as big as expected, when looking at the high percentages of nominees and winners for each award. On top of that, the amount of new productions produced on a yearly base, with reference to revivals, is quite small and a big amount of shows closes relatively quick after opening. Awards for musical on London's West End serve the purpose of stimulating word-of-mouth, positive media attention and marketing in order to create a more efficient market. The audience takes center stage within this market.

6. DISCUSSION AND RECOMMENDATIONS FOR FUTURE RESEARCH

Simonoff & Ma (2003) found a significant impact of first-week attendance on the longevity of a show. These data were not available for my research, which is unfortunate. The models I constructed were therefore not complete. I tried to make up for these missing data by adding a variable for initial reception, the review from *The Guardian*. This concerns the initial reception from the position of the professionals or the experts. Since I found such a strong effect from the WhatsOnStage Awards, the audience awards, it would have been better to include initial reception from the side of the public. Given more time, I also would have included more papers in order to create a complete picture of initial reception from the side of the experts. Because the different papers were not consistent in using a star system to rate performances, this became a difficulty. Creating a rating scale myself on the basis of reviews required too much time.

In hindsight it would have been compelling to be able to make a comparison with plays on West End. In that way I could have compared my research with the research of Simonoff & Ma (2003) to a fuller extent. This comparison might have given clues in order to explain the conspicuous results regarding the Olivier Awards. On the other hand, I am content with my focus on musicals, since I believe that the market is more demand and commercially driven and is therefore interesting to explore as an entity. My research showed that the musical market is more dominated by the common-opinion regime. It is possible that the market for plays is dominated by the expert-opinion regime. Therefore it makes sense to separate the different performing arts genres when it concerns researching the effects of awards. More research is required to analyze and understand the difference between the genres.

Above all, more research is necessary into the relative importance of awards in different cultural industries. Existing results from research into awards in the book and film industry can be used to compare as a first step. I made a small comparison with literature relating to the variety found, but much more can be said. The discussed regimes by Karpik (2010) can be used as theoretical foundation. It would be interesting to see which regime dominates in the different cultural industries, regarding awards. I recommend then to develop the analysis further and take into account all the diverse award ceremonies per industry in order to get a good picture of every industry. For example, when it concerns the movie industry most researches are carried out on the Oscars. Much more prizes are awarded every year. So, the proliferation of awards, as discussed by English (2005), has to be considered

thoroughly. This way the functioning of the different cultural markets can be better understood.

As already mentioned, the particularities of the musical market West End relate to the high risks that are involved in producing a musical and the small chances of big success. A lot of shows close quickly after opening. A few performances become big successes, which can result in extreme long-running shows. So, in terms of longevity a lot of variety can be found among the musical shows on West End. Another particularity consists of the many revivals presented on West End. This shows, again, that high costs and risks are involved in producing a new musical. These particularities complicate the quantitative statistical research into the effect of awards. For future research it would be interesting to see how the musical market works outside of the big districts of West End and Broadway.

Another important avenue for future research is the international character of the musical market. A considerable proportion of the shows on London's West End are imports from Broadway. This also happens the other way around. This was beyond the scope of my research, but I found a show that was a big hit on Broadway, while the London production failed. So, the success on Broadway does not provide full certainty, but it is evident that a link exists between the different geographical musical markets. In other countries, such as the Netherlands, successful West End productions are produced for the own country. This means that West End can have the function of an experimental setting and a leading market.

Intriguing is the difference between the experts and the consumers, the difference between the experts-opinion regime and the common-opinion regime. Some differences between the Olivier Awards, the experts, and the WhatsOnStage Awards, the consumers, were found, but more research is needed into the nature of these differences. It would be interesting to see how the prestige differs, for example by looking at the media or how consumers relate to the two different awards ceremonies. Next to that, some audience members are part of the judging panel for the Olivier Awards. How does that work and what is the role and influence of these audience members? It does not concern random audience members here, since an intense selection procedure is used on the basis of interviews and a written review of a show.

The chances of economic success are small, but it has to be noted that artistic success is not taken into account here. What is the role of the smaller, less successful productions in the light of the musical scene on West End? For example, it can be possible that these productions stimulate innovation. Further research is necessary to get a better grip on the fascinating world of musicals.

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APPENDIX 1: OVERVIEW OF RELEVANT AWARDS

Olivier Awards	Primary/secondary	Major/minor
Best Musical Revival	Primary	Major
Best New Musical	Primary	Major
Outstanding Musical Production	Primary	Major
Best Actress In A Musical	Primary	Major
Best Actor In A Musical	Primary	Major
Best Performance In A Supporting Role In A Musical	Primary	Major
Best Director	Primary	Major
Best Theatre Choreographer	Primary	Minor
Best Lighting Design	Primary	Minor
Best Set Design	Primary	Minor
Best Costume Design	Primary	Minor
Best Sound Design	Primary	Minor
BBC Radio 2 Olivier Audience Award	Secondary	Minor
XL Video Award For Best Set Design	Primary	Minor
The Audience Award for Most Popular Show	Secondary	Minor
Best Company Performance	Primary	Minor
Designer of the Year	Primary	Minor
Outstanding Achievement in Music	Primary	Minor
This Morning Audience Award	Secondary	Minor

WhatsOnStage Awards	Primary/secondary	Major/minor
Best Actress In A Musical	Primary	Major
Best Actor In A Musical	Primary	Major
Best Supporting Actress In A Musical	Primary	Major
Best Supporting Actor In A Musical	Primary	Major
Best Solo Performance	Primary	Minor
Best Ensemble Performance	Primary	Minor
Best Takeover In A Role	Secondary	Minor
Best New Musical	Primary	Major
Best Musical Revival	Primary	Major
Best Director	Primary	Major
Best Set Designer	Primary	Minor
Best Lighting Designer	Primary	Minor
Best Choreographer	Primary	Minor
Best Original Music	Primary	Minor
Newcomer Of The Year	Primary	Minor
Best West End Show	Secondary	Minor

APPENDIX 2: OVERVIEW OF PRODUCTIONS IN DATASET

Production
Acorn Antiques - The Musical
Alan Cumming: I Bought A Blue Car Today
All The Fun Of The Fair
Avenue Q
Backbeat
Bad Girls The Musical
Bat Boy
Behind The Iron Mask
Betty Blue Eyes
Big Life, The
<i>Billy Elliot - The Musical</i>
Blood Brothers
Bodyguard, The
<i>Book Of Mormon, The</i>
Boy Friend, The
Buddy
Burn The Floor
Burn The Floor
Cabaret
Cabaret
Cabaret Simon
Cage Aux Folles, La
Candide
Caroline, Or Change
Carousel
Carousel
<i>Charlie And The Chocolate Factory</i>
Chicago
Chitty Chitty Bang Bang
Chorus Line, A

Christmas With The Rat Pack - Live From Las Vegas

Commitments, The

Crazy For You

Daddy Cool

Dancing In The Streets

Desperately Seeking Susan

Dickens Unplugged

Dirty Dancing - The Classic Story On Stage

Dirty Dancing - The Classic Story On Stage

Dreamboats and Petticoats

Drowsy Chaperone, The

Eurobeat: Almost Eurovision

Every Good Boy Deserves Favour

Every Good Boy Deserves Favour

Evita

Fame

Fame

Fantastic Mr Fox

Fantasticks, The

Far Pavilions, The

Feather Boy

Fela!

Fiddler On The Roof

Flashdance The Musical

Food Court, The

Footloose The Musical

Footloose The Musical

From Here To Eternity

Genius Of Ray Charles, The

Ghost The Musical

Gigi

Girl I Left Behind Me, The

Glamorous Night

Gone With The Wind

Grand Hotel

Grease

Gruffalo, The

Gruffalo, The

Gruffalo, The

Gruffalo, The

Guys And Dolls

Hair

Hairspray

Hello Dolly!

High Society

HMS Pinafore

Ida Barr: So This Is Christmas

Imagine This

Into The Hoods

Into The Woods

Jailhouse Rock

Jerry Springer - The Opera

Jersey Boys

Joseph And The Amazing Technicolor Dreamcoat

Joseph And The Amazing Technicolor Dreamcoat

Kiss Me, Kate

Lady Be Good

Last 5 Years, The

Legally Blonde The Musical

Lend Me A Tenor The Musical

Let It Be

Light Princess, The

Liola

Lion King, The

Little Night Music, A

Little Shop Of Horrors

London Road

London Road

Lord Of The Rings, The

Loserville

Love Never Dies

Love Story

Mack & Mabel

Magic Flute, The (Impempe Yomlingo)

Mamma Mia!

Marguerite

Mary Poppins

Matilda The Musical

Merrily We Roll Along

Mikado, The

Million Dollar Quartet

Misérables, Les

Mission Drift

Monty Python's Spamalot

Monty Python's Spamalot

Movin' Out

Mysteries, The - Yiimimangaliso

Never Forget

Nevermore: The Imaginary Life And Mysterious Death of Edgar

Allan Poe

Oliver!

On The Town

Once

Parade

Passion

Peter Pan - El Musical

Phantom Of The Opera, The

Piaf

Gershwins' Porgy And Bess, The

Priscilla Queen Of The Desert - The Musical

Producers, The

Rat Pack Live From Las Vegas, The

Rat Pack Live From Las Vegas, The

Rat Pack Live From Las Vegas, The

Rent Remixed

Rock Of Ages

Rocky Horror Show, The

Rocky Horror Show, The

Room On The Broom

Sapphires, The

Saturday Night Fever

Scrooge The Musical

Scrooge The Musical

Seven Brides For Seven Brothers

Shrek The Musical

Simply Heavenly

Singin' In The Rain

Sister Act

Soul Sister

Sound Of Music, The

Sound Of Music, The

South Pacific

Spring Awakening

Stephen Ward

Sunday In The Park With George

Sunset Boulevard

Sweeney Todd

Sweeney Todd

Sweet Charity

The Harder They Come

Thriller Live!

tick... tick... BOOM!

Tiddler And Other Terrific Tales

Too Close To The Sun

Top Hat

Umbrellas Of Cherbourg, The

Viva Forever!

Wah! Wah! Girls

We Will Rock You

We're Going On A Bear Hunt

We're Going On A Bear Hunt

West Side Story

West Side Story

When You've Got It, Flaunt It

Whistle Down The Wind

Wicked

Wizard Of Oz, The

Woman In White, The

Zorro

Note: further information about data on request