
MASTER'S THESIS

**Brand marketing and Theatre attendance
in the Netherlands**

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Abstract

Pressure on performing arts organisations to finance their operations through private donors and selling more tickets urges programming organisations in the Netherlands to focus on making repeat-sales. For organisations with differentiated products that are experience goods, such as programming venues with its performances, umbrella branding may be an effective process to lower the consumer uncertainty and thus to build strong long-lasting relationships with its stakeholders. This thesis aims to research the effect of brand marketing as a general marketing strategy by theatre venues, on maximizing the audience of theatre plays. In a case study of theatres in the Netherlands who programmed similar performances in the season of 2013-2014, it is demonstrated that when theatres dedicate a fair amount of their marketing effort to market their entire organisation, brand marketing is an effective general marketing strategy for increasing the occupation degree of plays.

Key words: Performing arts, Netherlands, theatres, general marketing, focused marketing, brand marketing, occupation degree, audience numbers

Acknowledgements

During my study Theatre management, I was not that interested in the concept of marketing: I did not see the managerial value of marketing for an organisation. During the master Cultural Economics and Entrepreneurship, courses taught me that marketing is not just advertising; constructing a marketing strategy forces organisations to (re)consider their objectives, their reason for existence. Thus, marketing takes on a central role of the organisation. This insight even led to me writing my Master's thesis about marketing, in particular about the impact of a marketing strategy that especially focuses on the value of an organisation: brand marketing. And why not challenge yourself a little bit more than usual, executing a quantitative research when all you have ever done is qualitative research? The process of writing this thesis was indeed a challenge, and I could not have done it without the help and cooperation of certain people.

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Table of Contents

Abstract.....	1
Acknowledgements.....	2
Chapter 1 – Introduction.....	4
1.1. Problem definition.....	4
1.2. Statement of the research question and hypothesis	4
1.3. Definitions.....	5
Chapter 2 - The case: the Dutch professional performing arts industry	7
2.1. The Dutch performing arts industry.....	7
2.2. The value of performing arts	8
2.3. Consequences for marketing strategy	10
Chapter 3 – Brand marketing	12
3.1. Brand marketing in the performing arts	12
3.2. Evaluating the performance of arts marketing.....	15
3.3. Demand for performing arts in the regional context	18
Chapter 4 – Research methods	19
4.1. Subjects.....	19
4.2. Data collection	19
4.3. Statistical analysis	20
4.4. Delimitations, assumptions, and limitations.....	24
Chapter 5 – Results and analysis.....	26
5.1. Obtained data	26
5.2. Results of statistical analysis	31
Chapter 6 – Conclusions.....	35
6.1. Summary of findings.....	35
6.2. Conclusion.....	36
6.3. Recommendations for future research.....	37
Literature cited	39
Appendix 1: Population and performances programmed.....	42
Appendix 2: Histograms of control variables	43
Appendix 3: Questionnaire	46

Chapter 1 – Introduction

1.1. Problem definition

The cultural industry exists for a large share out of programming organisations. Movie theatres, music venues, theatres: each one has to deal on a regular basis with the difficulties that rise when promoting their organisation, due to the differentiated nature of the programming. Tension exists when wanting to be a place with a specific brand, while programming differentiated performances. To complicate the matter further: all performances as shown/performed in other similar venues as well. The need for the programming organisations to differentiate themselves from the competitors is increasing, due to substantial reductions in government funding. These reductions increase the pressure on cultural organisations to finance their operations from private donors and from selling more tickets, which intensifies the competition.

This thesis aims to find out how programming cultural organisations, in this case theatres, deal with the tension between the need to promote the entire programming (general marketing) and to promote specific performances to stimulate ticket sales (focused marketing). In order to research this topic, a case study is performed. Programming theatres are viewed as umbrella brands for multiple differentiated theatre plays. Theory gives the impression that brand marketing can be a valuable marketing strategy for performing arts organisations. But does empirical data support this theory? This study investigates if the use of brand marketing strategy maximizes the audience numbers of theatre plays, contributing to the discussion of brand marketing as an adequate marketing strategy in performing arts.

1.2. Statement of the research question and hypothesis

The main research question of this study is formulated as:

- What is the effect of brand marketing as a general marketing strategy by theatre venues on maximizing the audience of theatre plays?

In order to examine this effectively, this study will answer three sub research questions.

The first sub research question aims to research how brand marketing techniques influence the occupation degree:

- Is there a significant difference in occupation degree between theatres who apply brand marketing techniques and theatres who apply less or do not apply brand marketing techniques?

The null hypothesis for this research question is: There is no significant difference in occupation degree between theatres who apply brand marketing strategies and theatres who do not apply brand marketing techniques.

The second sub research question aims to research if the general marketing strategy used by theatres is indeed brand marketing:

- Is there a significant relationship between the variable that indicates application of general marketing strategy and the variable that indicate application of brand marketing techniques?

The null hypothesis for this research question is the following: There is no significant relationship between the variables that indicates application of general marketing strategy and application of brand marketing techniques.

Depending on the outcomes of the first two research questions, it could be relevant to identify how much general marketing strategies are applied in Dutch theatres. It investigates how general marketing strategies influence the occupation degree, compared to the use of focused marketing strategies. The question is formulated as following:

- Is there a significant difference in occupation degree between theatres who apply general marketing strategies and theatres who apply more focused marketing strategies?

The null hypothesis for this research question is formulated as: There is no significant difference in occupation degree between theatres who apply general marketing strategies and theatres who apply more focused marketing strategies (all means are equal).

1.3. Definitions

In this thesis, the following terms will be used:

Marketing is the science of linking a product or service to the targeted customers, using marketing strategies. Marketing is not to be confused with publicity or PR, as those are only part of a marketing strategy (Lee, 2013).

Marketing strategies is the process of allowing “an organisation to concentrate its resources on the optimal opportunities with the goals of increasing sales and achieving a sustainable competitive advantage” (Aaker as cited in Baker, 2008, p. 3).

Brand marketing is a marketing strategy that entails that an organisation creates a brand identity, stressing its unique selling point and creating high expectations for stakeholders (Voeth & Herbst, 2008).

Umbrella branding is when (multiproduct) organisations take advantage of their reputation for quality by using the brand name of an established product (one performance) for a new experience good (another performance) (Erdem, 1998).

With *general marketing*, the marketing used for promotion of the entire theatre is meant. This in contrast to *focused marketing*, which is marketing for the benefit of one specific theatre performance.

In the theoretical parts each subject is explored more thoroughly.

Chapter 2 - The case: the Dutch professional performing arts industry

2.1. The Dutch performing arts industry

In the Netherlands, the performing arts industry is a conservative world dominated by the Government and political laws (Langeveld, 2006). After World War II, the Dutch government wanted to stimulate diversity within the performing arts sector. They started to financially subsidize theatre groups (Raad van Cultuur, 2004), and installed a governmental Commission to guide the process of rebuilding theatres and concert halls (Langeveld, 2006). Because of their knowledge, this commission was involved in decision making processes across the Netherlands. Due to the increasing welfare and thus the growth of the welfare state, the cultural policy stimulating cultural diversity and the status that a theatre brought on for a city, theatre venues emerged at all large and most medium-sized cities, placing the Netherlands on the top of the list of countries with the highest concentration of theatres in the world (Langeveld, 2006).

Because the government aimed for cultural diversity, theatre groups had to travel between theatres across the country, instead of performing in a single place and have their visitors travel towards that spot. That is why after WWII, theatres were built with an average capacity of 500 chairs. In densely populated areas slightly bigger theatres were built, but those were still relatively small in comparison to the large theatres pre-WWII, brought on by the disappearance of the traditional revues and rise of television (Langeveld, 2006). Originally, prestigious theatres with proscenia were built, appropriate for classical theatre plays high-class inhabitants of society could visit. In the 70s this view was contrasted by the idea that culture should be available for every Dutch citizen, and instead of more theatres, multifunctional cultural centres were built. Consequence of this was that classical theatre groups performed only in the larger theatres with proscenia, and did not perform in the theatre venues in small-sized cities due to technical limitations of those venues.

Thus up until the 1990s, the Netherlands did have large theatres with proscenia ('schouwburgen') in large and some medium-sized cities on one hand, where mostly classical 'high art' theatre groups performed. On the other hand, cultural centres or small theatres ('vlakkevloertheaters') existed in smaller cities, who programmed less prestigious theatre groups. In the 1990s, the need for theatres with a larger capacity grew due to the emergence of large entertainment shows of Stage Entertainment, by theatre producer Joop van den Ende. Because the producer made such technical complicated shows, he opted for

a producing theatre. The Circustheater in Scheveningen the first theatre was bought and rebuilt to fit the demands of the shows of these theatre companies. Being a non-subsidized theatre producing company, the organisation tried to realise economies of scale by performing the same show at least six times a week in large theatre hall with a capacity of around 1850 chairs (<http://www.stage-entertainment.nl>). According to Throsby's book 'The economics of the performing arts' (1979), the first performance of a theatre group bears the start-up costs, such as the development costs. When you perform the production more often, the marginal costs are spread out, realising indeed economies of scale. The theatre hall with the large capacity is necessary in order to reach or exceed the break-even point, as every performance is labour-intensive and thus has high fixed costs. Next to revenues from ticket sales, a fair amount of their income comes from sponsorships and room rental to corporate and private parties.

Stage Entertainment now is an international producing company, owning a total of nineteen theatres in six different countries. The company distinguishes itself through producing low-brow yet high-quality productions, aiming to amuse a broad target group. Theatre performances with a more high-brow character cannot achieve the same audience numbers as they serve a narrower target group. Those theatre groups follow the Dutch tradition of touring along theatres, where both the group and the venue often depend on governmental subsidies as diseconomies of scale occur in theatres with a smaller capacity (Langeveld, 2006, p. 251). The need for subsidies to survive instead of adequately self-finance their operations may lead to questioning the value of theatre. This topic is explored in the next section.

2.2. The value of performing arts

Langeveld (2006) distinguishes three different values for cultural goods such as theatre performances: economic value, social value and cultural value. The economic value is the willingness to pay for a performance by the potential visitor, but also economic externalities such as spending at nearby located restaurants and employment opportunities. Social values that go hand in hand with performing arts are reputation, being part of a social group and being distinctive. Cultural values are the aesthetics, spirituality and authenticity, and valorisation occurs in a group by conversation. Klamer (1996) argues that the value of cultural products is not fixed, but can change with a change in attention, such as in cultural policy or cultural education. When consumed, the value of taste does not decrease, but rather increases.

In the section before it was mentioned that diseconomies of scale occur in theatres with a smaller capacity, making smaller theatres groups performing who perform is such theatres depend on government subsidies. But why not opt for a different organisation model, merging small theatres into a large regional theatre? The essential argument against purely market-financed art is the public good-component of the arts (Frey, 2003, p.112). The provision of arts will be lower than the social optimum when operating in the market, as the suppliers cannot get the whole profit via the market as art is more of a public good than a private good: the value rises when it is shared (discussed) with other people. Grampp (1989) on the other hand argues that there is no reason for the government to support arts financially and thus to increase the demand for their product, because governmental financial support only favours rent-seeking conditions.

Klamer (2013), who is also critical of seeking financial support through governmental subsidies, argues that the government sphere is often inefficient, and good for bureaucratic nightmares, anonymity, and alienation. The aim of the government sphere is objectifying the art work, financing art for the benefits that it has for society, but not aesthetically caring about the art work or caring about the artist (p.15). Whether you agree with this opinion or not, depending on government subsidies is now less attractive anyway, due to the subsidy cutbacks in the past five years. Klamer (2013) proposes other spheres in which valorisation occurs.

The market sphere is already mentioned trivially. This sphere operates with the logic of demand and supply, and as the demand side is responsible for buying or not buying the product, the supply side has to make concessions towards the demand side. This logic conflicts with the 'sacrosant' view that art should be shaped by the artistic team and that arts should be protected from market forces (Lee, 2005). However, selling tickets takes place in the market sphere, as well as signing corporate sponsorships. When operating in the market sphere, it is important to take notice of the special characteristics of cultural goods. Demonstrated by multiple scholars, performing arts is recognized as an inelastic good (Langeveld, 2006). The quantity demanded does not decrease much when raising the price, as is the case with commodities. Inelasticity also is a characteristic of experience goods: a low price can signal bad quality to the customer. A performance surely is an experience good, as the quality of a performance is difficult to observe in advance, creating consumer uncertainty due to an information barrier. Because consumers are usually risk averse, they are not all willing to take the risk and to spend money and opportunity costs by going to the performance (Erdem, 1998).

The last sphere in which valorisation of cultural goods to the outside world occurs is the social sphere. In the social sphere informal conversations over the performance are held, creating opinions and inspiration: creating value (Langeveld, 2006; Klamer, 2013). Individuals can reach out to other individuals, who are able to advise, introduce or directly help them. It is possible to earn income in the social sphere through gift-giving, such as private donations and crowd-funding projects.

To be able to financially survive nowadays, theatres have to operate in all three spheres. An important role in the performing arts organisation lies in marketing effort. In each sphere valorisation occurs, and the marketing department should communicate the value of their performance(s) to overcome the information barrier.

2.3. Consequences for marketing strategy

In the traditional approach, theatres advertise their core product: the programming. Traditional tactics that promote the entire programming are periodical brochures presenting the programming, as well as the website. However, the largest share of the marketing effort of theatres lies in advertising specific theatre performances, traditionally through the use of posters and flyers, social media and press releases. This agrees with the traditional “transactional” marketing approach, what emphasizes maximizing the efficiency and volume of individual sales (Brodie et al., 1997).

Over the past decade the transactional marketing approach is getting challenged in favour of what is being called ‘relationship marketing’ (Brodie et al., 1997, p. 383). No longer the focus is on making single sales, instead organisations are aiming to build long lasting relationships with customers, making repeated sales. In line with this paradigm shift, and brought on by the intensifying competition within the market due to reductions in government funding, theatres are starting to adapt their marketing strategy, focusing on repeated sales. This is an upcoming trend though, the marketing strategy used is found to vary greatly between theatres.

Performing arts organisations are pressured by the government to be “more accountable for their behaviour, to become less dependent on public funding, to stimulate audience participation, and to compete with the entertainment industry” (Boorsma & Chiaravalloti, 2010, p.298). As a consequence, there is a growing interest in managerial practices from the for-profit business industry, including the marketing principles of the commercial sector. Despite the interest, arts organisations still are hesitant towards adopting those commercial marketing strategies (Conway & Whitelock, 2004).

The universally accepted rule within marketing claims that a product must satisfy some need or desire in the market (market-led) in order to be a success. The implication of this theory is that the marketing concept should be customer-orientated (Voss & Voss, 2000). This raises tension in the arts sector, due to the incompatibility with the view that art should be 'sacrosanct', hence must be shaped by the artistic team: arts should be protected from market forces (Lee, 2005).

The hesitance to adapt the market-led marketing principles leads performing arts organisations to focus on marketing's promotional role, with an overemphasis on tactical marketing (Conway & Whitelock, 2004). This hesitance is not completely justified though. Evidence exists that being too aware of the customer in the development process of a new product can lead to counterproductive results, as customers are often unable to provide creative input or even in predicting which new products will be embraced in society (Voss & Voss, 2000). Furthermore, marketing can help accomplishing the arts organization's mission (Boorsma & Chiaravalloti, 2010). The increasing awareness of the benefits of marketing within the arts sector makes it likely that the trend of adapting marketing principles from the for-profit business sector will continue.

Brand marketing is recognized as a marketing strategy that can formulate and communicate the value of performing arts organisations. In the next chapter, the concept of brand marketing in the context of performing arts organisations is explored thoroughly.

Chapter 3 – Brand marketing

Important concepts of brand marketing that support this research will be explored in order to provide academic theories that fit into the framework of arts marketing. This chapter is divided in four parts. First, the relevance of marketing in performing arts organisations is researched, followed by an exploration of the subject brand marketing as general marketing strategy. After this, a section is devoted to an exploration on the subject of how you can evaluate the performance of arts marketing. This chapter concludes with a literature review on how demand for performing arts is influenced by regional variables.

3.1. Brand marketing in the performing arts

Performing arts organisations in the Netherlands are under pressure to finance their operations without governance subsidies, and are searching for other ways to increase their own income by an increase of ticket sales and private donors. This intensifies the competition in this field, creating the urge to differentiate from competitors and build long-lasting relationships with stakeholders. Brand marketing is identified as a strategy that can do just that, originating from the commercial sector (Voeth & Herbst, 2008).

Positive results in the commercial sector and theory imply that brand marketing could be a valuable marketing strategy for performing arts organisations (Apaydin, 2011). However, performing art organisations are often not consciously controlling their assets such as image and reputation, rather leaving it as a product of coincidence (Hankinson, 2000; Voeth & Herbst, 2008). This is quite typical for the performing arts industry, as Mayaux (1987) stated that “the adoption of marketing techniques [is] weak by performing arts organisations” (Cuadrado et al., 2008, p.16).

Voeth and Herbst (2008) state that the weakness of performing arts organisations is that they do not create a brand identity. A brand identity exists out of specific traits and characteristics of the organisation. Without a brand identity, organisations do not know why stakeholders choose to support them (Voeth & Herbst, 2008). Bernstein (2007) argues that this identity is not just a marketing tactic developed by a marketing department. She claims ‘branding’ is an organisation principle, and that it can direct and shape everything an organisation does. Theatres, who usually program over fifty different performances in one year, would want to get acknowledged for more general characteristics than their individual performances: for instance the quality of their entire programming or the great atmosphere and service when visiting a performance. In order to overcome the information barrier that comes with distributing an experience good, a theatre would want their (potential) visitors to

know that they are going to see a high quality performance in a great atmosphere. The Utopian view is that the consumers do not mind who is performing, because they know it is going to be worthwhile as it is programmed by the particular theatre.

In this context, a theatre can be viewed as an umbrella that has multiple differentiated products under its wings. Literature suggests that “multiproduct firms can take advantage of their reputation for quality by using the brand name of an established product for a new experience good” (Erdem, 1998, p.339). The comparison can be made between a theatre and a store for commodities, for example a drug store. A drug store has products that can be bought at other places, but by communicating the high quality character of the store you try to differentiate yourself from the competitors. When a theatre places itself in the market and in the social sphere as a high-quality brand and the expectations when visiting a performance are met or even exceeded, it allows spillover effects from the one performance to other performances programmed at the theatre. Consumers use their experience with the parent product as a signal of the quality of the extension. This might decrease consumer uncertainty and, because of this, decrease perceived risk associated with the extension (Erdem, 1998).

The basic premises of umbrella branding are first of all that there is consumer uncertainty about product quality and secondly that consumers are risk averse, which implies that consumers dislike this uncertainty. The assumption in umbrella branding is of course that consumers believe that the new extension of a high-quality brand is likely to be of high quality as well. Performances should be programmed carefully, as umbrella branding does work both ways. A bad experience with an extension (an individual performance), damages the reputation of the parent brand (Erdem, 1998). That is why brand marketing is closely related to relationship marketing, a strategy emphasizing customer retention and satisfaction (Brodie et al., 1997, p. 383). A theatre has to know its consumer, in order to advise them in what they would like to consume as well.

Some scholars stress the importance of the principle of the brand, arguing that it carries meaning and associations to human characteristics (Bernstein, 2007; Aaker, 1997). Other scholars stress the visual characteristic of a brand more, claiming that brands draw on visual materials such as name, logo, website, printed materials and such (Hankinson, 2000; Schroeder, 2005). All agree to a large extent that a brand is created when strong beliefs and expectations about a product or service are rooted in the psyche of the target group.

It seems credible that communicating the brand happens visually, but the key of a strong brand lays in the principle of the brand, as branding makes the product of service relevant and distinctive (Voeth & Herbst, 2008; Hankinson, 2000). To create a brand identity,

the organisation has to do some soul searching through their organisation principles. The brand identity should reflect on the organisation's mission and artistic vision, and stressing the distinctive characteristics of the organisation.

Combined with creating a brand identity, a brand image has to be designed. The brand image is closely related to the identity, but seen from the perspective of the target group: how is the brand perceived? Different target groups can lead to different images (Bernstein, 2007). Through carefully developing rich associations and promises for the brand image marketers can change the attitude of the target group, and when meeting or exceeding the customers' expectations the customers can become long-lasting stakeholders (Bernstein, 2007). A strong brand represents ideas that people have in common, while at the same time being personally relevant. Misleading will lead to disappointment and the feeling of being manipulated, thus every promise made and expectation raised should be lived up to. After designing a brand identity and a brand image, marketers need to communicate the result to their target group in order to raise brand awareness. These expressions should be carefully and professionally designed, and followed the themes of the brand campaign with consistency in design.

The effect of umbrella branding on advertising and promoting is evaluated in an article of Erdem and Sun (2002). In their study it is found that advertising the umbrella brand indeed reduces uncertainty across categories, which gives rise to advertising spillover effects. Because of the efficiency in advertising, the authors state that "umbrella branding generates savings in brand development and marketing costs over time and enhances marketing productivity" (p.418). Even more, Erdem and Sun (2002) find a positive own-effects and cross-effect not only for advertising, but for all marketing-mix elements, including sales promotions and couponing strategies. The impact on all categories is not equal though, and thus it would be important for brand managers to know how specific cross-effects work across categories for their brands. An important concept to look at when evaluating the brand marketing strategy.

As reflection is key in every successful organisation, theatres also have to evaluate their brand marketing strategy. A periodical evaluation to make sure the brand identity still matches the organisational principles, and see if the brand image matches the desired image are of course worthy research subjects. However, you can also measure the strength of a brand. A strong brand gets appreciation from its stakeholders. Success of a brand campaign can be measured with common measures of performance like subscription volume and financial revenue (Bernstein, 2007). While those measures are not irrelevant, they are not always the most accurate in measuring the strength of a brand. The focus can

also be on a more qualitative approach. In the Netherlands, the Hendrik Beerda Brand Consultancy used the model using the model 'BrandAlchemy™' to research the reputation, growth potential and social acceptance of cultural brands. This model calculates the strength with the coefficient of the economic value of a cultural organisation multiplied with the societal revenues divided by societal costs (Hendrik Beerda Brand Consultancy, 2013). This enables this foundation to make claims such as "Festival Oerol is at least worth €94 million" (AD, December 11th, 2008). However, the model 'BrandAlchemy™' is not that transparent and thus cannot be evaluated.

Another theory, providing more substantiated insights, originates from Aaker (1996). He explains how to measure brand equity in commodity markets, and argues that there are five dimensions in brand equity. Four dimensions (the loyalty of the consumer, the perceived quality and popularity of the service or product, brand awareness, how differentiated the product, brand personality or organisation is) require surveys among (potential) consumers, inquiring satisfaction, willingness to pay, popularity, perceived quality, popularity, brand personality, organisational associations and brand awareness. The dimension of market behaviour (market share, distribution coverage, market price) builds on financial figures.

However, Aaker writes mainly about commodity markets, and the measures have to reflect the forces of the market. Before measuring brand equity you have to take the special characteristics of the cultural good into account. The appropriate measure should capture all the categories of brand equity, should be sensitive to change, and should be applicable across brands, markets, and product categories (Aaker, 1996).

3.2. Evaluating the performance of arts marketing

While being on the subject of evaluating, a subject that needs theoretical grounding is the evaluation of the performance of arts marketing. Evaluating marketing performance is of importance as it indicates if the current marketing strategy is successful or needs to be readjusted. Two approaches are distinguished: a quantitative and more qualitative approach of evaluating the performance of art marketing.

The quantitative approach is the most common approach to evaluate marketing: those studies focus on easily quantifiable aspects like audience numbers and financial results. In order to evaluate those objectives, the first step is to formulate goals. For instance if a museum has the objective of increased attendance, the goal can be a ten percent increase in the next twelve months (Kotler and Kotler (1998) in Boorsma & Chiaravalloti, 2010, p.299). Through researching the relationship between a marketing principle and a tangible objective, you can measure the impact of a (focused) marketing technique.

As an illustration of such a research is found in a study by Arnold and Tapp (2003). They investigated the performance of direct marketing, a technique that allows organisations to communicate in a personal matter to the customer. Arnold and Tapp measured the change in fundraising performance, sales performance and season-ticket on the one hand, and on the other hand they measures which direct marketing techniques were used by arts organisations. The researchers also took the control variables into account and inquired those in the same questionnaire. The control variables were selected on their theoretical significance when implementing new processes and techniques into an arts organisation. Through this quantitative research, the authors could make sound conclusions about the performance of marketing in general and direct marketing specifically on the sales, fundraising performance and season ticket subscription.

In the case of Arnold and Tapp (2003), a quantitative approach is an effective way to indicate relationships between the performance of marketing and specific quantifiable variables. However, you have to be aware that an arts organisations' mission can justify carrying on with activities and programs that are not necessarily cost-effective and that using audience numbers and financial figures as indicators might not be best option. Boorsma and Chiaravalloti state "the necessity to be careful in applying the criterion of cost-effectiveness" (2010, p.300). Besides that, if you want to measure a goal to an intangible objective, such as quality maximization, the easily quantifiable indicators may not be the most useful. The special characteristics of non-profit organisations make examining the performance on different stakeholder-related constructions necessary. As it is undesirable for arts organisation to only select and serve the most desirable consumers, judging them on audience and financial results would be inconsistent (Boorsma & Chiaravalloti, 2010).

The first challenge when performing a qualitative study on the performance of arts marketing is formulating operational and measureable goals (Boorsma & Chiaravalloti, 2010). Boorsma and Chiaravalloti (2010) argue that the artistic experience and the co-creative role of (potential) customers should be the primary layer for performance evaluation, as the artistic values of an arts organisation form the arts organisations' mission. The authors propose the 'artistic mission-led approach' for evaluating arts marketing performance. The artistic mission-led approach builds upon the Balanced Scorecard, a model developed in 1992 by Kaplan and Norton to give top managers a fast and comprehensive view of the business through a set of measures. The Balanced Scorecard exists out of the mission on top, from which themes are derived. Every theme should be looked at from four perspectives: the consumer perspective, the internal perspective, the innovation and learning perspective, and the financial perspective. Objectives, measures

and indicators are derived from this process. For non-profit organisations, the key stakeholders has the highest priority, and the financial perspective is the least important and thus on the bottom (Kaplan, 2001).

For the artistic mission-led approach, Boorsma and Chiaravalloti (2010) replaced the themes of the Balanced Scorecard with the key stakeholders consumer, community and professional field. This enables the researcher to look at every key stakeholder from the different perspectives. Every outcome represents an interdependent yet separate performance domain, acuminated to objectives. While some objectives will fall partly or even completely under the responsibilities of the marketing department, others will fall under the responsibilities of other departments. Because the power of the artistic mission-led approach is the comprehensive view of the organisation it provides, the marketing cells cannot be split from the non-related to marketing ones, as this decision may lead to improvement in one area to be achieved at the expense of another and disconnection from objectives.

When the marketing objectives are identified, the main function of the artistic mission-led approach can be performed: evaluating the marketing performance. A few appropriate indicators for every objective has to be selected for correctly measuring the performance. As argued earlier, easy to obtain indicators such as audience numbers and financial figures do not always provide the best information. The appropriate measure could be based on surveys, interviews, or the number and nature of complaints (Boorsma and Chiaravalloti, 2010).

To summarize: the appropriate measure is depending on the objectives you want to measure. Easy quantifiable indicators can be appropriate indicators for evaluating tangible objectives, but can be just vague indicators for evaluating non-tangible objectives. Arts organisations who strive to evaluate intangible marketing objectives may find the artistic mission-led approach a useful suggestion. In this thesis, the relationship between a marketing effort, brand marketing, and a tangible objective, occupation degree, is researched. Literature shows that occupation degree can be appropriate measure of the marketing effort when the research is carefully executed. Brand marketing theory and empirical findings of e.g. Erdem and Sun (2002) inspired the **hypothesis** that the occupation degree of theatres who apply brand marketing strategies will be higher than theatres who do not or barely apply brand marketing techniques. Part of executing the research carefully when conducting a research with audience numbers as measure, is to take the demand for performing arts in a regional context into account. The next section is devoted to research how location influences the demand for performing arts.

3.3. Demand for performing arts in the regional context

That demand for performing arts is depending on location, is illustrated in researches done by scholars. The Central Place Theory of Walter Christaller (1933) (Brown, 1995) is a model built upon the willingness to travel of patrons to a cultural facility (the range), and the minimum number of people required to support the good or service (the threshold).

Christaller's assumption is that the market is a perfect competition with uniform circumstances (Radbourne, 2001; Brown, 1995). Population size is the mean in applying this theory in order to make a statement on demand. While basic needs are low range, Christaller found that performing arts are high range: the willingness to travel of patrons is higher. The range is limited by the distance to the next venue presenting a comparable programme: it then reaches to 50% of this distance (Langeveld et al., 2013).

Critics claim that the Central Place Theory is too static, due to the assumption of homogeneity. Circumstances do influence the willingness to travel. Examples of findings are listed in Langeveld and Van Stiphout (2013): an attractive city influences the willingness to travel, on short distance social class is more important than distance, traveling can be an event as such, and media-attention enhances and social pressure increases the willingness to travel. Langeveld and Van Stiphout (2013) performed research on performing arts attendance and geographic adjacency in the Netherlands, and found that the willingness to travel differs between genres: for musicals patrons are willing to travel larger distances than for fine arts (opera, theatre, dance and classical music). The authors found that 75 percent of the audience travels an average of 33 kilometres for musicals, and an average of 17 kilometres for fine arts (Langeveld et al., 2013, p. 6).

Another way of approaching the demand for performing arts in the regional context, is characterizing the demographics of the theatres location. Empirical evidence shows that performing arts audiences are elite in terms of income, education and profession, thus non-representative of the general population (Seaman, 2006). Additionally, age influences attendance as well as there is found to be a difference in attendance of age groups in frequency and genre (Seaman, 2006). These demographic variables all differ between regions. When comparing different theatres on audience numbers, a set of regional demographics have to be taken into account, as well as the range and threshold of the theatre.

Chapter 4 – Research methods

As explained in the introduction and the relevance supported by theory, the aim of this research is to determine if brand marketing affects the occupation degree of theatre performances, to provide insights into the potential of brand marketing. In order to measure this, a quantitative research design will be the most appropriate option. This chapter explains the methods that are being used to collect and analyse the necessary data.

4.1. Subjects

The research subject exists of the population of theatres with the same character all spread throughout the Netherlands.

An analysis of all the theatre plays that performed in the season of 2013-2014 identifies 18 different theatre performances, who meet the following criteria: 1) they are either traditional plays or musical plays; 2) they are subsidized by public funding; and 3) in order to control the size of the performances they performed between the 20 and 50 times in the season of 2013-2014. The theatre venues are selected by analysing the touring lists of those 18 theatre performances, discovering the theatres who programmed five of the performances at the minimum.

This process identifies a total population of 35 theatres. In Appendix 1, the table of the population and performances can be found.

4.2. Data collection

This research distinguished the following variables:

Variables	Code	Scores	Level of measurement
Division general marketing by budget	DGeneralMBudget	(0%-100%)	Ratio
<i>Brand marketing</i>			
Apply brand marketing tactics	BApplyBrandM	(10-50)	Ratio
Occupation degree controlled by region	OccupationControlled	(0%-100%)	Ratio

As well as the following control variables:

Variables	Code	Scores	Level of measurement
Total amount of (theatre) chairs in building	OChairs	(0-∞)	Ratio
FTE of marketing department	OFTE	(0-10)	Ratio
Total performances per season	OTotalPerformances	(0-∞)	Ratio

Percentage of performances that are plays	Oplays	(0-100%)	Ratio
Use of strategy	Museofstrategy	(10-50)	Ratio
Personalized tactics	Tpersonalized	(0-25)	Ratio

In order to collect the majority of the necessary data, a questionnaire (as displayed in Appendix 3) is sent to the marketing employee that is most involved in creating a marketing strategy for each theatre out of the population. This employee is first approached with a phone call, asking if he or she would be willing to share data. In order to increase reliability, the term brand marketing was not used, only using the term 'general marketing' and 'focused marketing'.

The questionnaire inquires all the variables, as well as some of the control variables. The majority of the questionnaire exists out of open questions. Exceptions are the questions identifying whether the theatre created (brand) marketing strategies (these questions are answered using the Likert scale (Lavrakas, 2008), and if personalized or non-personalized communication is being used by the theatre (when answering this question, 25 points have to be divided over sixteen communication techniques).

As demographic variables affect demand for performing art, secondary data from the Central Bureau of Statistics will be used to make the comparison between occupation degrees of the theatres in different regions. This data exists out of an average occupation degree per location, for cities with less than 10.000 patrons or more than 10.000 patrons, and with specific data for each major city in the Netherlands (Rotterdam, Amsterdam, The Hague and Utrecht). The occupation degree of the theatre subtracted by the average occupation degree of that region constitutes the variable 'Occupation degree controlled by region'.

4.3. Statistical analysis

Because only a part of the 35 theatres out of the population was willing to share the necessary data, probability sampling occurred. To make sure the results are significant, statistical analysis is necessary to interpret the data. Considerations of sample size and the distribution of data should be sensitive to the kinds of analysis that will be required.

Control variables

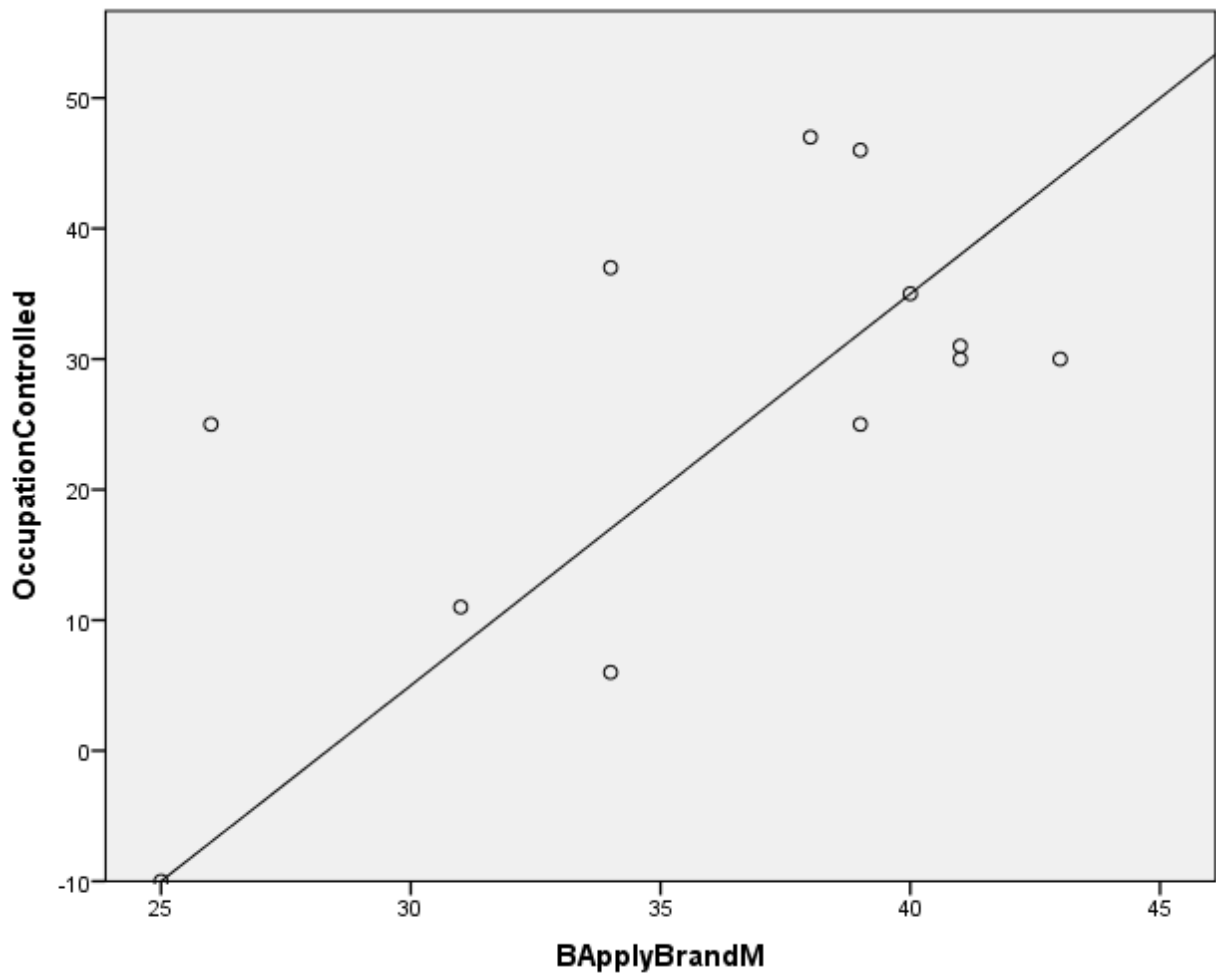
To establish causality, control variables are tested to see whether the main variables covary due to a causal relationship between the variables, or whether the covariance is due to the

spurious effect of a third confounding variable. Theory identifies these control variables. The data analysis starts off with an analysis on the effects of all the other variables which also may be related to the main variables: variables that refer to the application of general marketing strategy, the application of brand marketing tactics and on the occupation degree. Each control variable has been measured at a ratio level of measurement, making it possible to use the Pearson's r method to see if there is a relationship between main and control variables.

Sub research question 1: Is there a significant difference in occupation degree between theatres who apply brand marketing techniques and theatres who apply less or do not apply brand marketing techniques?

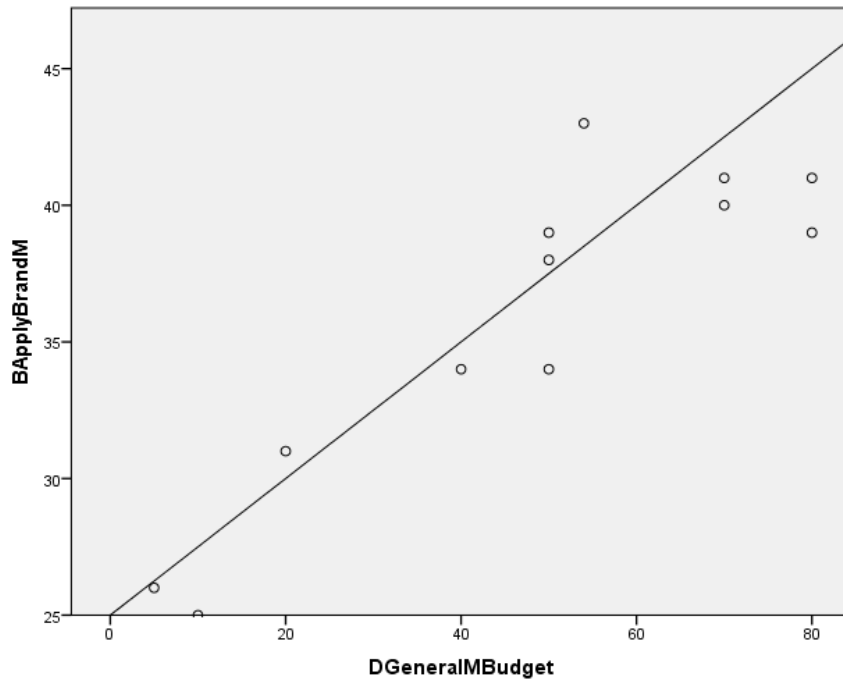
For this analysis, the variable 'Apply brand marketing tactics' (BApplyBrandM) is transformed to three categories: low, medium and high use of brand marketing tactics (BrandMarketingGroups). This variable functions as the independent variable in the ANOVA-test. The variable 'Occupation degree controlled by region' (OccupationControlled) functions as the dependent variable in this analysis. The ANOVA test, in combination with a post-hoc test, will determine if there is a significant difference in occupation degree between theatres who apply brand marketing techniques and theatres who apply less brand marketing techniques at all.

The Pearson's r test will be performed in order to increase validity, measuring if the ratio level of measurement variables BApplyBrandM and OccupationControlled coincide with each other. The Pearson's r coefficient will indicate the strength and direction of a relationship between two variables, and whether this relationship is significant. A Pearson's r coefficient of 0 – 0.30 indicates a weak correlation, 0.30 – 0.60 a moderate correlation, 0.60 – 0.80 a strong correlation, and 0.80 – 1.0 indicates a very strong correlation.



Sub research question 2: Is there a significant relationship between the variable that indicates application of general marketing strategy and the variable that indicates application of brand marketing techniques?

Because the aim is to investigate if there is evidence that the variation in one variable coincides with variation in the other variation, a bivariate analysis has to be performed (Bryman, 2012, p. 339). Because both variables have a ratio level of measurement, and are assumed to have linearity and homoscedasticity, the most appropriate method to use is Pearson's r .



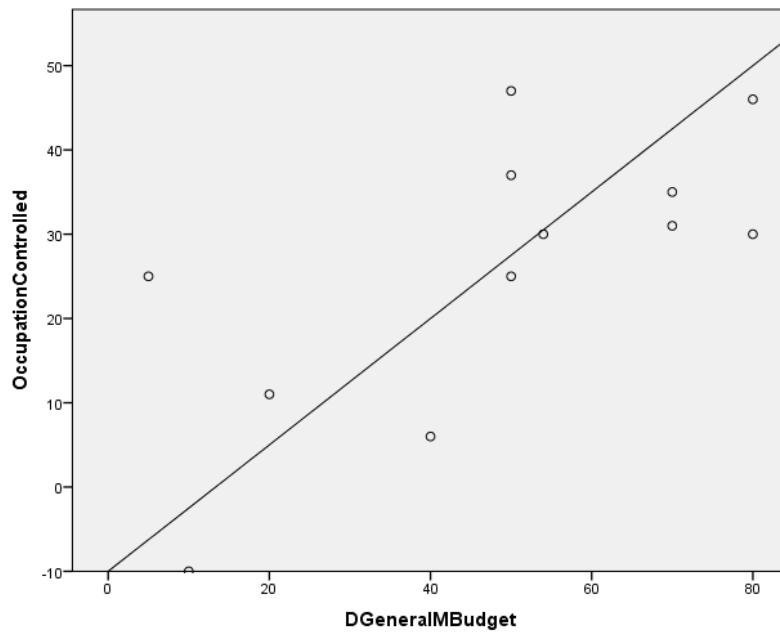
Sub research question 3: Is there is a significant difference in occupation degree between theatres who apply general marketing strategies and theatres who apply more focused marketing strategies?

The variables that indicate application of general marketing strategies (DGeneralMBudget and DGeneralMTime) are independent variables, and the occupation degree of the plays (OccupationAverageTotalPlays) is the dependent variable. The dataset of occupation degree (OccupationControlled) is homoscedastic but nonparametric. In this case, two analysis can be done. One possibility is to perform a nonparametric test, the other one is to normalize the distribution of the variable, which can be preferred over a nonparametric test (Rasmussen & Dunlap, 1991). However, because of the small sample size, the better option would be to not transform the data, thus to perform a nonparametric test.

The Kruskal–Wallis one-way analysis of variance test ($H_0: \tilde{x}_1 = \tilde{x}_2 = \tilde{x}_3 = \dots = \tilde{x}_n$) is an appropriate measure to establish if there is a significant difference in occupation degree between theatres who apply general marketing strategies and theatres who apply more focused marketing strategies. This test is completed with a post-hoc test used to identify which theatres differ significantly.

To perform the Kruskal-Wallis test, it is necessary to convert the variables that indicate application of general marketing strategy into ordinal level of measurement with three categories: low, medium and high use of general marketing strategies. In order to increase validity, the Pearson's r method is being used to establish if variation in one

variable coincides with variation in the other variation, with the ratio level of measurement variables for general marketing application.



4.4. Delimitations, assumptions, and limitations

In order to make this research feasible, certain choices have been made that affect the research. Delimitating factors of this study was first of all the choice to focus on theatres with a high-brow character that programmed the same subsidized theatre performances, in order to limit the chance of comparing apples with oranges. The choice was made to use data of the 2013-2014 season, because the season 2014-2015 was still ongoing when collecting data.

In order to make this research feasible, the following assumptions have been made. First of all, the theatres in the population are assumed to have a – somewhat - similar reputation. This is justified because this research focusses on theatres that have similar kind of programming, and the influences of the differences in size and age are taken into account. It is also assumed that respondents answered truthfully. It has been explained that anonymity and confidentiality will be preserved and that the participants may withdraw from the study when having received the questionnaire. A third assumption is that demographic variables such as income level, gender, educational level, location, ethnicity, and family size are reflected in the average occupation degree of the region. Subtracting the obtained occupation degree with the average occupation degree of the region should be sufficient to compare theatres.

Limitation of this study is the small population. With a small population and the existing non-response, the sample turns out quite small and this can threaten the external validity. Due to the limitation of time, it is no option to repeat the study to increase validity. The findings will be compared with theory in order to make some judgements about external validity.

Chapter 5 – Results and analysis

In this chapter the results of the research will be discussed. First the obtained data will be presented for the main and control variables. In the second part, the results of the statistical analysis will be shown. This section starts off with an examination on possible spurious effects of the control variables with the main variables. After this, the statistical tests will be ran to answer each sub research question.

5.1. Obtained data

Out of the population of 35 theatres, 12 provided data (34.2%) about their occupation degree and marketing strategy. Only 6 respondents were willing to share their absolute financial figures, making it difficult to offer results about the impact of general marketing on the revenue. Instead the choice has been made to focus solemnly on the effect of general and brand marketing on occupation degree, taking distribution of free tickets into account.

Occupation degree

The variable occupation degree, which is measured at a ratio level, is build up out of different aspects. Respondents were asked to share the average occupation degree in the season of 2013-2014 of all plays. Through second hand data from the Central Bureau of Statistics the average occupation degree per location was established for plays¹. This data distinguishing cities with less than 10,000 inhabitants or more than 10,000 inhabitants per province, with specific numbers for each major city in the Netherlands (Rotterdam, Amsterdam, The Hague and Utrecht). The occupation degree of the theatre subtracted by the average occupation degree of that region constitutes the variable 'Occupation degree controlled by region'.

Figure 5.1 shows the histogram of the variable 'Occupation degree controlled by region'. It shows that most theatres in the sample have a higher occupation degree than the average occupation degree in the region. On average, the sample has a 26.08% higher occupation degree compared to other theatres in their individual regions, culminating between 30% and 40%. This can be explained by taking the different populations into account: this research sample is taken from a sample of theatres with a programming of

¹ Data contains traditional, comical and dramatical plays, and puppet-/figure-/youth theatre performances.

multiple professional subsidized theatre plays in one season, while the data of CBS also includes the venues with the occasional theatre programming, such as community centres that program theatre performances. Assuming that every region does have a similar landscape of stages, the variable can assist in comparing individual occupation degrees in our sample. However, the data cannot be used to conclude that a certain theatre is has a 30% higher occupation degree than another theatre in our population of theatres with similar character.

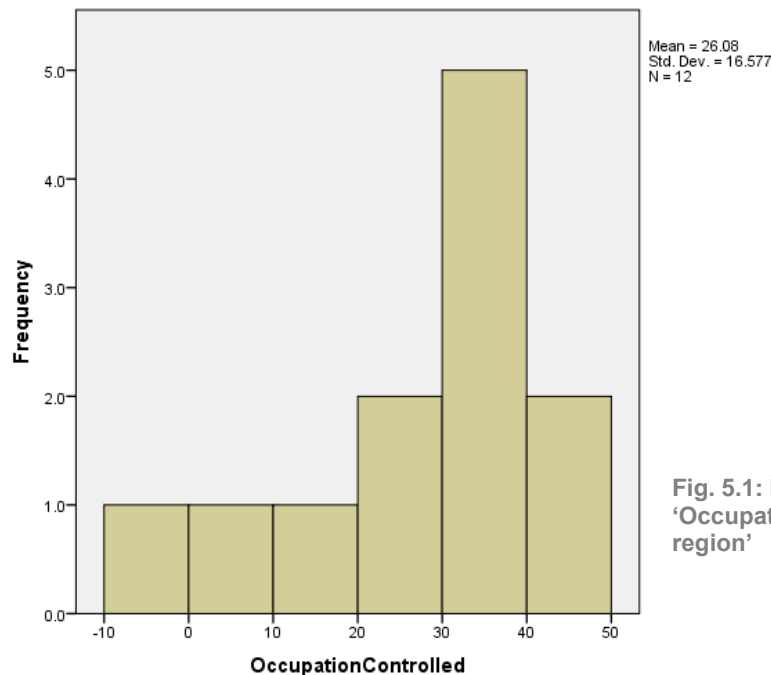
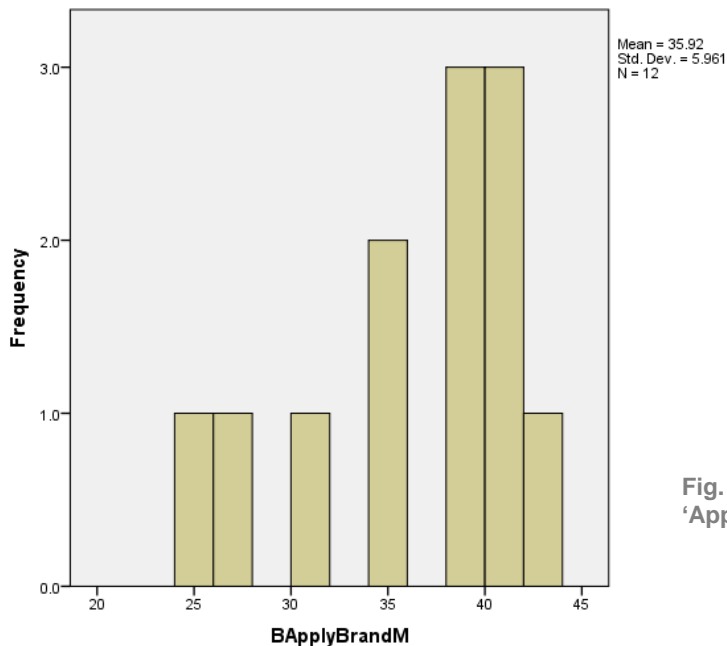


Fig. 5.1: Histogram of variable 'Occupation degree controlled by region'

Application of brand marketing techniques

In order to determine to which extent brand marketing tactics are being used, respondents were asked to answer ten statements using a Likert scale where 1 indicates being in a total disagreement and 5 in a total agreement. The lowest score possible is 10 (when answering each positively formulated question with an '1', and each reversed question with a '5', and the highest score possible is 50.

Figure 5.2 shows that majority of the respondents indicate they make high use of brand marketing tactics. The mean is 35.92, which indicated that on average respondents



answered between above neutral to each question. The variable is not normally distributed, as it is cumulating around 40, which indicates a high use of brand marketing tactics by most theatres.

Fig. 5.2: Histogram of variable 'Apply brand marketing tactics'

Application of general marketing

The application of general marketing is determined by the division in percentages of the marketing budget used for general marketing and focused marketing. In the questionnaire, the division of the time spend on general and focused marketing was asked as well. However, four respondents did not answer this question, two of them indicating that they could only provide a rough estimate. Six other respondents gave the same division for time and budget. That is why this research is based on the division between marketing budgets.

In figure 5.3 the histogram of this variable is showed. The mean of this non-normally distributed variable is 48.25%, which means that the division is roughly 50%/50%, also culminating between the 40% and 60%. However, the variety in answers is large, indicating that theatres differ greatly in application of general marketing strategies.

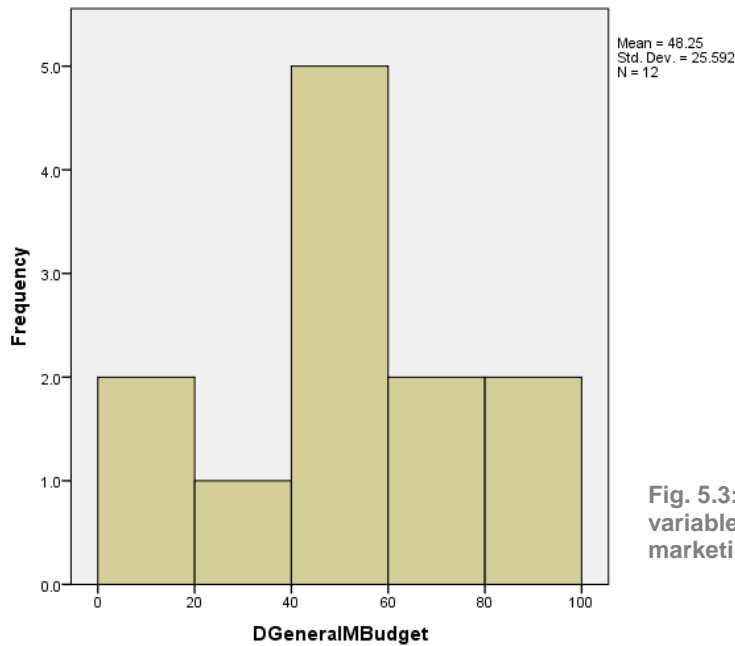


Fig. 5.3: Histogram of variable 'Division General marketing budget'

Control variables

To make sure the theatres can be compared to each other, and to make sure the covariance of two main variables is not due to the spurious effect of a third confounding variable, control variables have been taken into account. The histograms of those control variables can be found in Appendix 2.

Three variables are devoted to control for the size of the theatre. The variable 'total amount of chairs in building' controls for the size of the venue, the variable 'FTE of marketing department' controls for the time effort of the marketing staff and the variable 'total performances per season' controls for the size of the programming. The respective histograms show that the sample contains small, medium and large theatres, with the median and the mode(s) on the left side of the mean. This implies that there are a few smaller theatres than large theatres in this sample. In the next section it is researched if the control variables influence the main variables.

In order to control major differences in professionalism of the marketing department of theatres, a variable controls the 'use of marketing strategy'. It is shown that the variance is not that large, all the answers are between 36 and 42 on a scale of 10-50, with outliers of 24 and 50. This implicates that the use of marketing strategy should be comparable between theatres and that this should not influence the main variables.

To make sure the theatres use somewhat similar tactics, divided into personalized and not-personalized communication, the control variable 'Personalized tactics' (Ptactics) is examined, that was measured on a scale from 0-25. Similar to the variable that controls the

use of marketing strategy, no large differences in tactics have been found between theatres: all scores lying between 0 and 10, the 0 and the 10 being the striking outliers.

The variable 'Ocharacter' controls for the differences in the high-brow/low-brow character of the theatre, even though the selection process already made sure truly low-brow theatres were not included in the sample. Still, it is reflected in the data that the percentage of plays programmed in 2013-2014 differed greatly between theatres, between 13% and 67%. The mean is 38.36%, and the median is 41.00%. This implicates that there are slightly more theatres with a higher percentage than 38% of plays in their programming. In the next section it is researched if the differences in character covary with the main variables.

5.2. Results of statistical analysis

Control variables

Examining the control variables showed that there was a large variety of size and character between the theatres in the sample. To test if this influences the occupation degree, the use of brand marketing tactics the control variables covary with the main variables, a Pearson's r test is performed. In table 4.1 the outcomes of this test is displayed.

N=12		OccupationControlled	DGeneralMBudget	BApplyBrandM
Ochairs	r	-.208	-.208	-.019
	p-value	.516	.516	.953
FTE	r	.275	.275	.336
	p-value	.386	.386	.285
OTotalPerformances	r	.145	.145	.384
	p-value	.653	.653	.218
Ocharacter	r	.472	.472	.202
	p-value	.121	.121	.528

Table 5.1: Correlation between control variables and main variables

Table 4.1 shows that there are only weak and moderate relations between the variables, and those relations are not even close to being significant. This means that even though the theatres differ in size and character, comparisons can be made between them. It also means that size and character do not trigger spurious effects when examining the relationship between the main variables.

Sub research question 1

Is there a significant difference in occupation degree between theatres who apply brand marketing techniques and theatres who apply less or do not apply brand marketing techniques? H0: There is no significant difference in occupation degree between theatres who apply brand marketing techniques and theatres who do not apply brand marketing techniques.

The variable that measures application of brand marketing is, with a skewness of -0.852 to be considered normally distributed. In order to identify if there is a difference in occupation degree between theatres who apply brand marketing strategies and theatres who do not apply brand marketing techniques, an ANOVA-test will be executed. The brand marketing variable is divided into three different categories: low, medium and high use of brand marketing tactics. However, the group means just slightly differ, which entails that the

theatres in the different categories do not differ that much from the theatres in the other categories.

BMGroup	M application BM	M occ. degree
low use of brand marketing tactics (1)	27.33	8.67
medium use of brand marketing tactics (2)	36.80	32.2
high use of brand marketing tactics (3)	41.25	31.5

Table 5.2: Group means of application of brand marketing strategy (BM) and occupation degree (controlled)

As shown in table 5.2, the three categories do not differ much when taking into account that 10 is the minimum and 50 is the maximum possible score. There is an increase in occupation degree noticeable between the categories low and medium use of brand marketing strategy is used, but between the categories medium and high use the occupation degree marginally decreases with 0,7%. Over all, there appears to be a positive relationship. The ANOVA-test confirms that there is not a significant difference in occupation degree between the categories ($F = 3,022$ with a significance of $p = 0.099$, equal variances are assumed). But because the ANOVA-test works with categories and thus the level of measurement for the brand marketing is ordinal, a Pearson's r test is executed to see if there is a significant relationship between the ratio-measured variables of the amount of brand marketing strategy used and occupation degree. The results of this test (Pearson's $r = 0.650$ with a significance of $p = 0.022$) indicate that there is in fact a strong, positive and significant relationship between the variables: when theatres apply an increasing amount of brand marketing strategy, the occupation degree increases as well. To explore this relationship further, we have to establish if brand marketing is the general marketing strategy used.

Sub research question 2

Is there a significant relationship between the variable that indicates application of general marketing strategy and the variable that indicates application of brand marketing techniques? H0: There is no significant relationship between the variables that indicates application of general marketing strategy and application of brand marketing techniques.

After assuring that the data is homoscedastic, a Pearson's r test is done between the variables 'application of general marketing strategy' and 'application of brand marketing techniques'. A strong correlation is expected based on the findings of the literature review. The test results (Pearson's $r = 0.898$ with a significance of $p = 0.001$), indicate that there is indeed a very strong, very significant positive relation between the use of general marketing strategy, and the use of brand marketing tactics. This means that the theatres in this sample who applied general marketing used typical aspects of brand marketing strategy. This finding

entails that when theatres in the sample gave an indication on how much budget they spend on general marketing, it gives an overview of the budget spend on brand marketing.

Sub research question 3

Is there a significant difference in occupation degree between theatres who apply general marketing strategies and theatres who apply more focused marketing strategies? H0: There is no significant difference in occupation degree between theatres who apply general marketing strategies and theatres who apply more focused marketing strategies (all means are equal).

Brand marketing is indicated as the general marketing strategy used by theatres in this sample. In order to measure if there is a significant difference in occupation degree between theatres depending on their general or more focused marketing strategy, a Kruskal-Wallis test was executed. The first step in this process is executing a non-parametric Levene’s test to make sure equal variances are assumed. If $p < 0.05$, equal variances are not assumed. In this case, the p-value is 0.568, so can indeed assume homogeneity. With the assumption of homogeneity satisfied, the Kruskal-Wallis test can be executed.

The test provides an exact p-value of 0.02, which suggests that there is statistically significant difference in occupation degree between the groups low, medium and high use of general marketing strategy. With a χ^2 of 7.001 the variability in rank scores that is accounted for by general marketing strategy can be calculated: $7.001 / (12-1) = 0.636 = 63.6\%$.

	M
low use of general marketing strategy (1)	2.63
medium use of general marketing strategy (2)	8.25
high use of general marketing strategy (3)	8.63

Table 5.3: Group means of occupation degree (controlled)

The means in table 5.3 show that the difference between the use of low and medium general marketing strategy is larger than the difference between medium and high use of general marketing strategy. When performing a post-hoc test, we find that group 1 (low use of general marketing strategy) and group 2 (medium use of general marketing strategy) differ significantly in occupation degree with an exact $p=0.050$. On the contrary, group 2 and 3 is not even slightly significant in occupational degree ($p=0.943$), which the means already indicated. This results suggest that the relationship between the use of general marketing strategy and occupation degree is not a perfect linear relationship, nor that it follows a curve of normality.

As explained in chapter 2, the Pearson's r test is also run in order to make sure no bias occurred when the variable of general marketing application was translated into an ordinal level of measurement. This test shows a strong positive correlation between the occupation degree and the application of general marketing, with a Pearson's r of 0.676 and a p-value of 0.016. This result can be interpreted as following: when theatres apply more general marketing strategy, the occupation degree is higher as well.

Based on the Kruskal-Wallis test and confirmed by the Pearson's r test, we can reject H_0 . This means that there is a significant difference in occupation degree between theatres who apply general marketing strategies and theatres who apply more focused marketing strategies. Thus, there is a significant difference in occupation degree between theatres who apply more brand marketing than other theatres in the sample.

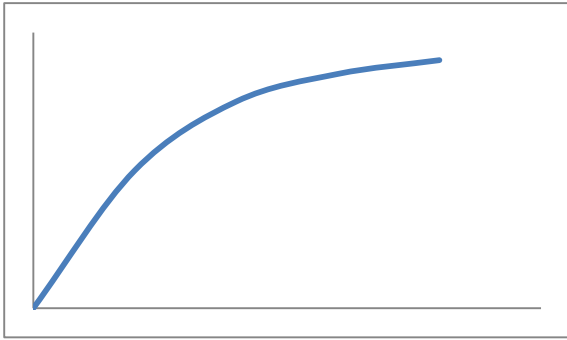
Chapter 6 – Conclusions

6.1. Summary of findings

In the previous chapter, the results and the statistical analysis were described. It was found that for this case study, there is a strong, significant relationship in occupation degree between theatres who apply brand marketing tactics and theatres who apply less brand marketing tactics. It is a positive relationship: theatres who apply more brand marketing tactics tend to have a higher occupation degree. Though the result is significant, the use of brand marketing tactics did not display the effort spend on brand marketing strategy by the respondents perfectly. This effort was inquired by asking the respondents to indicate the proportion of their marketing effort that was used on general and on focused marketing.

When analysing the relationship between application of general marketing strategy and the application of brand marketing techniques, it is found that there is a significant, strong and positive relationship between the two variables. When theatres apply more general marketing strategies, they also applied more aspects of brand marketing strategy. This relationship is significant at a level of confidence of 99%, suggesting that brand marketing is used as general marketing strategy. Thus it is justified to inquire the proportion of the theatres marketing budget used for general marketing, when researching how much effort theatres spend on brand marketing.

It can be said with a level of confidence of 95% that there is a statistically significant difference in occupation degree between theatres who apply general marketing strategies and theatres who apply more focused marketing strategies. It is a positive relationship: the theatres that spend more of their marketing budget on general marketing did have a higher occupation degree. This difference was significant between the group that applied little general marketing, and the groups that applied average and much general marketing strategies. The difference between those last two groups was not significant at all: the group that applied a high amount of general marketing strategies was just slightly higher than the group with medium general marketing effort. Thus, applying general marketing strategy does seem to lead to a higher occupational degree for traditional and musical plays. This is not a perfect linear relationship, nor does it follow a curve of normality. Applying a medium (40-69%) amount of general marketing strategy instead of a small amount (less than 40%) leads to a significant raise in occupation degree, while the difference in occupation degree is not that significant between theatres who spend a medium amount and the theatres who spend more than 70% of the total amount of marketing on general marketing. In figure 6.1 an illustration of the curve of this relationship is displayed.



This results of this research suggest that the theatres who spend a large share of their total marketing budget (over 40%) on brand marketing, have a significantly larger occupation degree than theatres who only dedicate a small amount of their marketing budget on general marketing. This means we can accept the hypothesis set in chapter 3.2: the occupation degree of theatres who apply brand marketing strategies will be higher than theatres who do not or barely apply brand marketing techniques.

6.2. Conclusion

By presenting a theatre as an umbrella brand, and the expectations of high-quality when visiting a performance are met or even exceeded, spillover effects transpire. This entails that consumers use their experience with one performance as a signal of the quality of another, which declines the consumer uncertainty that comes with theatre being an experience good. The implementation of umbrella branding in a theatre organisation is expected to help build long lasting relationships with stakeholders, making repeated sales. Theory suggest even more benefits for an umbrella brand, like the efficiency in advertising, reducing marketing costs.

While the sample of this study is too small to draw conclusions about the optimal proportion between focused and general marketing, the findings of this research suggest that a theatre should devote a large share of its marketing effort to brand marketing in order to get an increase in occupation degree. However, it is not a linear relationship. Results of this study indicate that up until spending roughly 60% of the marketing budget on general (brand) marketing does have a significant effect on the occupation degree, but after this point the effect stagnates. It is plausible that spending the entire marketing efforts on general marketing has a negative effect on occupation degree, but this cannot be proven because none of the theatres in the sample spend less than 15% on marketing the individual performances.

The theory that brand marketing may help decrease consumer uncertainty for theatre performances as experience goods is supported by empirical evidence in this study. In this

case, the theatre performances all were “high-brow” subsidized performances. A performance with more “low-brow” characteristics, such as commercial stand-up comedy, may be less of an experience good due to greater media exposure. It seems plausible that umbrella branding may affect the occupation degree of theatres that program more commercial theatre performances benefit less from umbrella branding than the theatres with a more high-brow character. This might also be true for movie theatres, music venues, and all other programming venues. Organisations may want to consider how large the consumer uncertainty is for their ‘products’, and if indeed substantial, they might want to consider umbrella branding in order to increase their occupation degree.

6.3. Recommendations for future research

To decrease the error margin and thus to increase the study’s reliability, it would be recommended to repeat the operations of this study to see if the same results are demonstrated. This study would involve the same population, but with a different or with a larger sample. A close to perfect study in this case could be reached, as it is not unthinkable to get all 35 theatres to cooperate and not to work with inferential statistics, but to analyse the entire population. The limitation of time, both for the length of this study and for the little time available from the marketing employees working at the theatres, prohibited this goal during this study though. With a larger sample, the answer to what an optimal proportion between general and focused marketing is, and what happens if a theatre dedicate their entire marketing effort to general (brand) marketing, might be answered.

Also a further, qualitative investigation into the application of marketing in theatres would be a valuable addition to the discussion of marketing in the arts sector. The results of this thesis indicate that umbrella branding for a theatre is an effective strategy to increase their occupation degree, just like brand marketing is proven to be effective in the commodity markets. But the data showed that by no means all theatres devote their marketing strategy to general (brand) marketing. A research about the motives to apply or not to apply umbrella branding in theatres might give an in depth view about the positive and negative externalities that come along when applying umbrella branding in theatres.

A valuable expansion to this study would be to see what the impact of general marketing and brand marketing is on the revenues of the theatre organisations, including variables such as ticket sales and marketing expenses. Few theatres were willing to share this information during this study, but it would be interesting to see if the theatres who apply brand marketing have different revenues than theatres who do not. In this research, the only financial aspects taking into account were free tickets, as those were not included into the

occupation degree. Another research expansion is to investigate potential of brand marketing for theatres more extensively through researching the effect of brand marketing on intangible objectives, such as perceived quality. Occupation degree is an imperfect indicator for perceived quality, but to know the potential would be a valuable addition to this research.

A last recommendation for further research would be to research if the value of brand marketing can also be demonstrated for other genres of theatre, beside plays. The study's findings matches the theory about umbrella branding and overcoming consumer uncertainty, so external validity seems to have met. However, the hypothesis that the effect of brand marketing on theatres with a more low-brow character may be less noticeable deserves a further research.

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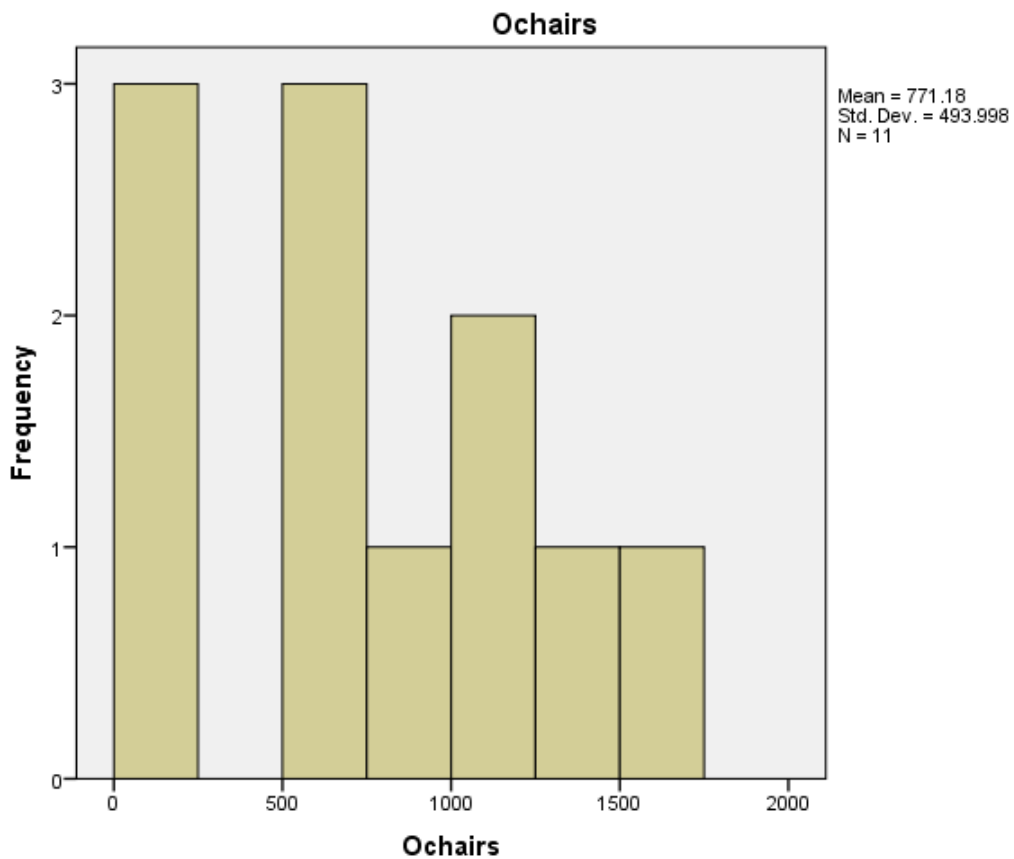
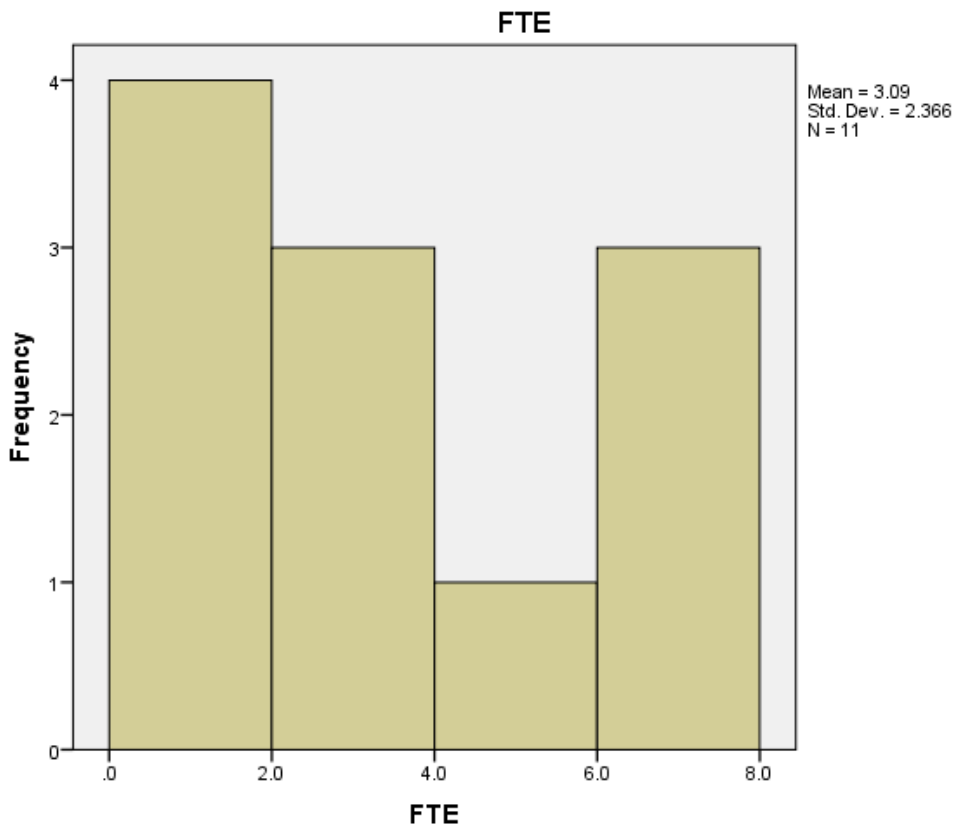
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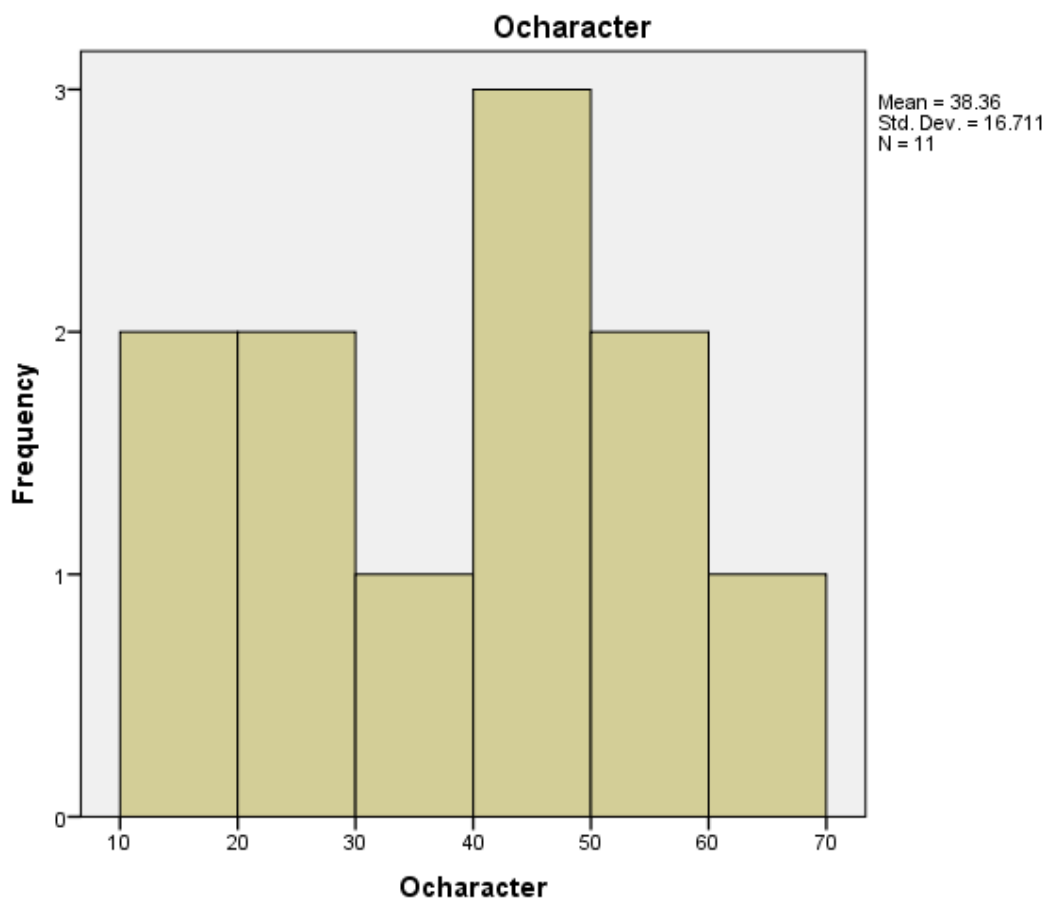
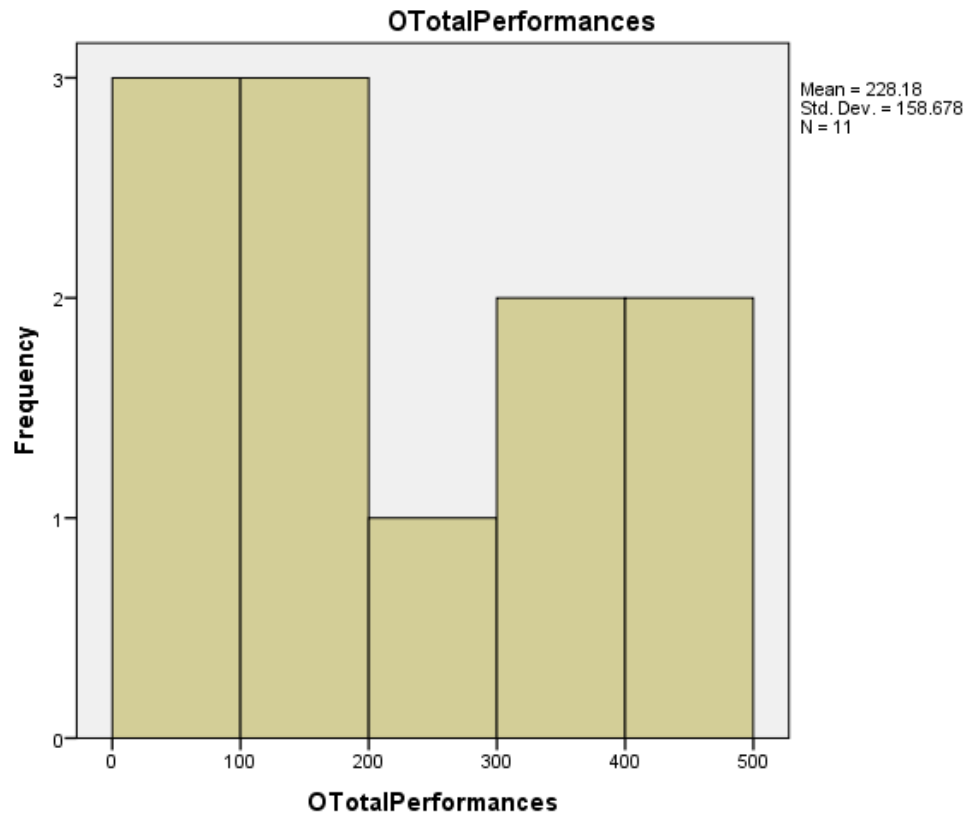
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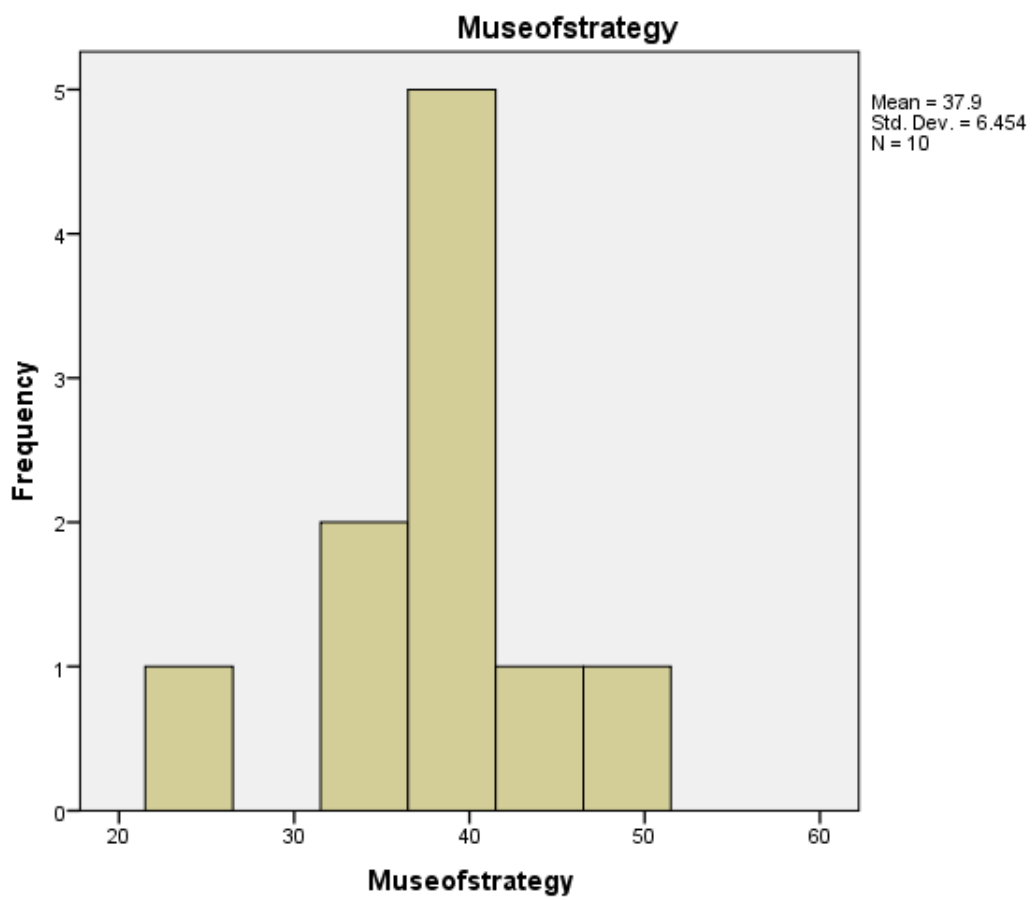
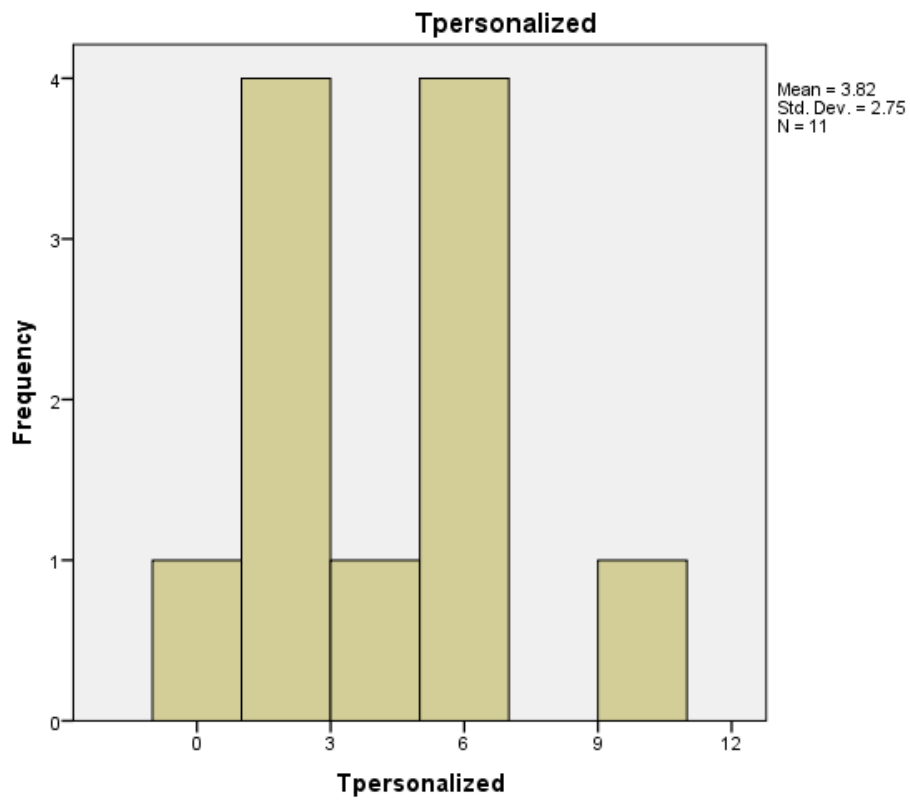
Appendix 1: Population and performances programmed

Theater	Absinthe	De goede De Welkc Death by	Fellini - N God verg	Het Proce Hideous (Julius Ca	La Palom Madame	Motregen Op de bo	Ouwe Pir Welkom i	Who's afi Wolfshuil Zo'n Mooi
Chassé Theater								
De Goudse Schouwburg								
De Harmonie								
De Meervaart								
Deventer Schouwburg								
Leidse Schouwburg								
Lux								
Parkstad Limburg Theaters								
Parktheater								
Rabothheater								
Rotterdamse Schouwburg								
Schouwburg Almere								
Schouwburg Amstelveen								
Schouwburg Arnhem								
Schouwburg De Lawei								
Schouwburg De Meerse								
Schouwburg Het Park								
Schouwburg Ogterop								
Stadsschouwburg Groningen								
Stadsschouwburg Nijmegen								
Stadsschouwburg Utrecht								
Stadstheater								
Theater aan de Parade								
Theater aan het Spui								
Theater aan het Vrijthof								
Theater Bouwkunde								
Theater De Lieve Vrouw								
Theater De Verbeelding								
Theater De Vest								
Theater De Veste								
Theater Ins Blau								
Theater Junushoff								
Theater de Spiegel								
Theaters Tilburg								
Zaantheater								

Appendix 2: Histograms of control variables







Appendix 3: Questionnaire



Vragenlijst

Generieke en specifieke marketing in theaters

Inleiding

Geachte heer/mevrouw,

Dit onderzoek maakt onderdeel uit van mijn master scriptie, die geschreven wordt ter afsluiting van de opleiding Cultural Economics and Entrepreneurship. De scriptie onderzoekt het effect van generieke marketing op bezoekersaantallen voor toneelvoorstellingen in het middelgrote circuit.

Met *generieke* marketing wordt de marketing bedoeld die ingezet wordt voor het theater als geheel. Dit in tegenstelling tot specifieke marketing, waarmee de marketing van de voorstellingen bedoeld wordt.

Ik wil u, in uw rol als marketingexpert van het bewuste theater, vragen de enquête naar waarheid in te vullen en gepast kritisch te zijn, om de kans op een vertekening van resultaten te verkleinen. Vanzelfsprekend zal ik discreet met uw antwoorden omgaan.

Tot slot nog twee mededelingen van praktische aard:

- 1) Dit bestand bevat Macro's en ActiveX elementen: sta Excel toe deze te openen (het programma vraagt toestemming hiervoor in de gele balk boven in de worksheet).
- 2) In de enquête kunt u gebruik maken van de pijltjes om waarden te veranderen, maar u kunt ook direct waarden invullen in de daarvoor bestemde cel.

Indien u het op prijs stelt, deel ik natuurlijk graag mijn scriptie met u als deze afgerond is.

Mijn hartelijke dank voor uw medewerking!

Met vriendelijke groet,

Jorien de Groot

Contact:

E: [REDACTED]

T: [REDACTED]

Vragenlijst generieke en specifieke marketing in theaters

Open vragen: het theater

- 1 a Sinds welk jaar bestaat het theater (in huidige vorm)?
2000
- b Hoeveel stoelen heeft het theater in totaal?
0
- c Heeft het gebouw ook andere functies, zo ja: welke?
- d Uit hoeveel FTE bestaat de marketingafdeling? (indien groter dan 10 FTE: vul in 10)
0.0

1=sterk oneens; 2=oneens; 3=neutra
4=eens; 5=sterk eens

Marketing

- | | 1 | 2 | 3 | 4 | 5 |
|---|-----------------------|-----------------------|----------------------------------|-----------------------|-----------------------|
| 2 a Ik denk dat marketing binnen de organisatie belangrijk gevonden wordt | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| b Ik ben bekend met de missie en visie van de organisatie | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| c De organisatie heeft duidelijke (algemene) doelen geformuleerd | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| d We hebben een marketing plan geschreven | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| e We voeren structureel marktonderzoek uit | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| f We hebben duidelijke marketing doelstellingen geformuleerd | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| g We blijven onze marketing aanpassen om effectiever te worden | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| h We segmenteren de markt zodat we ons op specifieke doelgroepen kunnen richten | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| i We evalueren regelmatig hoe succesvol onze marketing is | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
| j We hebben een strikt marketingbudget | <input type="radio"/> | <input type="radio"/> | <input checked="" type="radio"/> | <input type="radio"/> | <input type="radio"/> |
- 3 a Hoeveel marketingbudget is er beschikbaar gesteld in seizoen 13/14?
- b Hoeveel % van het marketingbudget werd besteed aan **generieke*** marketing, en hoeveel aan **specifieke*** marketing?
Generiek:
Specifiek:
- c Hoeveel % van de tijd werd besteed aan **generieke*** marketing, en hoeveel aan **specifieke*** marketing?
Generiek:
Specifiek:

*Generieke marketing is marketing ten behoeve van het hele theater, specifieke marketing is marketing ten behoeve van de voorstellingen.

4 a Waarin onderscheidt het theater zich?

b Indien het theater zich op (een) bepaalde doelgroep(en) richt: op welke doelgroepen richt u zich?

Stellingen: marketingstrategie

1=sterk oneens; 2=oneens; 3=neutraal

4=eens; 5=sterk eens

1 2 3 4 5

5 a Wij hebben **bewust** een imago gecreëerd voor het theater

 a

b Het imago van het theater bij bezoekers komt overeen met het beoogde imago

 b

c Wij weten waarom bezoekers naar ons theater komen

 c

d Wij creëren hoge verwachtingen bij onze bezoekers

 d

e Wij zetten in op de beleving van theater over te brengen

 e

f Ik weet niet wat het imago van mijn theater is

 f

g Wij besteden relatief veel tijd aan marketing van individuele voorstellingen

 g

h Wij besteden relatief veel tijd aan marketing van het gehele theater

 h

i Wij bieden wat extra's voor de bezoekers t.o.v. andere theaters

 i

j Wij gebruiken ons 'unique selling point' in onze marketing

 j

6 Verdeel 25 punten over deze marketingtactieken. Geef de meeste punten aan de tactieken die het meest gebruikt worden binnen de organisatie, en de minste punten aan de tactieken die niet (vaak) gebruikt worden.

- | | | |
|---|----------------------|---|
| 0 | <input type="text"/> | Advertenties (krant, tijdschriften) |
| 0 | <input type="text"/> | Posters |
| 0 | <input type="text"/> | Flyers |
| 0 | <input type="text"/> | Brochures |
| 0 | <input type="text"/> | Free publicity (o.a. persberichten) |
| 0 | <input type="text"/> | Brieven |
| 0 | <input type="text"/> | Reclame op radio of tv |
| 0 | <input type="text"/> | E-mail (gepersonaliseerd) |
| 0 | <input type="text"/> | E-mail (niet gepersonaliseerd) |
| 0 | <input type="text"/> | Telefoongesprekken |
| 0 | <input type="text"/> | SMS of ander tekstbericht (gepersonaliseerd) |
| 0 | <input type="text"/> | SMS of ander tekstbericht (niet gepersonaliseerd) |
| 0 | <input type="text"/> | Social media |
| 0 | <input type="text"/> | Kortingsacties |
| 0 | <input type="text"/> | Stimuleren van mond-tot-mond reclame |
| 0 | <input type="text"/> | Anders, namelijk: <input type="text"/> |

Totaal: 0

Nog 25 punten te verdelen

! Tip: Geef de tactieken die u gebruikt 1 punt, en verdeel de resterende punten over de tactieken die u het meest gebruikt.

Bezettingsgraad en omzet

*Deze informatie is van essentieel belang voor mijn scriptie, dus deel alstublieft deze gegevens met mij. Ik breng deze informatie niet naar buiten.

7 a Wat is de gemiddelde bezettingsgraad in seizoen 13/14 van alle *professionele* voorstellingen?

0 %

b Wat is de gemiddelde bezettingsgraad in seizoen 13/14 van alle *toneel*voorstellingen?

0 %

c Wat zijn de inkomsten van de kaartverkoop in seizoen 13/14?

€ 0.00

8 a De volgende vraag gaat over vijf specifiek geselecteerde voorstellingen die in seizoen 13/14 geprogrammeerd waren. Vul hier in hoeveel kaarten verkocht zijn, wat de inkomsten waren uit de kaartverkoop, wat de prijs van een individueel kaartje was, en of er kortingsacties gebruikt zijn.

	Aantal kaarten verkocht ¹	Inkomsten door kaartverkoop	Kortingsacties
Voorstelling 1 Datum	0 <input type="text"/>	€ 0 <input type="text"/>	<input type="checkbox"/> dit betref 0 <input type="text"/> kaarten
Voorstelling 2 Datum	0 <input type="text"/>	€ 0 <input type="text"/>	<input type="checkbox"/> dit betref 0 <input type="text"/> kaarten
Voorstelling 3 Datum	0 <input type="text"/>	€ 0 <input type="text"/>	<input type="checkbox"/> dit betref 0 <input type="text"/> kaarten
Voorstelling 4 Datum	0 <input type="text"/>	€ 0 <input type="text"/>	<input type="checkbox"/> dit betref 0 <input type="text"/> kaarten
Voorstelling 5 Datum	0 <input type="text"/>	€ 0 <input type="text"/>	<input type="checkbox"/> dit betref 0 <input type="text"/> kaarten

¹ Vrijkaarten niet meegerekend

	Indien meerdere zalen: Zaalcapaciteit	Was de marketing en publiciteit voor deze voorstelling representatief voor de algemene marketing en publiciteit gevoerd in seizoen 13/14?
Voorstelling 1 Datum	0 <input type="text"/>	<input type="text"/>
Voorstelling 2 Datum	0 <input type="text"/>	<input type="text"/>
Voorstelling 3 Datum	0 <input type="text"/>	<input type="text"/>
Voorstelling 4 Datum	0 <input type="text"/>	<input type="text"/>
Voorstelling 5 Datum	0 <input type="text"/>	<input type="text"/>

Tot slot...

9 a Heeft u een marketing- of communicatieopleiding genoten?

b Indien ja; was deze toegespits op de culturele sector?

b Hoe veel jaar heeft u werkervaring in marketing?

c Hoeveel jaar bent u werkzaam binnen deze organisatie?

Sinds: 2000

Hartelijk dank voor het invullen van deze vragenlijst!