

# **Music Venues in a Multicultural Society**

*An analysis of the way music venues in the Netherlands use ethnic-specific marketing to appeal to ethnic communities*

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## Forward

This thesis is the product of a (long) process of constructing my thoughts, sitting at home behind my computer as well as anywhere else. Inevitably, this thesis could not have been completed without the support and input of my dearest friends and peers Carlien Schrijvershof, Froukje Budding and Arzu Uraz. I would like to especially thank Elena Bird for her thoughts and questions, which have helped me to take a different perspective when needed. I also thank my supervisor dr. Noordman for his support and questions that have helped me to develop my thoughts, especially regarding the design of the research. I also thank Ruud for putting up with me during my moods and stressful times, and my mom for talking to me on the phone almost every day about anything but this thesis. Finally, I thank all venues for participating in this research.

I think of this thesis as a great way of completing four years of hard work and studying. It is now time to set foot in the real world of the arts, and I must say, I am really looking forward to that big step. I am convinced that the knowledge that I have gained throughout these four years, not only about the arts in general and cultural economics in particular, but also about life, will help me to find my way.



# Introduction

At first sight, marketing and cultural diversity do not seem to have much in common. Cultural diversity, both in products and audiences, is much related to cultural policy. In the Netherlands, this policy is aimed at increasing the diversity in cultural products, as well as at increasing the diversity of audiences. Marketing, on the other hand, is a commercial issue, about selling and making profits. But is it really? As the reader will experience, marketing is not about selling, but about looking outside and listening to what the consumer desires. It is here where cultural diversity and marketing meet. Because by simply looking outside, you will find that the 'Dutch' population is not that Dutch anymore. The world outside has changed to a 'multicultural society'. The cultural field, on the other hand, does not seem to have responded to these changes. The available cultural 'products' - as they are called in marketing language - remain, for the largest part, focused on Western art and culture. Also, the participation in cultural activities of 'ethnic minorities' lacks behind the participation of the native Dutch population.

Therefore, for this thesis I have chosen to take a look at cultural diversity from a marketing perspective. Or in other words: ethnic-specific or multicultural marketing. Ethnic-specific marketing is a discipline in marketing that focuses mainly on the effects of ethnicity on consumer behaviour, and on the way organizations can anticipate on these effects. The research focuses on ethnic-specific marketing activities of music venues. Since we (me and the reader) are dealing with something special - art - we will first have to understand how marketing can be applied to the arts, the performing arts in particular, which will be done in chapter one. In the second chapter, we will take a closer look at the significance of ethnic groups in Dutch society, especially in the four largest cities. We can already say that ethnic 'minorities' are not a minority anymore, and that it makes sense for any organization to at least think about the relevance of ethnic communities for their activities. Next it is time to take a closer look at how large the participation 'problem' is in the first place, and what explanations have been given. The factor 'culture' or 'ethnicity' will be explained more thorough, which provides the basis for ethnic-specific marketing. In chapter three, we will bring together arts marketing and ethnic-specific marketing, and will come to general conclusions about the most important aspects of ethnic-specific marketing in the arts. These conclusions will provide the basis for the design of the research in chapter four, which takes the reader through the steps that have been taken and the choices that have been made. And finally, chapter five will provide the reader with all the results that have come up during the research. It will become clear that ethnic-specific marketing in the arts does exist, meaning that the venues that took part in the research have taken a look outside to see that there is a need for them to offer something different. We will find how the venues interviewed promote their concerts to ethnic communities, and what consequences the techniques that they use have for their organization.

The framework of this thesis is accompanied by a main research question and five sub-questions. The main research question is *How is ethnic-specific marketing applied by music venues in the Netherlands?* This question is accompanied by the following sub-questions:

- ❖ *Do music venues select and target those market segments, with respect to cultural background, that are the largest in the city they are situated in?*
- ❖ *Do music venues offer specialized programming for the cultural communities they target?*
- ❖ *Do music venues use the assistance of intermediaries to relate to cultural communities, and in what way?*
- ❖ *How are place, personnel, price and promotion being used in order to appeal to these cultural groups?*
- ❖ *Are there differences between different kinds of music venues?*

As this thesis proceeds, you will find that these questions are derived from the literature that was available and by practical issues that I have come across.

During this thesis, I will discuss ethnic 'minorities'. Since I do not like the term minorities, I have chosen to call them ethnic communities, cultural communities or cultural groups, or non-native Dutch audiences. These terms will be used interchangeably. Moreover, when I talk about these communities, I will be talking about the largest *non-Western* communities in the Netherlands, which are the Moroccan, Turkish, Surinamese and Antillean/Arubean communities, and in Rotterdam also the Cape Verdean community. I will also always make a distinction between the Antillean community and the Arubean community, except when the literature I refer to has not made this distinction.



# Chapter 1

## Marketing Theory and the Performing Arts

*In this first chapter we will enter the discussion that was started by Rick van der Ploeg when he was state secretary of culture from 1998 until 2002. The tension between art and the market has often been described and is an important issue for cultural organizations today. The marketing mind-set does seem to conflict with the arts, however Kotler and Scheff (1997) and others have proposed that arts organizations can apply marketing principles without harming their autonomy and the quality of their products. We will go into the way the marketing mind-set and the arts are in conflict, but will find that marketing can be applied to the arts, with small adjustments. We will then go into the process of segmentation, targeting and positioning which is an important step in the marketing plan. Defining who your audience is takes knowledge about the composition and characteristics of your potential audience, and choices have to be made based on these characteristics.*

### 1.1 A tension between art and the market

The story of the (performing) arts and the marketing mind set is one of conflicts. In the Netherlands, the discussion was triggered by former state secretary of culture Rick van der Ploeg (Ministerie OCW, 2000). In 2000 he proposed a new strategy for the arts sector in the Netherlands: instead of depending solely on public funding, he urged artists and organizations to find additional financial support, for example through sponsorships or through private funding. He also wanted organizations to be more focused on their audiences, and on the way they could attract a larger and more diverse audience. This second proposition was not new: years before Van der Ploeg became state secretary, the ministry of culture had found that especially the performing arts sector was attracting a smaller audience than before, and that organizations were not putting enough efforts into turning this around (Van Dulken, 2002: 120-125). Van der Ploeg was one of the first to introduce the concept of cultural entrepreneurship, by which he urged the arts sector to adopt a more business-like attitude. This meant that organizations had to be more aware of their environment and of their audience, and that they had to put more efforts into their marketing activities. The arts sector's reaction was sceptical, to say the least. Many cultural organizations object to the 'marketing mind-set', because they feel they will have to compromise to their artistic goals in order to appeal to a larger audience (Kotler and Scheff, 1997: 12, 13). People feel art is different, that it is something that should be protected from competition and other market forces that may harm the artistic product in its purity (Klamer, 1996: 7-11).

The fear for commercialization is not limited to artists in the Netherlands: in most Western countries, artistic freedom is an attainment artists and artistic directors are not willing to give up. In Kotler and Scheff's *Standing Room Only* (1997), a similar situation in the United States is recognised. Cultural organizations are faced with stagnation and in some cases decline in the amount of visitors for the performing arts (Kotler and Scheff, 1997: 9). The idea of appealing to a larger and/or more diverse audience brings up a broader discussion. On the one hand, there are those who believe that cultural organizations should be mainly focused on their artistic goals. Others believe that main goals should be set towards society as a whole, to provide the community they are part of with good and critical artistic content, indirectly providing a basis for education and emancipation of groups in society (Kotler and Scheff, 1997: 14). This discussion is especially relevant in countries where the performing arts are highly subsidized, for example in the Netherlands where the performing arts for the largest part depend on government subsidies. But also in the United States, where private funding is much more important for the performing arts than government support, this discussion is prevailing, as not only governments but also private financiers want their money to be beneficial to society as a whole (Kotler and Scheff, 1997: 14, 15). As we will discuss, audiences of the performing arts are mainly white, high educated

people who earn a higher than average income and are older than average, and slightly more women than men attend the performing arts (Gray, 2003). In the Netherlands, government policy has been developed to broaden participation in the arts, especially for the young and for ethnic minorities. However, the social role that is ascribed to art does not reconcile with the premise of *l'art pour l'art*. Cultural organizations do not fully object to the goal of reaching a larger audience, but they do feel the fear of becoming too popular and too commercial. "There's an idea out there that if something is 'popular', it's not very good, that if we're selling out the house we must be doing something wrong" (Kotler and Scheff, 1997: 13). Especially those who believe that 'high art' should be the standard, and that anything that becomes popular is 'low art', try to protect their organization and their products from the tendency to make everything easily accessible for a large audience.

However, they are jeopardizing their own organization by not taking the world around them into account. According to Kotler and Scheff, if cultural organizations want to survive, they will have to address a larger, wider and more diverse audience than they are doing now, especially when the possibilities for consumers are growing, and leisure time is becoming scarcer. As art does not exist without an audience, art managers should be more focused on finding a broader audience by making their products more accessible. This means that organizations have to start recognizing who their audience really is and in what way they can change the way they offer their artistic products, in order to enlarge their accessibility for future audiences. A central role in this process is laid out for the marketing manager, who is ought to bring all facets of the organization together to create and promote a product that is accessible for the audience the organization is trying to reach (Kotler and Scheff, 1997: 25). In the Netherlands, this is just as important, as the government is becoming stricter on who receives a subsidy, and there are increasingly strings attached to these subsidies. Cultural organizations have to show that they put efforts into appealing to a larger and more diverse audience, and the government is no longer prepared to subsidize those who are not generating enough of their own revenue (Van Dulken, 2002: 122, 124). Either way, organizations will have to find ways to increase their income from box office, and the marketing mind-set is crucial, if they want to succeed (Kotler and Scheff, 1997: 25).

## 1.2 The marketing mind-set

Marketing is all about influencing consumer behaviour: building the product around the preferences and needs of the consumer, to make sure that as many people as possible will buy it (Kotler, 1997: 31). In that sense it is not surprising that arts managers and artists object to incorporating this method into their organizations, as it is clear that arts organizations should not simply adjust themselves to what their (potential) audience wants. It is also their role to provoke, to dissatisfy, to bring a feeling of discomfort to the audience, to be innovative and to confront us with something new. The artist should always have the possibility to carry out his personal artistic vision, and this may, or perhaps should, not always be to the enjoyment of the audience (Kotler and Scheff, 1997: 17). *Not always*, as Kotler and Scheff advise: arts organizations should try to find a balance between the two extremes of on the one hand a *market-centred* and on the other hand an *art-centred* approach (Kotler and Scheff, 1997: 18). Especially in the performing arts, audiences are part of the performance, of the experience: they have to put energy into understanding and appreciating a piece, and there needs to be a *vibe* during the performance that both performers and the audience feel. Therefore, it is not realistic for performing arts organizations to focus mainly on their artistic vision, and ignoring their audience.

So how can cultural organizations find a balance between these two extremes? Kotler and Scheff advise that even though the artistic vision should not be compromised, an organization can adjust all the other facets that surround the artistic product, such as the place, the time and the atmosphere that surrounds the whole experience of visiting a theatre (Kotler and Scheff, 1997: 34). Sometimes people would like to visit a performance, but are afraid they will not know when to applaud, or they do not know what to wear or how to get there. There exist many more practical barriers that an organization can take into account, and hopefully the organization will be able to change the

perception of (potential) visitors (Kotler and Scheff, 1997: 20). It is here where the opportunities for the marketer in cultural organizations lie: taking away the barriers that hold people back from attending a performance, and then of course making sure that as many people as possible (from the targeted audience) know about the organization and its activities.

### 1.2.1 Three Marketing-Orientations

Marketing is all situations in which “someone (a marketer) is attempting to influence the behaviour of someone else (a target market)” (Kotler and Scheff, 1997: 31). The purpose of marketing activities is always to *influence behaviour*. When information is given, people are educated, which may be part of a marketing activity, but only when it is intended to change behaviour. Marketing management is the “analysis, planning, implementation and control of programs designed to create, build, and maintain beneficial exchange relationships with target audiences for the purpose of achieving the marketer’s objectives” (Ibid). There can be distinguished three orientations towards marketing (Kotler and Scheff, 1997: 32-37):

1. Product orientation. This was the first vision on marketing theory when it was developed during the Industrial Revolution. This approach is based on the belief that the product offered is the best on the market, and because of its high quality or exceptionality, consumers will find their way towards the good. Marketers do not know if consumers are interested in it or not, and are not willing to adjust their product.
2. Sales orientation: This second orientation is based on promotional activities, which means organizations are mainly focused on luring consumers into buying more of their product. Budgets for advertising are large, but promotional activities are mainly focused on the short run, for example when a theatre promotes a one-time show featuring a superstar. The problem with this strategy is that selling is only the final part of the marketing strategy. A marketer using this approach assumes that consumers will like the good when they buy it, and if they don’t, they will not tell others about their bad experience or even buy it again. This is unrealistic, as unsatisfied consumers tend to express their experience even louder than satisfied consumers.
3. Customer orientation: This approach begins with what the consumer wants or needs, instead of what the organization wants to offer. The consumer defines the success of any organization, and thus has to be taken seriously. When the organization fully knows its (potential) audience size, composition, needs, attitudes and satisfactions and constraints, it will be able to respond to that. This does not mean that the product should be adjusted. The organization will use its knowledge about the market to appeal to the consumer as much as possible, by adjusting the way the product is promoted, offered and packaged. The organization decides what audiences will be targeted, taking into account the mission of the organization. This approach has become the standard and is the ideal framework for (cultural) organizations when developing their marketing plan.

### 1.2.2 Customer-centred Orientation

An organization that is mainly focused on its internal structure is not sensitive to the environment that it is part of, and consequently will find that it is very difficult to attract more visitors. Very convincingly, Kotler and Scheff state that “*customers are hard to change - the organization is not*” (Kotler and Scheff, 1997: 40, emphasis original). Cultural organizations that adopt a more customer centred approach will find that this approach affects all aspects of the organization, not just the marketing and communications department. The whole organization should be focused on making the experience for the audience as pleasant as possible, so that they will return. The customer centred organization is interested in how (potential) audiences can be reached and how they can be convinced into visiting the organization (again). Therefore, research has to be conducted into how (potential) audiences perceive the organization, what they expect when they would visit the organization, what content they

appreciate and how they can be reached best (Ibid). The information that is collected through research can be used to create or change products (along the lines of the mission of the organization), and allows the organization to *anticipate* on what changes may occur in audience behaviour, rather than reacting on what has already changed. It also should provide a basis for defining market segments within the whole audience, and help the organization make a choice which audiences will be targeted and in what way. For every target audience, a marketing plan should be set up, which should be detailed and take into account subtle differences between audience segments. It is important to identify what different audience groups look for, and it is very likely that the demands of one audience group conflict with the demands of another audience group. For example, the content of what is communicated to people who are interested in high quality plays differs from the content people look for when going to the theatre for a night out and to socialize. The theatre should decide which audience group will be targeted, which has direct implications for the kind of message it will have to communicate. Consequently, it may not be able to offer one play to all target segments, but this is not advisable either, as trusted customers might be driven away from the theatre or new audiences might develop aversion for the theatre (Kotler and Scheff, 1997: 41, 42).

A marketing manager should not restrict him or herself to promotional activities, but should include all aspects of the 'marketing mix' (Kotler and Scheff, 1997: 42, 43). Traditionally the marketing mix consists of the four P's Product, Price, Place and Promotion, but People (or Personnel) can also be added. Even though the product is in the hands of the artistic director or the artist, the marketer can adjust the package around the product. For example, it can offer an arrangement that includes a dinner, or drinks, or special nights can be introduced. The price can be adjusted through price discrimination, for example with discounts for children, students and the elderly, or tickets can be sold with a discount one hour before the performance commences. Place does not only refer to the place of the theatre, but also to the distribution channels that are being used to spread information about the organization and its activities. Promotional activities are a big and final step in the marketing process, and include all activities that involve communicating with (potential) audiences. People/personnel come in contact with customers and thus are a vital part of the organization. An important determinant in how the organization comes across its audience is the presentation of the personnel. Every employee should be motivated to serve every visitor the best way they can, to make sure that all visitors leave the organization with a sense of satisfaction. This is not only important because a happy visitor is more likely to return, but also because word of mouth is a very, if not the most important catalyst in drawing visitors to your organization. A happy visitor will tell his or her friends and family about the great experience, and this is very likely to incite this friend or relative to also visit this organization. On the other hand, a visitor who did not have a pleasing experience, will also inform his or her friends and family about this experience and it is very likely that because of this negative recommendation, friends and family will keep themselves from visiting the organization. Therefore, all employees, both those who work at the front and those who work backstage, should be motivated to make the experience for every customer as positive as possible. This means there is an important task for the personnel manager in keeping all staff motivated.

### **1.2.3 Problems with the marketing mind-set in practice**

Kotler and Scheff (1997: 38, 39) see problems in the way organizations view their role in society, and identifies that many organizations are engaged in an organization-centred approach which keeps them from being able to employ a customer oriented approach. When an organization is self-centred, it is more concentrated on satisfying the needs of its stakeholders, which are usually the government and/or private financiers. They are worried they will lose their subsidy if they do not appeal to their stakeholders' wishes, which means that appealing to a large audience may not be a priority, or not be important at all. Consequently, arts managers engage in an elitist attitude, using "art speak" and only appealing to their stakeholders, who usually have a taste for the high, traditional and/or innovating arts. Also, these organizations usually do not perform audience research to find out who their audience

really is and who their potential audience is, and how they can adjust themselves to appeal to these people.

Another problem in practise is that the 'marketing' department is more engaged in promotional activities than in marketing, which is only one tool within marketing activities. Promotion may solve short term problems regarding the lack of visitors, by for example promoting a big hit performance, but if the visitor has problems with the organization as such, with the place or with the atmosphere, he or she will not return, and the amount of visitors will not increase on the long run. This is mainly due to the fact that in many cultural organizations, the staff of the marketing department was not trained to be a marketer, but are people from within the organization, ex-performers or other artistic personnel, who possess good communication skills and thus are promoted to become marketing managers. These people do not possess the skills they need to create a 'marketing package' around the artistic product (Ibid).

Probably due to inexperience, many marketing managers are afraid to take risks in their marketing strategy, and thus they employ a very broad and general marketing strategy that is supposed to apply to the whole market. This one best strategy is usually considered to be the one perfect solution to reach the audience, and is viewed as all that is being needed. This is also due to the fact that there is almost no audience research done by cultural organizations, because they do not know who their target audiences are, and thus they are not able to differentiate their marketing strategies accordingly. Unfortunately, this leads marketing managers to not be able to reach all people that might be interested. Also, some marketing managers are scared for their career, and this leads them to choose the safest option and not change too much, because they do not want to be blamed for low attendance (Kotler and Scheff, 1997: 39).

Finally, marketing managers do not realize who the competitors of the organization really are: they usually confine their scope to other cultural organizations within the area. But visitors of a theatre do not choose to go to this theatre solely on the basis of the play or the price: they are looking for the experience of going a night out, which they can also find at the cinema or perhaps even at a restaurant. The arts compete with many different kinds of organizations on many levels, and it is important for marketing managers to realize that they are to a certain level part of the entertainment business, which they are competing with on a daily basis (Ibid).

### **1.3 Strategic market planning**

A marketing plan cannot be fully developed and effectively implemented when there is not a clear strategic plan to provide a basis for it (Kotler and Scheff, 1997: 47). The basis for a strategic plan is a clearly stated mission, with further developed goals and objectives, strategies and action plans (Kotler and Scheff, 1997: 51). To be able to define what the mission of the organization is, it should be clear how success is defined. For a for-profit organization it is clear what the main goal is, namely maximizing profit, but for a non-profit organization like arts organizations, there is a wide range of possible missions and goals that the organization might pursue. There are goals such as maximizing quality or attendance rates, or providing a place for young artists to develop their techniques and career, or creating an artistic educational place for children in the area. It is very likely that one cultural organization is pursuing several of these goals, and they may not always be compatible, which makes it even more difficult for the business manager to define what the organization seeks to achieve and, consequently, how these goals can be achieved (Kotler and Scheff, 1997: 48).

When formulating the mission, the organization should answer three questions. First, *whose* needs does the organization seek to satisfy? This may include the director, artists, several audience groups and even critics. When these groups have been identified, the organization should define *what* needs these groups have, or in other words, what should be satisfied. The final question is *how* these needs are going to be met. The mission then is to be translated into objectives that the organization is seeking to achieve within the next year, or two (Kotler and Scheff, 1997: 53-55). These objectives should all be related to the mission, but this does not mean that they are all compatible: one year, the

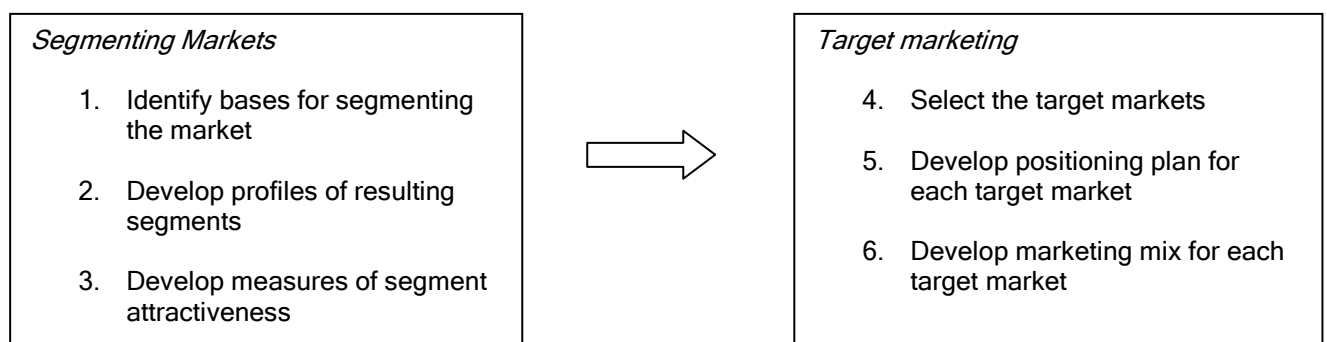
organization might focus more on developing its expertise and artistic quality, while the next year it might be focusing more on reaching a wider audience. When it is facing the risk of having to close down, it might even be focussing on gaining more income (through box-office, donations or subsidy). For the organization to be able to measure if the objectives set have been met after one or two years, the objectives have to be translated into clear goals that are preferably characterized by stating a clear *number* that has to be achieved (Kotler and Scheff, 1997: 55). For example, if the organization is seeking to attract more visitors, it should be stated how many more it seeks to attract: ten percent, or even fifty percent? It is important to make these goals as clear as possible, so that afterwards the organization will be able to measure the degree of *success*. The goals are the basis for developing a strategic plan that will include a marketing plan.

The process of strategic market planning is designed to create a marketing plan that takes into account the mission statement of the organization, and allows the organization to view its internal and external problems and possibilities, taking into account the both what the organization wants to achieve and the needs of the audience it is serving. In the process, five important questions should be answered: (1) what is our business (mission), (2) who is our customer, (3) what does our customer value, (4) what have been our results and (5) what is our plan (Kotler and Scheff, 1997: 50, 51).

## 1.4 Market Segmentation

The first step in developing a marketing strategy is deciding what target group(s) will be the main focus of the marketing plan. For the marketer to be able to make this decision, several criteria or dimensions have to be identified, from which the marketer will develop profiles of the resulting market segments. Each profile has to be well developed, so that a decision can be made that suits best the organization and its mission, and so that the efforts of the organization will have the greatest effect on realizing the goals that have been set. From the profiles, one or more market segments have to be selected, and for these selected segments, marketing strategies have to be designed. This process is described in figure I (Kotler and Scheff, 1997:95).

Figure I. *The process of segmentation and targeting.*



### 1.4.1 Consumer behaviour

We have already emphasized the importance of understanding who the organization's (potential) audience is, and what their motives, preferences and behaviour are like. Studies have been focused on why people attend a certain performing arts organization or activity - reputation of the organization, the play itself, if a star is starring, if friends are going, and many more other factors that may influence audience behaviour. Consumer behaviour can in the first place be identified by five main influencing factors: *macro environmental trends*, *cultural factors*, *social factors*, *psychological factors* and *personal factors* (Kotler and Scheff, 1997: 69).

## 1. Macro Environmental Trends

Macro environmental trends are those *megatrends* that shape our beliefs and values. These values change during our lives, and are shaped by politics and other large institutions that play a large role in our lives. For example, it is now becoming increasingly important to be conscious about your health, to exercise and eat healthy, and also to spend enough time with family and friends. These trends reflect the general thinking of people at a certain time, and can be seen as a database on people's moods (Kotler and Scheff, 1997: 69).

## 2. Cultural factors

Cultural factors have the greatest impact on a person's beliefs and values, and thus are an important factor in consumer behaviour. The process of socialization into a culture at a young age creates the basis for a person's set of values, perceptions, preferences and behaviours (Kotler and Scheff, 1997: 71). Cultural factors can be influential in various ways. A person's *nationality* can be one way through which cultural factors determine a person's behaviour and thus his or her attitude towards the performing arts. Second, within countries there exist many *subcultures* that share their own values and preferences, based on religion, race, region or other factors that create a sense of belonging to a group of people. These subcultures may have a stronger effect on a person's values and beliefs than the broader culture a person is part of. The third cultural influence in consumer behaviour is *social class*. To which social class a person belongs is determined by occupation, income, wealth, education, and other factors. Belonging to a social class in turn determines how a person is to behave: following Bourdieu's theory on distinction, people from a certain social class want to distinguish themselves from those who are of a lower social class, and they use art to show their refined taste (Alexander, 2003: 228-232). Social class also affects the kind of *competition* an organization will have to deal with: lower-class consumers have a different set of leisure time options than upper-class consumers (Kotler and Scheff, 1997: 72).

## 3. Social factors

There are various possible social factors that influence a person's behaviour and decision making process (Kotler and Scheff, 1997: 72). One important social factor is a person's *reference group*, which is made up by the people a person is in contact with and who's opinions matter to the individual who has to make a decision of going to the theatre, for example. Reference groups can be informal, such as family and friends, and of a more formal nature, such as religious or professional groups a person belongs to. People can also be influenced by groups to which they aspire to belong, such as a board of trustees or a society. Reference groups have a large influence in the decision making process, because attending the performing arts is also a social activity, which means that it is important what friends and family think of a performance, and if they are willing to go with you (Kotler and Scheff, 1997: 72-74). A study of Cleveland's cultural patrons in 1985 showed that the social factor is very important, and if friends were attending the arts at the time was an important determinant of whether the person him or herself was attending the arts. Even when the person was exposed to the arts at a young age and when he or she enjoyed arts education in the past, if friends did not attend the arts, the person was also not very likely to attend (Kotler and Scheff, 1997: 73, 74).

Apart from reference groups, a person might also be influenced by *opinion leaders*. The opinion of these people matters to the person who has to make a decision, and in most cases an opinion leader will take an important place in a group (Kotler and Scheff, 1997: 74). The same phenomenon is described in Julidans (2007/1/2), but here it is called the *intermediary principle*. An intermediary is a person who is considered to be important in a certain community, who is in most cases part of a person's direct and personal reference group. People from the community trust the intermediary because he is considered to be reliable, as he gives both positive and negative information, and does also give advice.

#### 4. Psychological factors

Psychological factors are those personal attributes, beliefs and attitudes that define who you are, and that have a direct effect on what you like and how you respond to certain products and services (Kotler and Scheff, 1997: 75). A *personality* can be described in many ways, and there are as many personalities as there are people, so it is difficult for the arts marketer to take these into consideration. However, it is suggested that most people can be influenced by appealing to their emotions, by creating a feeling that brings about a direct response to take action, without thinking about it first. This is based on the idea that people follow a “feel-do-think” model when they make a decision, rather than the “think-feel-do” model (ibid.). The arts seem to be the sector *par excellence* to address people's feelings as a way to convince them to visit a performance, as emotions are central to the artistic product.

A person's decision to visit an artistic event is also influenced by his or her beliefs and attitudes. While beliefs are based on the knowledge or opinions a person has acquired, and are open to change, an attitude has a stronger ground in a person's personality, and is more difficult to change (Kotler and Scheff, 1997: 75, 76). Traditional marketing theory assumes that for an organization to create a change in behaviour, first the organization would have to realize a change in attitudes, but new approaches have considered that it might work the other way around. When a person who thinks he does not enjoy ballet is convinced to attend a ballet performance, by promising a special night out around the ballet performance with drinks and a party afterwards, that person might find that he actually enjoyed the performance, and then his change in *behaviour* created a change in *attitudes* towards ballet.

In the field of psychology, theories on human motivation have been developed to better understand why people choose to take a certain action when they have other possible ways to spend their time and money. Maslow's pyramid explains the hierarchy of human needs. In this model, there are five kinds of needs, and a person climbs up the pyramid only after the needs below have been fulfilled. The most basic needs of food and shelter are at the bottom, followed by social needs, and at the top are *self-actualization needs*, which is an intellectual need to develop oneself. The artistic product meets these latter needs in every way, but the whole experience of attending a performance has just as much to do with gratifying *social needs* and *esteem needs*, as the experience is a way of meeting new people, and is also a way of expressing your taste for art, which confirms or enhances your social status (Kotler and Scheff, 1997: 77). Another theory on motivation, developed by Herzberg, starts with the basic assumption that people base their decision on satisfiers and dissatisfiers. Every organization should make sure that there are as few dissatisfiers as possible, because they cause a person to choose not to attend a performance. Dissatisfiers may be the lack of parking space, an inconvenient time, or a long travel time. Satisfiers, however, are positive aspects that should be promoted by the organization at any time (Kotler and Scheff, 1997: 78).

#### 5. Personal factors

Apart from all these factors, there are personal factors that affect a person's behaviour. The factors that have a large effect on behaviour are occupation and income level. Apart from this, *lifestyle* can also play an important factor in whether or not a person is interested in attending an arts performance. There are people who design their life around their family and friends, who rather stay at home with a good glass of wine. But there are also people who like to go out and experience new things, who are meeting new people every day and who like to travel. It is very likely that these two kinds of people are interested in different kinds of performances, and it is important for the organization to realize what kinds of people are attracted by a certain event. Different kinds of people seek different experiences, and it is up to the marketer to create an experience that suits best the expectations of (potential) audiences (Kotler and Scheff, 1997: 79).

Family is in many cases an important factor in life, and close family and friends are the most important *reference group* for a person to depend on when a decision has to be made. Within a family, in most cases both husband and wife together decide how they are going to spend their leisure time



outside of the house, which means that a marketer should reach both the husband and the wife to make sure that they will at least consider going to the theatre (Kotler and Scheff, 1997: 80).

Related to a person's lifestyle and family situation is the *life cycle stage*. Study by Belk and Andreassen showed that the most frequent performing arts attendees are unmarried people under the age of 41 with no children (Ibid). This may be caused by the fact that people with children have budgetary constraints, but can also be explained by the fact that having a family means doing things together with the whole family. Especially in the case of young children, the family will prefer to attend non-arts events that are also interesting and entertaining for the children. The marketer can capitalize on this constraint, by arranging afternoons that are interesting for the whole family. Also, there is a large group of young adults who have no responsibilities yet, who earn a fair income, and like to go out, which is a great potential audience group for the performing arts organization.

### **The Decision Making Process**

When a person has decided to attend a certain performance in a certain theatre, a process of making a decision has preceded (Kotler and Scheff, 1997: 85). There is a difference between people who are familiar with the product, which can be either the theatre or the performance itself, or both, and between people who are unfamiliar with it. In the case of familiarity, the decision to go or not will be one of low-involvement for that person, because attendance has become routine and he or she knows what to expect. But when a person is unfamiliar with the arts at all, he or she will want to know what to expect and a process of decision making will precede the decision to buy, in which the consumer is high-involved. High-involvement may also occur when the purchase is risky or when reference groups have advised against the purchase (Kotler and Scheff, 1997: 85, 86).

The kind of information needed to make a decision for a high-involvement buy is different from a low-involvement buy. A low involved buyer will make the decision to buy very quickly and will need only minimum information. A high involved buyer, however, will look for more detailed information to come to a good decision. The first buy is a *straight rebuy*, for example when a person renews a theatre subscription for the fifth time. In the case of high involvement, there can be a *modified rebuy* taking place, for example when a person tries a new subscription from the same theatre, or a *new task*, which means someone considers going to the theatre for the first time. Even though a straight buy seems an easy activity, if a subscriber is not satisfied with his or her subscription, this might lead him or her to end the subscription. Subscribers should always be given enough information to make sure that they will renew the subscription.

### **1.4.2 Market segmentation methods**

Segmentation is important because most organizations are not able to appeal to the whole population: they normally appeal to certain groups in society because of certain characteristics of the organization and/or its product. Recognizing the different groups in society is important for the marketer, as it helps him to create a marketing strategy that is effective, and thus brings the results the organization is hoping for. The main goal of the first step is to select characteristics of the population through which people can be distinguished, so that groups are formed that include people who are more or less the same (Kotler and Scheff, 1997: 94, 95). Of course, the segments will never take into account subtle differences between people within the group, because every person is different, but segmentation does allow for the marketer to make a well-considered decision. There are different ways through which the population can be divided into groups. This can be done on a *geographic base*, which means people are grouped by their distance from the theatre or the kind of neighbourhood they live in. When distinctions are made on a *demographic base*, the marketer distinguishes people on base of their age, income, gender, family life, religion, et cetera. These variables are mostly quantitative, which leads marketers to use these characteristics most often. They are most helpful in measuring the size of the population and are the easiest to retrieve. But distinctions can also be made by using *psychographic characteristics*, which can be lifestyle measures, social class or family life cycle. In

most cases, an organization takes more than one variable to come to a richer and more detailed analysis, which helps the marketer to develop a specific and effective marketing strategy. Below we discuss three relevant segmentation characteristics.

### **Frequency of attendance**

The arts are an experience good, which means one has to have experienced a performance to be able to value it, whether positive or negative (McCain 2003). Consequently, future attendance is greatly influenced by past attendance, and thus those who have attended the arts before, are more likely to attend another performance than those who have never experienced a performance. There is a relatively small group of frequent attendees, also called *heavy users*, and a large group of *light users* and *non-users* (Kotler and Scheff, 1997: 103, 104). Because heavy users are familiar with the organization and its products, this group is most easily reached by the performing arts organization, but for the light users and non-users the organization will have to put in a lot of effort to persuade them to attend a performance. Frequent users see the arts as part of their lives, and attend a variety of activities in all facets of the arts sector. They search for inspiration through the arts, and are less interested in the social component that comes with attending arts performances. The light users, however, are more inclined to view attending the arts both as a social activity, to meet friends and family, as a chance for self-improvement. Non-users are looking for an entertaining and relaxing way to spend their leisure time, and think that the arts are not able to fulfil these needs, and also think it will be expensive (Kotler and Scheff, 1997: 104). The image of the arts as a dull and elitist experience is a large barrier for non-users, and as we have noted before, if an organization is attempting to reach these people, efforts should be put into taking away these barriers. However, most non-users have removed the arts from their list of possible leisure-time activities, they have drawn a “cultural curtain”, and it will be extremely difficult for any organization to break through this curtain. Which is why arts organizations better focus on the “maybes”, people who are still uncertain about if they would enjoy an arts performance or not. The organization can appeal to these people by offering an accessible activity, and if this creates a positive experience, that person might develop a taste for the arts and be willing to attend other performances. Giving them the opportunity to get to know the organization and the activities is essential, and the marketer should have a long term vision on the process of connecting these people to the organization (Kotler and Scheff, 1997: 104, 105).

### **Needs of (potential) visitors**

People base their decisions on arts attendance on anticipated benefits, which vary among people. There are those who seek performances of the highest *quality*, which include stars and good reviews. Others find it more important that the *service* provided by the organization is of good standards, and are sensitive to a convenient location and adequate parking possibilities. Finally there are those who are looking for the least expensive offers, and are searching free activities or large discounts. An organization can anticipate on the benefits a target group is looking for, but for this strategy to be effective, the organization must know how these benefits are correlated with demographic and media characteristics, in order to reach them efficiently (Kotler and Scheff, 1997: 105, 106).

### **Familiarity with the product**

A final factor in the segmentation process is the stage of readiness the buyer is in. People are in different stages of familiarity with the product, with those who have never heard of it on one side, and those who are ready to buy on the other side. It depends on the overall familiarity with the product, what marketing strategy the organization is going to implement. If a new product has just been introduced, the main goal will be to target these people who need basic information about the organization and the product. When people are familiar with the product and all they need is information where to buy the tickets, this is what the organization should focus on. It is important for the organization to know in which stage the main target group is, and thus what kind of information is needed (Kotler and Scheff, 1997: 108).

### **Rules during the process of segmentation**

For any process of segmentation, it is important for the marketer to keep in mind the following criteria:

- **Mutual exclusivity:** Every person should be placed in *one* segment only, so definitions of audience segments should be clearly defined.
- **Exhaustiveness:** The organization must be able to place every person into a segment. With every segmentation, it should be made sure that all possibilities have been considered. For example, when segmentation is performed on the base of family status, this should cover all kinds of family situations.
- **Measurability:** For the organization to be able to measure effectiveness and to be able to make decisions how to further develop the marketing plan, the size, purchasing power and profile of the segments should be readily measurable. For some segments, it will be difficult to define exactly who is a member of the segment, for example when considering the gay population.
- **Substantiality:** The amount of potential visitors within every segment should be large enough for the organization to be worth pursuing this group. If members of a group are not very likely to be interested, it might be better for the organization to use their resources on targeting another segment.
- **Actionability:** Even if a segment may be large enough, it might be extremely difficult for the organization to reach these people effectively, or costs may exceed the budget. Therefore, for some audience segments, it might not be possible to set up a marketing plan that will work (Kotler and Scheff, 1997: 108, 109).

### **1.4.3 The process of targeting**

The process of segmentation serves as a base for the organization to choose certain target markets. This choice can be based on several criteria, but in any case, the organization will have to consider the following questions (Kotler and Scheff, 1997: 109):

- How much of the organization's financial and human resources are to be devoted to each segment?
- How should each segment be approached in terms of specific product offerings, communications, place of offering, prices, and the like?
- When should specific marketing efforts be directed at particular segments?

The organization is constrained by the resources that are available for a certain marketing project, and therefore a decision has to be made that is efficient, effective, and that is in line with the mission of the organization. Also, the organization should focus on its quality that creates a competitive advantage in respect to the competitors. In the process of targeting, various patterns might be applied by the organization: single-segment concentration, product specialization, and selective specialization (Ibid).

#### **Single-segment concentration**

An organization may choose to serve one single segment in the market, for example children of a certain age, or gays, or any other specific group. The advantage is that the organization will gather very specific and detailed information throughout the years which will help them in developing an effective marketing program. However, the risk of concentrating on one segment is that if the target group loses interest in the organization for any reason, or if a competitor decides to target the same group, the organization will lose its whole audience base. It is therefore important to penetrate the market as much as possible (Kotler and Scheff, 1997: 110).

#### **Product specialization**

Another strategy for an organization to adopt is to concentrate attention on a particular kind of product, for example on African dance, or on plays of Shakespeare. The organization will then have to find those people who have an interest in this kind of product. The identity of the organization is then the

most important asset, and has to be developed and marketed very strongly. A risk might be that when demand for this particular product decreases, the organization will have to change its core product to be able to survive (Kotler and Scheff, 1997: 111).

### **Selective specialization**

The most commonly used strategy focuses on several market segments that are attractive for the organization, and match the mission of the organization. The advantage of a multi-segmented strategy is that there is the possibility of attracting a broader base for the organization, and that the risk of losing audience base is divided among the target groups. This also leaves organizations with the possibility of responding to trends and changes in the environment (Kotler and Scheff, 1997: 112).

#### **1.4.4 The process of positioning**

Once the market has been segmented and the most viable target groups have been selected, the organization has to develop a strategy on how to offer itself and its products to these target groups (Kotler and Scheff, 1997: 115). The organization has to define the most important and distinctive qualities of the organization, that will appeal to the market segments. The organization should focus on the most important and distinctive characteristics, and not waste time on small differences or details. It is important to take into account what the potential audience wants and needs, instead of focusing on what the organization would like to offer. Furthermore, a strategy will have to be developed on how this message will be communicated towards the (potential) audience. For any organization, it is most important to define the organization in a way that it distinguishes itself from its competitors, by taking into account its own strengths and weaknesses. As we have seen, this can be done by operating in a *niche* market by limiting oneself to one kind of product, or by focusing on a specific target market. A third option is by developing a unique marketing-mix including product, price, place, promotion and people, for example when an organization offers low prices to everyone (Kotler and Scheff, 1997: 117). Positioning the organization has the advantage of making it easier for the organization to develop a marketing mix, because when a company chooses to position itself as a high quality classical music orchestra, prices should be set above average, the housing should be of high quality as well, promotion activities should also consider the chic character et cetera. When an organization leaves its position ill-defined, this will lead to problems in the future, especially in a competitive environment. When a new organization enters the market or an existing organization repositions itself, it should make sure that it does not try to enter a market that is already being served by another organization (Kotler and Scheff, 1997: 115).

## **1.5 Conclusion**

Marketing theory and the arts are in a complex relationship. Marketing theory is not readily applicable to the arts, as the product - the work of art - is free from consumers' needs or wants. The artist has to remain autonomous. This does not mean that marketing theory should be dismissed by the arts. The role of the marketer is to find an audience that is interested in the work of art that has been created, and to create a package around it, to make it attractive to an audience. This means a balance should be found between an art-centred approach and the consumer or market-centred approach.

A consumer-oriented organization is focused on its environment, on what is happening out there. Market research offers the organization with information about the audience, and provides the basis for the process of market segmentation and targeting. After the process of segmentation, a marketing mix should be designed that covers product, price, place, personnel and promotion.

In practice, there is the threat of cultural organizations having an organization-centred approach. They are focused on their financiers, instead of on their audience. Second, in many cases marketing staff of cultural organizations is not well-educated in marketing theory, meaning that 'marketing' activities are limited to promotional activities. Inexperience also leads marketers to be

focusing on a broad audience, with a one-fits-all strategy that does not take into account the diversity of the targeted audience. And finally, cultural organizations are not fully aware of who their competitors are, as they do not realize that they are part of a large entertainment business.

Marketing strategy is part of a broader strategic plan, which includes a mission, goals and objectives, strategies and action plans. These steps should provide the basis for the marketing plan. The mission should be taken into account during every marketing plan, and the goals and objectives are a translation of this mission into one or two year plans.

The process of segmentation helps the organization to make distinctions within its audience. These distinctions are a way to select certain target audiences or markets. Consumer behaviour can be distinguished by five dimensions: macro environmental trends, cultural factors, social factors, psychological factors and personal factors. The most important factors for this thesis are cultural factors and social factors. An important cultural factor is a subculture. Subcultures share their own values and preferences, based on religion, race, region or other factors that create a sense of belonging to a group of people. These subcultures may have a stronger effect on a person's values and beliefs than the broader culture a person is part of. Social pressure is also important, as people have reference groups, which they consider to be important when making a decision. Apart from reference groups, people are influenced by opinion leaders, who have an important role in a community. Psychological factors are also relevant. The assumption has been that a change in attitudes has to precede a change in behaviour. However, some have argued that it can also go the other way around. With a special offer, someone can be persuaded to attend a performance, which can lead that person to adjust his or her attitude towards such a performance. Segmentation can be performed on the basis of different criteria. Relevant criteria are lifestyle, frequency of attendance and the needs of (potential) visitors.

People are in need of sorts of different information when they are in a decision making process. The organization has to take into account what kind of information its target audience needs when the marketing plan is set up.

When segments have been distinguished, the organization has to decide which segments will be targeted. There are various ways to target the market. Single-segment concentration means that the organization chooses one segment of the population and offers products specifically for that segment. Product specialization, on the other hand, means that the organization focuses on one particular kind of product, such as African dance, and then looks for an audience that is interested in this particular product. Selective specialization is most commonly used, meaning that the organization focuses on several market segments, which means a broader audience is being targeted.

After this selection process, the organization has to position itself in the market. Here, the organization should focus on its distinctive qualities. The position of the organization should be well-defined. This helps to define how the five P's are being used, and makes it easier for the organization to distinguish itself from competitors.



## Chapter 2

### The Performing Arts and non-native non-Western Dutch Audiences

*Studies have shown that ethnic communities participate less in (mainstream) cultural activities than the average Dutch population. After having a quick look at statistics on ethnic groups in the Netherlands, we will look at some of these participation studies to find what differences in participation have been found and what explanations have been given.*

*Consequently, we look at the meaning of culture in consumer behaviour more closely. How does culture influence a person's preferences and behaviour? And how is a person's culture influenced by the dominant culture he has become part of? This provides a basis for ethnic-specific marketing. What does it mean for marketers to take into account cultural background? We will discuss ethnic-specific marketing in more detail, looking at what it means to marketers in practice, both in the United Kingdom and in the Netherlands. Communication is an important part of ethnic-specific marketing, thus we will also pay attention to the media landscape of ethnic groups in the Netherlands.*

#### 2.1 Non-Western immigrants in the Netherlands

According to the Dutch Statistics Bureau, Centraal Bureau voor de Statistiek (CBS), on January 1<sup>st</sup> 2007 there are about 3.2 million non-native Dutch people in the Netherlands, which is almost twenty percent of the total population. Of those 3.2 million people, about 1.4 million have a Western cultural background, and 1.7 million have a non-Western cultural background<sup>1</sup> (Centraal Bureau voor de Statistiek, 2007/1). People are qualified as 'allochtoon' when either they were born in a foreign country *and* at least one parent was born in foreign country (first generation), or when they were born in the Netherlands when at least one parent was born in a foreign country (second generation). According to these definitions, people who were born in the Netherlands from parents who both were born in the Netherlands too, are not 'allochtoon', even though their cultural orientation might still be strongly focused on their grandparents' home country (Romer, 2003: 44). In this study, we will be focused on non-Western immigrants. Table I shows that the non-Western population makes up for about 11 percent of the total population, of which the majority is first generation immigrants.

Table I *Non-Western and Western immigrants in the Netherlands* (CBS, 2007/2): own calculations.

'Allochtonen'	First generation	Second generation	Total first + second generation	Total % (approximately) of the total population
Non-Western	1 016 296	723 339	1 739 635	10.64%
Western	588 003	844 829	1 432 832	8.76%
Total	1 604 299	1 568 168	3 172 467	19.40%

According to the CBS' preliminary statistics of 2007, the largest non-Western ethnic groups are those from Turkey, Surinam, Morocco and the Dutch Antilles/Aruba (Centraal Bureau voor de Statistiek,

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<sup>1</sup> Western means Europe, North-America, Oceania, Indonesia and Japan; non-Western means Turkey, Africa, Latin-America and Asia (Japan and Indonesia excluded).

2007/2). Together these four groups make up for 67 percent of the total non-Western immigrants in the Netherlands, which explains why these four groups are considered to be important in cultural policy.

Table II *Non-Western immigrants and their country of origin - the four largest groups* (CBS, 2007/2): own calculations

Country of origin	Total number of people	Percentage of non-Western population
Turkey	368 718	21.2%
Surinam	333 478	19.2%
Morocco	329 634	18.9%
Dutch Antilles/Aruba	129 590	7.4%

### 2.1.1 The four large cities in the Netherlands

The largest share of non-Western immigrants live in the Western part of the Netherlands, mainly concentrated in the large cities. Figure II shows the dispersal of non-Western immigrants in the Netherlands in 2004 (ABF Research Delft, 2004). The four largest cities, Amsterdam, Rotterdam, The Hague and Utrecht are dealing with a large share of cultural groups living in the Netherlands. Table III on page 25 shows that 30.7 to 48.4 percent of the population of these cities is non-native Dutch, and 20.8 (Utrecht) to 34.5 (Rotterdam) percent is non-Western. For Amsterdam, Rotterdam and The Hague, the non-Western community is relatively similar in size, with 32.2 percent in The Hague to 35.4 percent in Rotterdam. However, in Utrecht this community is not as large, as it makes up for only 20.8 percent of the population. The composition of this non-Western community also varies among the cities. In Amsterdam, Rotterdam and The Hague, the largest non-Western group comes from Surinam, which respectively makes up for 9.4, 8.8 and 9.7 percent of the population. In Utrecht, the Moroccan community is largest, which counts for 8.8 percent of the population.

Figure II *Total of non-Western immigrants (persons) in 2004 - municipalities* (ABF Research Delft, 2004)

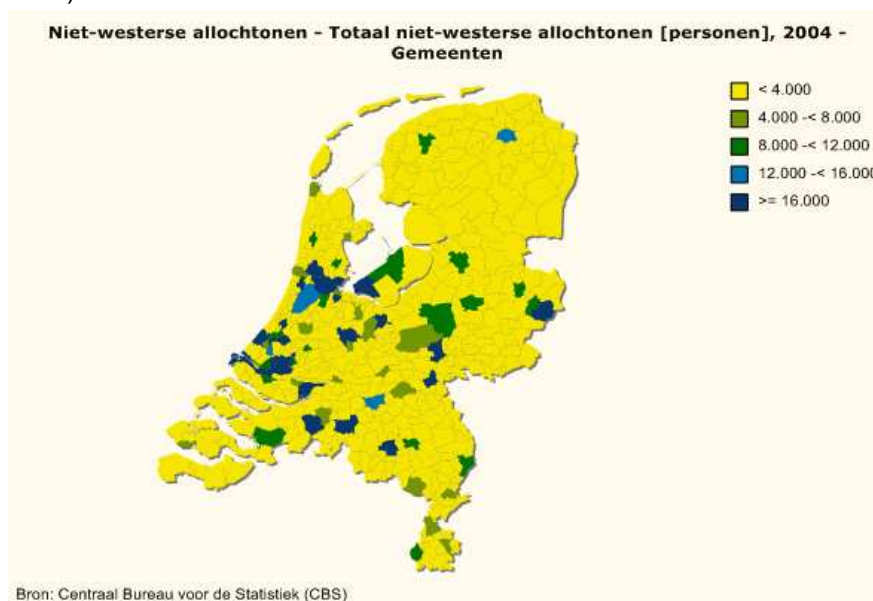




Table III *The four largest groups of non-Western immigrants in the four largest cities* (CBS, 2007/1)

	Amsterdam	Rotterdam	The Hague	Utrecht
Total population	743 079	588 697	475 627	280 949
Immigrants total /	359 998	267 042	214 582	86 367
% of population	48.4%	45.4%	45.1%	30.7%
Non-Western total	255 099	208 550	153 452	58 522
/ % of population	<b>34.3%</b>	<b>35.4%</b>	<b>32.2%</b>	<b>20.8%</b>
Morocco total / %	65 462	36 685	24 916	24 667
of population	<b>8.8%</b>	6.2%	5.2%	<b>8.8%</b>
Turkey total / % of	38 339	45 173	32 795	12 656
population	5.2%	<b>7.7%</b>	<b>6.9%</b>	4.5%
Dutch	11 346	19 403	10 928	2 276
Antilles/Aruba total	1.5%	3.3%	2.3%	0.8%
/ % of population				
Surinam total / %	69 624	52 097	45 922	7 198
of population	<b>9.4%</b>	<b>8.8%</b>	<b>9.7%</b>	2.6%
Cape Verdean	<i>Not applicable.</i>	<i>14 983</i>	<i>Not applicable.</i>	<i>Not applicable.</i>
total / % of		<i>2.5%</i>		
population*				

\* The Cape Verdean population in the Netherlands lives for the largest part in Rotterdam and surrounding cities. Even though the relative size of the Cape Verdean in Rotterdam is small, it is an important community in Rotterdam. The data used here was extracted from a report from the CBS (Choenni, 2004), which is not as recent as the other data used in this table. It is likely that the amount of Cape Verdeans in Rotterdam has changed since January 1<sup>st</sup> 2004.

## 2.2 Participation

Cultural policy is partly based on the idea that culture is beneficial for society, it is a 'merit good'. This means that cultural policy is aimed at bringing culture to as many people as possible, through education and experience. However, in the Netherlands, as in any other Western country, (high) culture is not experienced by all social groups in society. This is why policy has been adjusted to increase participation within those groups that are not represented in the supply of cultural goods. We will take a look at American and Dutch studies on participation in the arts, and at the factors that influence participation.

### 2.2.1 Participation studies: the consumption of culture by non-native Dutch audiences

Over the last decade, studies have been performed to measure the participation in culture of non-native Dutch audiences. Generally, studies on participation in culture have found that the average arts consumer is older than average, has a higher than average income, and is higher educated than average (Gray, 2003). Some researches also state that gender is of importance: women tend to participate in the arts more frequent than men. 'Race' is an interesting case, which is not easily explained. It is true that there is a generally lower participation in the 'mainstream' arts for minority groups, but this may very well be due to the fact that this group is less well educated, or has an income which is below average. The American Surveys of Public Participation in the Arts (SPPAs) is a national survey sponsored by the US National Endowment for the Arts, that measures participation on many different variables (Gray, 2003). It shows a lower participation level for Black, Hispanic, Indian and Asian Americans, when the effects of the other variables were accounted for. According to Gray (2003), this may be explained by the fact that the traditional art forms are firmly rooted in Western artistic traditions, while minority groups are not used to these forms.

A research by the Centre for Research and Statistics (COS) of Rotterdam in commission of the municipality of Rotterdam on participation in culture by the population of Rotterdam in 2003, has shown that participation in the *performing arts* is higher for the native Dutch population than the non-native Dutch (De Vries & Rijpma, 2004). The researchers found that 47% of the non-native Dutch population in Rotterdam attended a performance in 2003, opposed to 65% of the native-Dutch population. According to the researchers, this is caused by a difference in taste for cultural activities, but also by the fact that the non-native Dutch population is on average younger than the native Dutch population, which causes a difference in taste and experience. However, the researchers conclude that among the respondents, the effect of ethnicity is stronger than the effect of age. Another cause of a lower participation level of non-native Dutch audiences is the level of education, which is generally lower for non-native Dutch audiences than native Dutch audiences. One of the problems that the researchers have experienced is selectivity: it is very likely that the 'most difficult' groups within non-native Dutch audiences have not been reached by this study, because they do not speak the language (very well), and because it is hard to get in contact with certain groups. However, they conclude that their findings can be generalized to the whole population of Rotterdam. The researchers do not answer the question whether their results might be generalized to the population of other large cities, like Amsterdam, that are also dealing with a large non-native Dutch population. But it does give an indication of participation of these audience groups.

A similar study was performed by the Social Cultural Planning Agency in the Netherlands, the SCP. This study aimed at gaining insight in participation in all art disciplines among the whole Dutch population. It gains insight in the development of participation in the performing arts in the Netherlands. During a conference on *Globalization and Culture* on 13 April 2007, Andries van den Broek, researcher of the SCP, presented preliminary results of a study recently conducted among Turks, Moroccans, Antilleans/Arubians, Surinamese and Dutch living in the five largest municipalities of the Netherlands (Van den Broek, 2007). Through questionnaires, people were asked how they used their leisure time, of which participation in cultural activities was one component. To overcome the problem of selectivity that the researchers of COS in Rotterdam experienced, there were translated questionnaires available and people from within the communities were also available to assist. The researchers found that between the ethnic groups, there was no difference in the amount of leisure time available. One of the problems, however, was that the groups were not comparable, since there were significant differences between age and education level, as has also been acknowledged by the researchers of COS. Both age and education level are important determinants for cultural participation. Therefore, all outcomes were corrected upon age and education level, to deduce the outcomes to the effects of *ethnicity*. Moreover, within the cultural groups, distinctions were made between first generation and second generation immigrants, because, as Van den Broek states, second generation immigrants are born and grow up here, and will be more important consumers in the future than first generation immigrants.

The researchers distinguish four different cultural outings: high culture, popular culture, informal culture and amateur culture. Informal culture included cultural activities that were performed in an informal way, among family and friends. Amateur culture was mainly restricted to *performing* in an amateur way. For high culture, researchers found that with no corrections performed, the differences between the ethnic groups were large. Only 28 percent of Turks and Moroccans attended a high culture event, while among Surinamese and Antilleans/Arubians, 40 percent and 41 percent respectively attended this kind of event. For native Dutch, this percentage was found to be 58 percent. When corrected on age and education level differences, the differences became smaller, but still existed. However, when only looking at the second generation immigrants, the differences diminished even more, with participation levels of 37 percent for Turks, 39 percent for Moroccans, 41 percent for Surinamese, 48 percent for Antilleans/Arubians and 50 percent for the native Dutch. Looking at popular culture, surprisingly, without any corrections, the differences between the ethnic groups were found to be as large as for high culture. However, when only looking at the second generation, participation of ethnic minority groups increases rapidly, clearly because of the relatively young

composition of the community. When corrected upon age and education level differences, the differences almost disappear. For informal culture, it was expected by the researchers that participation levels for the immigrant groups would be much higher than for the native Dutch population, since it is a very social activity and native Dutch culture is becoming increasingly individualistic. On first sight, it seems that participation in informal culture is indeed higher for immigrant groups, but when only looking at second generation immigrants, there is no difference between immigrants and native Dutch. Finally, for amateur culture, when controlled upon age and education level, and only looking at the second generation, it was found that Surinamese and Antilleans/Arubians are very active, followed by native Dutch, and finally Turks and Moroccans.

What can be generally concluded from these findings is that it is important to take into consideration ethnic background when looking at participation in culture. Also, taking into account the differences in composition, regarding age and education level, is helpful. The second generation as a future audience for the arts is promising, as this study has shown that differences between ethnic groups and the native Dutch population diminish when only looking at the second generation immigrants. However, differences are not disappearing yet: there are still differences between ethnic groups and the native Dutch population. Especially for Turks and Moroccans, it can be said that they are more interested in their own culture, and spend more time in experiencing their own cultural activities. Especially among the Turkish community, Turkish traditions play an important role (Van der Broek, 2007).

Another study on participation in cultural activities has been performed by Wiko van Iperen (2003). This study found that, when taking into account the differences in social background between young people, for example education level of the parents and income, the differences between participation of non-native Dutch and native Dutch young people become insignificant. The same research tried to find if young non-native Dutch people are more inclined to read books written by authors of their own culture, rather than Dutch authors. They did find that Moroccan scholars prefer books written by Arabic-Islamic authors. However, there is no reason given by the researcher to expect that the same counts for music performances.

Research of the National Endowment of the Arts revealed that it is not just income or education level is what determines attending the arts, but it is other factors like lifestyle, attitudes toward actual attendance, past experience (taste) and childhood training (Kotler and Scheff, 1997:41).

These different studies all point to the differences in participation between native and non-native audiences in the Netherlands. By looking at the figures, we may conclude that participation in the arts of non-native Dutch audiences is lacking behind participation in the arts of native Dutch audiences. However, when we take into account that non-native audiences are generally less well educated, have a lower income and are younger than native Dutch audiences, we realize that differences in participation are mainly caused by differences in education level and age, than by ethnicity. Also, as Van den Broek (2007) pointed out, second generation immigrants participate more in the arts than first generation immigrants. Therefore it is very likely that the differences as they exist now, will decrease and perhaps even disappear, especially when differences in educational level and age between the two groups will decrease.

## **2.2.2 Explaining differences in participation in culture**

So far, we have come across various factors and characteristics that are said to affect participation in culture. The most basic participation studies have focused on age, income and education level as being the main characteristics that influence a person's exposure to the arts. It has been generally accepted that younger generations have a different taste for the arts, and that their interest in especially the high arts is not as large as for older generations. Similarly, education level is said to have a great influence on a person's interest in the arts. Also, arts education or exposure to the arts at

young age is said to affect future interest in the arts. Dobson and West (1988) have shown that children who were *exposed* to cultural activities at a young age were more likely to develop a taste for the arts than children who had not been exposed. They also showed that *practicing* cultural activities is more likely to create a taste for the arts than simply exposure to the arts. These findings can be explained by the theory of *taste formation*, which is based on the idea that a taste for the arts is formed by experiencing it: it is a cultivated taste. This means that through time, a person develops a taste for a certain art form or good, but it also means that when a person is not exposed to a certain art form, a taste will not be developed (or discovered) (McCain, 2003). The theory of taste formation can provide an explanation for why the traditional art forms are generally enjoyed by older audiences, who have had a longer time to develop their taste for the arts.

Taste formation theory could also provide a way to explain why there is a difference in attendance of the (especially high) arts between native and non-native Dutch audiences. Several studies have shown that ethnicity is an influencing factor on participation in the arts. Going along with the theory of taste formation, we could say that because non-native Dutch audiences have had less or no experience with (high) Western culture, they have not had the chance to develop a taste for it. Van den Broek's focus on the second generation immigrants can also be explained, as people from the second generation will have more familiarity with the Western culture, and will have had more exposure to Western cultural outings to develop a taste for them. The question then remains how important cultural roots still are to second and third generation immigrants, and how this influences their interest for and participation in the arts. The next paragraph will provide a theoretical framework on the importance of cultural background in one's consumer behaviour.

## 2.3 How culture influences consumer behaviour

An individual's culture or ethnicity matters. It matters for that person's taste and the activities that he or she undertakes, and it matters for the marketer, because how can a marketer respond to cultural differences? Before we turn to the practical matters of how marketers should differentiate between cultures and how they should respond to the differences, we have to understand what a culture or ethnicity is and how it affects a person's values, attitudes and behaviour.

### 2.3.1 Defining culture and ethnicity

A culture can be characterized as a set of beliefs and values shared by a group of people (Al-Wugayan and Surprenant, 2006: 32). Consequently, beliefs and values are important determinants of consumer behaviour, as personal values are shaped by the cultural values that a person (especially at young age) experiences (Ibid: 33). Cultural values are more or less imposed on the individual, and reflect what is believed to be good for the community, whereas personal values represent what is important to an individual. Personal values determine a person's needs, and thus determine what an individual is looking for in a product. Expectations about the product are also based on personal values and beliefs, meaning that the degree of satisfaction during or after experiencing the product is influenced by a person's cultural background.

Ethnicity is based on membership to a subculture as opposed to a dominant culture in a country or region<sup>2</sup>. This membership can be measured in three ways (Darley and Williams, 2006: 96). The first is based on the birthplace of a person, or his or her family, whereas the second is a subjective measurement, based on the perception of the individual: the individual defines who he identifies himself with. The third measurement is based on the behaviour observed by the researchers, such as the language used by the individual, the activities he participates in and the types of goods or services

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<sup>2</sup> There is a difficulty of how to define ethnicity versus race (Darley and Williams, 2006). Researchers tend to use these terms interchangeably in the United States. In the Netherlands, race as a term is rarely being used in this context), but ethnicity can have various meanings.

he purchases. Some researchers believe subjective self-labelling is the best method for defining to what ethnic group a person belongs. For example, researchers in the United States found that for a group of African-American respondents, eight different responses were given to the question to what ethnic group they belonged (Ibid).

### 2.3.2 The influence of the group

Cultures can be characterized by their *context*, meaning that they can be high-context or low-context (Nwankwo et al., 2006: 225). High-context cultures are characterized by high involvement between people from within the cultural group, and there is a sharp distinction between members and non-members of the group. Cultural patterns are long-lived and slow to change. On the other hand, low-context cultures are characterized by low involvement between people, a great importance for the protection of individual rights above those of the group, less sharp distinctions between members and non-members and the preference of smaller families above large families. In general, Western cultures can be thought to be low-context, whereas in many ethnic minorities, a more high-context culture prevails. These differences between cultures can be important for the marketing manager to understand.

During a decision making process, individuals are influenced by others, which has already been recognized in the previous chapter. This influence can be known or unknown to the individual in question, and can be either a present force during the process, or an imaginative pressure on the individual. It is suggested that the response to social influence is a function of a person's willingness to accept the mandates of the group (Mourali et al., 2006: 11). This sensitivity towards pressures from the group is also influenced by cultural and societal values and norms. A person's degree of sensitivity is shaped by the people around him and the cultural community a person is part of. This also means that within a cultural group, there is a general degree of 'susceptibility to interpersonal influence', and that between cultural groups, there are differences in the sensitivity to respond to pressures of the group. A person's public decision (in the presence of others) is different from a private decision. The consumer seeks more variety in case of a public decision, because he wants to impress others with his decision. In high-context cultures, there is expected to be high involvement between members of the group, and thus sensitivity to respond to group pressures will be higher.

There can be distinguished three forms through which influence from the group can be manifested: utilitarian, value-expressive and informational influence. In the case of *utilitarian* influence, the individual attempts to avoid disapproval or gain approval, by complying to the expectations of others. The values and behaviours of the group are adopted by the individual, so that his choices are socially approved. *Value-expressive* influence is part of a process of identification: a person adopts the values and behaviours of another person or another group in order to be associated with this person or group and to gain a sense of belonging. The third form of influence, *informational* influence, means that people accept information from others as reliable and credible evidence. This information may be gained by direct contact, or by observing the behaviour of others (Mourali et al., 2006: 12, 13).

Among cultures, the sensitivity towards influences from within the group varies, which goes along with the variations among high and low context cultures. A study on the difference in sensitivity towards others between French Canadians and English Canadians showed that there is indeed a different response to utilitarian and value-expressive influences between the two groups (Mourali et al., 2006). This difference was explained by the different degree of individualistic behaviour between the groups, as the French community is less individualistic than the English community, shown by Hofstede (2001, from: Mourali et al., 2006: 14). The French-Canadian community is more focused on pressures from within the group, and therefore utilitarian and value-expressive influences had a greater impact in this community than in the English-Canadian community. Implications for marketers could be that within the French-Canadian group, established products with status will have a stronger position, because loyalty towards leading brands will be large. It also means that new brands will experience more difficulties in entering the French-Canadian market than entering the English-

Canadian market. However, once opinion leaders from within the French-Canadian community have accepted the product, its market share could grow at an even faster rate than it has in the English-Canadian market (Mourali et al., 2006: 24, 25).

### 2.3.3 Two components of ethnicity

Ethnicity is believed to have two components, one static component which is based on identification with the own cultural background and the maintenance of the original ethnic identity, and a component based on acculturation of the mainstream culture in society, which is more open to change (Hui et al., 2006: 53, 54). It has been suggested that there is a distinction between core elements and peripheral elements of ethnicity, the core elements being those that are less sensitive to change, and the peripheral elements being those that are more open to change in time (Hui et al., 2006: 55). Similar with the difference in sensitivity to change of the two different components of ethnicity, there is a difference between goods that can create a large change in a person's behaviour related to his or her ethnicity, and goods that have no effect on this behaviour at all (Hui et al., 2006: 56-58). Goods that are a peripheral element of one's culture and thus are less ingrained in a person's cultural background will be more easily acculturated by a person than goods that are related to a strong component of one's cultural background. This also means that for goods that have a strong cultural component, marketers should take into consideration the specific needs of the ethnic group.

Nwankwo et al. (2006) use the model of Segal and Sosa (1983), which is based on the degree of acculturation, to account for differences within cultural groups. The degree of acculturation reflects the influence that the cultural background and the dominant culture have on a person's consumer behaviour. The model assumes that someone who has been 'exposed' to the dominant culture for a longer period, will be more acculturated to that culture than someone who has been exposed to that culture for only a few years (Nwankwo et al, 2006: 226).

It has also been found that an individual's knowledge about his ethnic background decreases at a fast rate in the first and second generations and at a slower rate in the third and fourth generations. However, loyalty towards one's ethnicity does decrease only slightly in the first and second generations, and ceases to decrease after that. This explains how in some cultures, the youngest generations do not speak their native language anymore, while they do feel connected to their original culture (Hui et al., 2006: 55). The recognition of the dynamic nature of ethnicity has led Hirshman (1981, in: Hui et al., 2006: 55) to suggest that there is a need for measuring the degree of a person's identification with his or her ethnic group, to be able to account for the diversity within an ethnic group (ibid).

## 2.4 Ethnic-specific marketing

What we have found so far is that cultural policy is being aimed at reaching a larger, more diverse audience, and cultural institutions are being encouraged to adjust their operations so that they will be more appealing to the different ethnic groups in Dutch society. Culture does have an influence on a person's interest for the arts, and should be considered by cultural organizations. We have also found that marketing instruments may play an important role in this process, as a market and consumer centred approach allows organizations to be more sensitive and responsive to their environment and to what consumers want and need.

Ethnic-specific marketing can be considered to be part of a larger trend of *diversity marketing*, which means a marketer takes into consideration the diversity of the population, diversity that be found in many ways. Ethnic-specific marketing is a way of segmenting the population along the lines of ethnicity, and explicitly taking into consideration the wants and needs of one or more ethnic communities (Romer 2003: 15, 173). Ethnic-specific marketing has been developed as a specialized discipline in the United States. Despite the changing demographic composition of the United States'

population, in which an increasingly larger part of the population has an other than European cultural background, consumer researches still focus on the white population of the United States. However, businesses are learning how to respond to these demographic changes and are developing marketing strategies. In Europe, it is not common for businesses and other organizations to design specific marketing strategies aimed at reaching and appealing to a more diverse and multicultural audience. Among marketers, it has long been believed that in the process of globalization, cultural differences would diffuse, as a product of the increasing amount and speed of sharing information between cultures (Al-Wugayan et al., 2006). As a result, corporations have become less sensitive to the needs of foreign consumers. However, for success, it is important that corporations regain their competitive advantage by responding to national or regional differences (Al-Wugayan et al., 2006: 31). Researchers fail to recognize the importance of accounting for the differences between ethnic groups, and assume that characteristics for every group are more or less the same. However, different ethnic groups have different histories, different customs and different lifestyles, which all affect consumer behaviour.

#### **2.4.1 Ethnic-specific marketing in the United Kingdom**

Multicultural marketing theory is useful for businesses to be aware of, because it helps them take into account the specific differences between cultures. However, many marketing managers have a functionalist view on the nature of society, meaning that they believe in universal shared values by people, opposed to a structuralist approach which pays attention to the diversity of society (Nwankwo et al., 2006: 216). Nwankwo, Aiyeku and Ogbuehi (2006) describe the situation of multicultural marketing in the United Kingdom. Similarly to other European countries, companies in the UK have not paid much attention to the diversifying home market, opposed to a high interest in ethnic groups in the United States. Moreover, until the 1990s, studies had been using traditional market segmentation theory to find solutions for multiculturalism in the market, which has proven to be ineffective, as new contexts have made the market more complex and peculiar. Ethnic-specific marketing is not just showing people from ethnic minorities in advertisement campaigns: it is about creating a long lasting relationship with a community, and this requires long-term planning (Nwankwo et al., 2006: 234). A more complex strategy has to help the marketing manager appreciate the factors that define the differences between ethnic groups, and how these differences affect consumer behaviour. However, market segmentation should not be based on ethnicity alone. A successful segmentation should account for ethnic differences, but should also take into account other factors that influence consumer behaviour (Nwankwo et al., 2006: 222). Moreover, it is no longer feasible to talk about 'ethnic minorities' as a group, as differences between ethnic groups are substantial and should be taken into account in marketing strategies. Ethnicity alone cannot describe an individual, as many other factors such as lifestyle and social status define who a person is and how his or her consumer behaviour can be characterized. Research should focus on how members of ethnic groups interpret their own ethnicity, which is open to change and varies between individuals (Nwankwo et al., 2006: 222).

#### **2.4.2 What ethnic-specific marketing in the Netherlands *should be***

Ethnic-specific marketing can be considered to be part of a larger trend of *diversity marketing*, which means a marketer takes into consideration the diversity of the population, diversity that be found in many ways. Diversity marketing is a mentality, and according to its defendants, should find its way through the whole organization.

René Romer (2003) states that from a *commercial* point of view, every organization in the Netherlands should be taking into account the changed composition of the Dutch population. As we have seen, about 11% of the Dutch population in 2007 is a first or second generation immigrant with a non-Western cultural background. Considering the definition of the CBS, third or higher generation

immigrants are not included in these statistics: those children whose parents both were born in the Netherlands, but who both could have another cultural background.

A good marketer makes distinctions: he or she divides society in groups of people, and everyone is supposed to belong to one group, to which a marketing strategy can be applied that works for everyone within that group (Romer, 2003). Marketers make use of these differences to create a marketing strategy that is able to appeal to people who belong to a certain group. This can be problematic, because a person is not *only* Turkish or Moroccan, but has many other aspects that influence his or her needs and wants. Ethnic-specific marketing should not only look at ethnic characteristics, but at all aspects that define a person and that affect his behaviour as a consumer.

An organization should thoroughly think about who the people are it is trying to reach. In the Netherlands, there is a strong inclination to think of 'them' as opposed to 'us', which has led to estrangement (Romer, 2003: 23). Many people in the Netherlands who have their roots in another country or culture still feel strongly connection with their home country, but most of them also have built a strong relationship with the country they live in, and with the society they have become part of. Especially the young generations are becoming less and less 'foreigners' and increasingly Dutch: for example, many children with a Moroccan background do not even speak the language, or not that well, and some even have never been in Morocco. Marketers have to be cautious not to put a stamp of 'Moroccan' on these groups of people, because even if they have a feeling of being Moroccan, this does not mean that they should be addressed as such (Romer, 2003: 59).

As we have stressed before, it is important for any organization to be aware of the *values* that lie at the core of a culture or group, and which dignify what is important to the people who belong to that group. It is not just a matter of language or habits. An organization that is seeking to communicate with a different audience should take into account the values and beliefs that lie at the core of a cultural group (Romer, 2003: 40). The product offered and its content should appeal to the cultural groups' perception of the environment and to their experiences. When this is not the case, attempts to communicate with and appeal to these groups are less likely to be effective (Romer, 2003: 53). This does not mean that new products should be developed. Existing products could also appeal to cultural groups, especially when they express universal values that can be found in many different cultures, such as entrepreneurship or caring for others.

### **Personnel**

Not only the marketing manager has to take into account the cultural diversity of the society the organization is part of, also the personnel manager should adapt to this increased cultural diversity. Many organizations in the Netherlands are still inclined to hire the job applicant with a native Dutch background. If organizations want to be able to attract a more diverse audience, this should be reflected through the composition of their staff. This is already common in the United States, and it has proven to be effective, as people appreciate it when they can be helped by someone with the same cultural background as theirs. Diversity in the composition of the staff of an organization, which means bringing together people with different insights, stimulates creativity within the team (Romer, 2003: 33).

### **Communication**

Within ethnic-specific marketing activities, the main activities will involve communication. Through communication, organizations can show their respect for a cultural group, and that they are taking them seriously. By addressing communication and media channels that are being used by specific cultural groups, organizations can adjust themselves to the needs and habits of different cultural groups. In the Netherlands, there is an extensive media landscape that involves many diverse cultural groups (see Romer, 2006: 105-131 for an extensive list). Knowing about the most important communication channels is crucial, and using the help of experts will be necessary to gain insight. This can be either through attracting new personnel that are part of a certain cultural group, and who know how things work, but an organization can also choose to use the help and information offered by



specialized agencies such as *Foquz Etnomarketing* in the Netherlands. Using the specialized media of ethnic groups is more effective than using the regular Dutch communication channels, because as we will see, ethnic groups tend to use their own specialized media frequently. Moreover, advertising through these specialized media can grow mutual respect. When the organization shows that it knows about these media, people belonging to that cultural group will be pleased (Romer, 2003: 92). The question of whether advertisements should be translated into the respondents' language remains open, but an organization should not advertise in another language when the service provided will only be in Dutch. Organizations should also be aware that the message communicated through different media should not vary much from the message communicated through the regular media channels. Many people from cultural communities use both their specific media channels and the regular Dutch media channels, and they should not be confused (Romer, 2003: 94).

Communicating the message is important, but it is also important that people get to experience the brand, that they understand what it is about so that they feel connected with it. By organizing events that appeal to cultural groups, a company builds a relationship with these groups. There are already many small and large festivals being organized by both organizers from within the community and organizations that stand outside this community. It is important to be aware of the sensitivities that are present in these communities, and to be careful not to discriminate or include people who do not wish to be included (Romer, 2003: 233-239).

### **The measured effect of ethnic-specific marketing**

A study performed by NIPO and Veldkamp Onderzoek in 2000 presents the opinions of people from different cultural groups regarding ethnic-specific marketing (Romer, 2003: 195, 196). It was found that Turks and Moroccans are less well reached by advertisements on the regular television stations than Surinamese and Antilleans/Arubeans. This especially counts for the Turkish community, which can be explained by their strong media landscape from Turkey, especially regarding television stations. For all kinds of advertisement such as advertisement on the radio, in magazines, outside and through mail, the researchers found that all immigrant groups were less reached than the native Dutch. For the Turks and Moroccans, it was found that this was mainly caused by language problems and the extensive use of culture-specific media. The reach of ethnic-specific marketing is not maximised: it is said to be between 17% and 38%. Turks and Moroccans more often come across advertisements aimed at their community than Moroccans and Antilleans/Arubeans, and the latter also less appreciate these advertisements, but it is never regarded to be annoying. Turks and Moroccans tend to be more awaiting regarding personal marketing, but for all sorts of advertisement, there are more positive than negative responses. However, Moroccans do not appreciate much the use of Arabian language in advertisement, because the majority does not command that very well.

### **2.4.3 The use of different media by non-native Dutch audiences**

Communication is an important, if not the most important aspect of ethnic-specific marketing. An extensive research done by MiraMedia (Baardwijk et al., 2004) on the use of media by the largest cultural groups in the Netherlands in 2002 has shown that there are differences between ethnic groups and the native Dutch that marketers should take into account when they set up their communications plan. The research focuses on many facets of the lives of the ethnic groups, and thus it is a rich source for any organization to start to understand the media landscape of their target group(s). The fact that it dates back to 2002 means that there is a chance that for some data changes have occurred. Here we will pay attention to only a part of the research. The research focuses on Dutch people who come from Turkey, Morocco, Surinam, the Dutch Antilles and China, as these are the largest groups in the Netherlands with an other than the Dutch cultural background.

Regarding advertising, the respondents are most positive about television and outside advertisement. Antilleans and Surinamese are most responsive to advertising, Turks and Moroccans are less pleased with advertisements. For information about the situation in the home country, Turks

and Moroccans find television from their home countries the most important source of information. For Surinamese, Antilleans and again Moroccans, family members living in the home country are the most important source of information. News from within the own cultural group in the Netherlands is mainly collected through family members in the Netherlands, but for Turks and Moroccans, Dutch television is also an important medium. Within all groups, the Dutch media become more important when the degree of integration of a respondent increases. Also, the use of internet as an information source is higher for younger people in all groups.

Regarding the use of media, we can say that the culture-specific media are frequently used by the different cultural groups in the Netherlands. Turks are more focused on their own media channels from Turkey, but this is also related to the availability of these media. For Moroccans, there is the problem of language, since most of them speak Berber, which is only a spoken language and very much restricted to a certain area in Morocco. Arabian television stations and newspapers use a different language which not all Moroccans have a command of. This increasingly counts for the younger generations (Romer, 2003: 99). Surinamese and Antilleans are more frequent users of the regular Dutch media channels, which can be explained by the fact that they have a more thorough command of the Dutch language than Turks and Moroccans. There is a relation between education level and the use of the regular Dutch media, as better educated people tend to 'look outside' more easily. Also, the second generation immigrants, which are the youngest generations, are more open to the regular Dutch media (Romer, 2003: 95,96).

## **2.5 Conclusion**

One main conclusion that can be drawn is that cultural background matters. Not only because at this point, 19.4 percent of the Dutch population has an other than Dutch cultural background, and 10.6 percent a non-Western cultural background. Participation studies show that ethnic groups in the Netherlands are less active in attending arts performances, which is why the government is encouraging cultural organizations to find ways to appeal to these cultural groups. The largest groups, Moroccans, Turks, Surinamese and Antilleans/Arubeans, all show to be less interested in Western culture. The most important explanatory factors that have been mentioned are a difference in the socio-demographic characteristics of ethnic minorities opposed to the Dutch population in general. Income and educational level are lower than average. Also, the ethnic population is younger than average. These differences explain part of the lower participation in the arts of ethnic groups.

However, not all differences can be explained, which leaves us to conclude that cultural background does play a role. Culture shapes our beliefs, which dictate our behaviour in daily life. Non-Western cultures are more high-context than Western cultures, which means that the group plays a more important role. However, ethnicities are open to change and being exposed to the dominant culture does tend to change a person's beliefs and attitudes. This does not mean that one's ethnicity disappears: the core elements of one's culture remain and still influence attitudes that are strongly connected to one's culture.

Ethnic-specific marketing states that marketers should take into consideration the cultural background of consumers or audiences. Although, marketing strategies should not be based on ethnicity alone. Within ethnic groups, the same differences exist as they do in the total population, and they also define a person's attitudes and thus consumer behaviour. Moreover, ethnicity is not always that important, as the dominant culture can take over certain attitudes. Organizations that want to appeal to different cultural groups might consider hiring multicultural staff, both to gain more knowledge about certain communities and to change the image of the organization towards these communities. Communication plays an important role in ethnic-specific marketing, but it might not be enough. In some cases, the product will have to be adjusted to be able to appeal communities' perceptions and attitudes. However, in any case the organization should gain knowledge about the media landscape of cultural communities.

## Chapter 3

### Ethnic-Specific Marketing in the Performing Arts

*In this chapter, we will go back to chapters one and two, extracting those parts that matter for ethnic-specific marketing and the performing arts. First we will pay attention to the discussion on cultural diversity that was brought about by Rick van der Ploeg, state secretary of culture from 1998 until 2002. It was his goal to make the arts more accessible to those groups in society that were (and remain to be) not fully represented in the participation studies that have been performed during his state secretary period and before. One of those groups was ethnic minorities, as they were called at that time. His policy propositions set off a larger discussion in the cultural field. Organizations responded to Van der Ploeg's ideas and debated if content had to be adjusted to appeal to a cultural diverse audience.*

*Even though cultural organizations were withholding Van der Ploeg's ideas, we can see that cultural organizations have found ways to respond to a changing environment, especially in the largest cities. As was laid out in chapter one, marketing provides a framework for (cultural) organizations to respond to their environment. The five P's as they have been discussed will be reconsidered by taking into account the cultural influences that we have discussed in chapter two. Apart from cultural factors, we will look at other important factors that should be taken into account when developing a marketing plan for reaching ethnic groups. Finally, we will formulate expectations for our research, on how cultural organizations in the four largest cities of the Netherlands deal with a cultural diverse population.*

#### 3.1 The issue of cultural diversity in cultural policy

In the policy statement *Culture as Confrontation* (Cultuur als Confrontatie, 2000), Van der Ploeg presented the cultural policy plans for 2001-2004, in which he paid special attention to cultural diversity, both in terms of products and audiences. His goal was to increase the diversity of products offered by cultural organizations, to enlarge and diversify the audiences that attend cultural activities, and to make it easier for minorities, women and young people to become part of the staff of cultural organizations and their boards. A plan was developed, *Action plan Reach of Culture (Actieplan Cultuurbereik)*, which aimed at creating an environment in which as many people as possible - not just minorities, would be able to enjoy the arts (Ministerie OCW 2007).

Although the Council of Culture agreed with Van der Ploeg, the cultural field was not very pleased with Van der Ploeg's ideas. Van der Ploeg's propositions were said to be unrealistic, paternalistic and harmful for the autonomy of artists, as government policy was prioritized over the artistic vision of artists and art organizations (Miellit, 2000). Quality should be a priority at all times, and if the arts were made subject to social issues, their ability to be innovative and respond to changes in the artistic field would be harmed. It was said that the arts would innovate themselves when necessary, and that the minorities themselves should create a change, not the government. The discussion on cultural diversity and the arts has not ended. *Boekmancahier* 69 (2006) was dedicated to the problems of dealing with diversity and participation issues in cultural policy in the Netherlands, in which experts give their view on these issues. The question how cultural policy could help to increase participation is raised, but by many it is recognised that in 'the field', change is difficult, and according to sceptics, organizations have not shown their willingness to open their doors to ethnic groups.

We will take a closer look at the discussion on cultural diversity, especially at the role of government policy. Consequently, we will look at the response of cultural organizations.

### **3.1.1 An Artistic versus a Social Vision on Cultural Policy**

During the 1980s it became clear that the immigrants that had come to the Netherlands since the 1960s were here to stay. It was only then that the government began to formulate cultural policy directed towards the non-native Dutch population. Until then, cultural subsidies were granted because an incentive was believed to promote the well-being and emancipation of minorities, instead of being granted on the basis of artistic quality (Bos, 2006: 23). This is still a problem today, as many 'bicultural' artists do not find themselves taken seriously from an artistic perspective. They find that they do not have access to the network of people that is needed in an art world to get to the top: they are faced with the same glass ceiling that women are facing when they are trying to reach the top (De Gruyter, 2006).

There are two positions that can be taken in the discussion about 'intercultural policy', according to Eltje Bos (2006). She finds that two main views exist in cultural policy in the Netherlands. The first dates back to the Romantic period, during which artists became autonomous actors, and were placed above 'normal' people: from then on, the artist was considered to be a genius (Bos, 2006: 21). Quality became equal to originality and the degree of innovation of the work. This has led us to believe that artists are different and that their autonomy should be protected, to allow them to produce high quality art. The second vision on cultural policy is based on the paternalistic idea, dating back to the Enlightenment, that art is good for the well-being and personal development of individuals and society as a whole, and that anyone should have the chance to be confronted with art (Bos, 2006: 22). These two visions can be conflicting. The first perspective leads the government to strive for high quality art, and implies that artists may be judged on the content and quality of their work only. However, from the second perspective, the government creates policies that are aimed at increasing the participation of audiences in art and culture, by informing audiences of what is available, so that they have a choice. Until the 1980s, the government was focused on the first vision, but then it became clear that the arts were attracting only a small portion of the whole population, and that many people were not familiar with the 'high' arts. Therefore, since the 1980s, special programs have been developed to increase participation in the arts among specific sections of the population, both in demographic and geographic terms. During the same period, cultural policy became an instrument to promote the process of integration of minorities into society. In the city of Rotterdam, this is indeed an important role of cultural policy. According to Orhan Kaya, city councillor of participation and culture, culture has the ability to bring people together, and to foster mutual understanding and respect (Nuchelmans, 2006). Because of these two conflicting visions the government is faced with a problem: how can a larger and more diverse audience be reached without harming the autonomy of artists and the quality of art? The answer of cultural organizations is discussed in the next paragraph.

### **3.2 How cultural organizations deal with diversity issues**

Cultural organizations find themselves faced with a changed, more diverse audience. There are several issues that we have come across so far. First, there is a tension between the market and culture. Cultural organizations oppose to a more market-centred approach, which was introduced by Van der Ploeg. When adopting a more market-centred approach, they feel they are selling their soul to the (commercial) devil. This fear for commercialization has led arts organizations to be focused more on themselves than on what is happening 'out there'. Government policy has for a long time been focused on this same belief: subsidizing arts organizations is a way of subtracting them from market forces that might harm their artistic freedom. This artistic freedom has been a crucial factor in cultural policy since Thorbecke declared that the government was not to judge art: the government was not supposed to make quality judgements, but should restrict itself to creating opportunities for arts organizations to develop themselves. However, during the 1980s art became subject to a paternalistic vision on cultural policy, as art was then considered to be a way to 'enlighten' people. Participation

became a key word in cultural policy documents and special programmes were designed to increase participation among specific groups, such as the youth, people living in the countryside, and later also ethnic minorities. These policy measures forced cultural organizations to be more aware of their environment, and to be more responsive to the diversity of the public.

This brings us to a second issue, which is the tension between artistic freedom and to join in with a new and diversified (potential) audience. Established cultural organizations have objected to the pressure of the ministry to appeal to a new and cultural diverse audience that has emerged, consisting of people with different cultural backgrounds. The question arose whether organizations should adjust themselves to appeal to this new audience, and how far this adjustment should go. The issue of quality is important in this matter, because there seems to be a trade-off between high quality and autonomy, and diversity and accessibility. Organizations struggle with this issue, because the traditional cultural field fosters an artistic vision of creating high quality art, in spite of what the audience demands. They fear for losing their artistic autonomy, as they are pressured by the government to listen to what the public wants. This means they will have to offer new products that meet the interest of several cultural groups. According to parliament member John Leerdam, most cultural organizations are bound to tradition and are unwilling or unable to innovate and respond to the changing environment. Moreover, 'multicultural' art is associated with the integration process, and has a reputation of being of lower quality than other cultural products. Because of the lower status of multicultural or bicultural art, traditional and established cultural organizations are unwilling to adopt these products into their programming (Twaalfhoven, 2006). When Van der Ploeg started the discussion on cultural diversity, many organizations made clear that they were not willing to share 'their' money with multicultural organizations, says Paulette Smit, and that they regarded them as welfare organizations, instead of artistic organizations (De Gruyter, 2006: 32).

According to several experts on cultural diversity, it cannot be expected that every cultural organization receiving subsidy from the ministry of culture will adapt itself to be appealing to cultural diverse groups in society (Elffers, 2001: 7). As was also suggested by Kotler and Scheff (1997), quality is the most important aspect for any organization. Arts organizations especially should warrant the quality of their activities. It is also important for any organization to concentrate on *one* activity. When the organization puts its energy into one activity in which success is guaranteed, the organization can excel in one activity which will automatically attract an audience interested in that activity (Searles, 1980: 66). Therefore it is unrealistic that an organization that specializes in for example Baroque music will have to change its organization in order to appeal to different cultural groups.

Another problem that has led established organizations to adopt an expectant or even a dismissive position is the difficulty of measuring quality of non-Western or multicultural art with the Western framework as it has been used for many years. A new definition of quality should be developed by which both Western and non-Western art and culture can be valued and evaluated (Elffers, 2001: 7; Nekuee and Top, 2003). This revised definition could then make way for the integration of non-Western art into established cultural organizations. It is important that cultural organizations recognize the importance of cultural diversity, and that they change their attitude towards multiculturalism. Only when established organizations 'open up', they will allow the cultural field to change (Elffers, 2001: 8). In this process, it is important that the whole organization is willing to adjust. Forcing organizations to adjust will not create the effects hoped for, as change comes from within (Elffers, 2001: 59).

### **3.3 The five P's in ethnic-specific marketing in the arts**

The consumer-oriented marketing mind-set is about taking the consumer, or audience, seriously, and about adjusting the product to the needs of the public. We have already agreed that the arts are different, and that artistic autonomy should be warranted. This means that products should be developed from the artist's idea, and not from what audiences are demanding. A product provides the

basis for the marketing plan that is developed around it. Segmentation is an important step in this process, during which is decided which audience segment will be targeted. We have come across many different characteristics that define a person's preferences, motives and behaviour. We will now discuss how *cultural factors* will play a role in the marketing process, by going through the five P's as they have been discussed in chapter one. Most attention is paid to promotion, the product and personnel, as they are most important in this respect (FFPM, 2007/1).

### 3.3.1 Promotion

Promotion is a way of transmitting the message of the organization to the public (Colbert, 2000: 170). It is said to be the most important part of the marketing mix. Much attention by researchers has been paid to the media usage of ethnic groups in the Netherlands. It is clear that culture has a large influence on how promotion and communication plans are set up. Different media channels can be used to reach certain cultural groups, and it is important for organizations who are interested in marketing towards a specific ethnic group, to know what media channels are available.

#### The use of intermediaries

We have seen that within cultures, there is an important social component. A subculture is a social group within a society, and people are both culturally and socially influenced by this group. A culture can be characterized by the degree of involvement between members of a group, which can be of high involvement and low involvement, described as high-context cultures and low-context cultures. In general, it can be said that Dutch culture and Western cultures in general are more low-context, whereas non-Western subcultures are more high-context. The implications of this characterization are large for the marketer, as within high-context cultures, the opinions of group members will play a larger role. As we have already seen, *reference groups* can play an important role in a person's decision making process. In Kotler and Scheff (1997) it was stated that reference groups can be formal and informal. Informal groups, such as family and friends, have the largest influence on a person's decision to, for example, attend a performance or not. This is due to the fact that attending a performance is a social activity that many people participate in with family or friends. By Murali et al. (2006) it was also stated that group pressures are important. In high-context cultures, these pressures have a greater influence than in low-context cultures.

Consequently, in a high-context culture, the importance of *opinion leaders* from within this (cultural) group is large. In high-context cultures, people are more aware of what other group members do and think, and are more inclined to trust those who have an important and high position in the community. Informational influence is in this respect most important, which means people accept information from others as reliable and credible. Cultural organizations may use these opinion leaders as intermediaries, who function as a bridge between the organization and the community that the organization wants to reach. The method of using intermediaries has been tested by several cultural organizations in Amsterdam (FFPM, 2007/1). These organizations came in contact with persons from within the community, who know a lot of people and who are able and willing to motivate others to attend a performance organized by this organization. Intermediaries can be found by contacting local media organizations, cultural organizations and societies. By using intermediaries, groups that are difficult to reach can be targeted in an effective way (ibid.). Intermediaries inform other members of the group about a performance, which makes the performance more accessible for people who have never heard of this organization, and/or who have never attended such a performance. According to Peter van den Hurk of the Community Theatre in Rotterdam, intermediaries are essential when you try to work for and with communities that are not theatre goers (Van Erven, 2006). Intermediaries know where to find those who dismiss going to the theatre on forehand, and know how to talk to them, so that they will come. The intermediary can also work the other way around, as he or she can give the organization insight in the interests of a particular cultural group, on which the organization can respond by offering performances that this group is interested in. Developing a relationship with an

intermediary is a long term process, as it takes a lot of time and free tickets to invest in this relationship (FPPM, 2007/1). Organizations should be careful in using intermediaries, as the organization makes itself dependant upon the intermediary, and the organization is never entirely sure whether the intermediary will promote the organization's activities with the group. It is important that an organization selects an intermediary who is interested in the organization him or herself, and that he or she is able to communicate this message to the target group (FPPM, 2007/1).

#### **Four promotional tools**

The four traditional promotional tools in marketing literature are advertising, personal selling, public relations and sales promotion (Colbert, 2000: 170-173). We discuss them here because they are an important tool in any marketing strategy, whether focused on cultural groups or not. The first question that arises before we discuss these tools, is what kind of message is communicated, and how. The message chosen by the organization is essential, and we can expect that a different kind of message has to be communicated to different target groups. When communicating to cultural communities, the question which language is going to be used arises. Cultural organizations can choose to promote their activities in the native language of their target audience, but this is not always necessary.

Advertising is an impersonal form of communication, and uses many different media. It can be used to promote a specific activity and a specific target audience, or to spread a general message about the organization for a mass audience. Posters are extensively used by cultural organizations, however they are mainly a way to attract attention or to remind people about an event that has already been promoted in other ways.

A more personal form of promotion is personal selling, which means the seller is in direct contact with a possible buyer (visitor). Whereas advertising is used to communicate a rather simple message, personal selling is used in cases where the message is more complicated and needs more explanation. Telemarketing is an example of personal selling, but is rather expensive and is not likely to be used by cultural organizations. Another way of personal selling, however, could be to visit the communities, for example at their community centres (see 3.3.4 for more explanation about the place variable).

Public relations in the arts is in many cases limited to publicity. Free publicity is a very important marketing tool in the arts, as no budget has to be used. Another kind of public relations is keeping in contact with (former) visitors, and notifying them of new, interesting performances by direct mail. Some cultural organizations, like concert hall De Doelen in Rotterdam, have started to record what performances have been attended by a visitor, which allows them to notify that person about similar performances through direct mail.

Sales promotion is a final promotional tool mentioned in marketing literature, and has three kinds: sales aids, motivational items or programs, and spin-off products. Sales aids are given away free of charge, to promote the familiarity of the organization. Motivational items can be gifts or coupons that are to encourage customers to attend a performance. Spin-off products are separate products that are being sold to gain extra revenue, for example t-shirts, books and mugs.

#### **3.3.2 Personnel**

Another way to get in touch with a community and to get informed about the needs and interests is to attract personnel from within a certain community. Staff members can function as intermediaries themselves. Also, a cultural diverse staff promotes creativity within an organization, as many different opinions and backgrounds keep the conversation going. It has also been suggested that when the composition of personnel is a reflection of the composition of the audience, both visitors and producers will feel more welcome. Visitors will be pleased when they see that members from their community participate in the organization, whether in the performance or backstage. Finally, personnel are in constant contact with visitors, and are the front piece of the organization. Employees should be motivated in offering visitors a great experience, since this experience determines whether the visitor

is going to return. However, changes in personnel take more time and are perhaps more difficult to implement.

### 3.3.3 Product

It remains questionable, however, whether a good communications plan is sufficient to attract visitors with a non-Dutch cultural background. We have frequently mentioned that the product is sacred and that even though marketing is about listening to what the consumer wants, cultural organizations should protect their artistic autonomy. However, without changing the product, will organizations be able to attract a more diverse audience? Both Romer (2003) and Adjiedj Bakas (FPPM, 2007/2) believe that the product has to appeal to the needs and interests of cultural groups, or they will not be interested in it at all. Taste formation theory has learned us that people have to develop a taste for a cultural product, and we can say that non-native Dutch audiences have not had the same experiences with Western cultural products as have native Dutch audiences. This leads us to conclude that it is very likely that ethnic groups in the Netherlands have not developed a taste for Western art and culture, and therefore would not be interested.

However, we have also learned that culture, or ethnicity, is open to change. Hui et al. (2006) make a distinction between the core elements and peripheral elements of ones cultural identity. The core elements are strongly connected to ones cultural identity, whereas peripheral elements are not so strongly connected, and thus are more easily influenced by the dominant culture, in this case the Dutch or Western culture. Nwankwo et al. (2006) add that the dominant culture is very likely to play a more important role in an individual's life when this person has been 'exposed' to the dominant culture for a longer period. This would mean that first generation immigrants in the Netherlands who have been here for a long period of time, are more acculturated or 'integrated' in Dutch culture. This does not seem to be true for the Netherlands, as many first generation immigrants still have problems with the Dutch language and are less active in Dutch society than second or third generation immigrants (Van den Broek, 2007). Van den Broek (2007) recognizes that for second generation immigrants, the differences in participation in culture compared to the native Dutch population were not as large as they were for the first generation. This could indicate that through time and generations, cultural differences become less important as the original cultural background of a person who has lived in the Netherlands all his life becomes less important. Hui et al. (2006) do confirm this, as they find that an individual's knowledge about ones cultural background decreases at a fast rate for first and second generation immigrants, and at a slower rate with third and fourth generations. However, the core elements of ones cultural background remain, which means that even for those who have been in the Netherlands all their lives, cultural roots may still be important. Assuming that cultural products are strongly connected to ones cultural background, and thus that they are part of the core elements of ones ethnicity, we can say that even though cultural differences will diminish in time, it is very likely that cultural roots of even fourth generation 'immigrants' still play a role when they make a decision to attend a cultural performance. Therefore we can conclude that it is wise for cultural organizations to offer different products that are more likely to appeal to a certain cultural group. According to Peter van den Hurk, leader of the Community Theatre in Rotterdam, this does not have to mean that popular works, or works of lower quality should be offered. Taking the audience you attempt to reach seriously, and thinking about what goes on in their lives and how you can relate to issues going on in their lives, that is the only way you can really *connect* (Van Erven, 2005: 29).

### 3.3.4 Place

One way to connect with people from these communities is to visit their local community centres, to offer your product at a place they are familiar with (Van Erven, 2005). This is the place where people meet each other, and when it is close to their home, people will experience the event to be more accessible. The location is almost essential for venues that want to be able to reach a cultural diverse



audience (FPPM, 2007/2). Choosing the location is strongly connected to working with intermediaries, as the same people who volunteer at the alternative location know the community from the inside. According to Peter van der Hurk (Van Erven, 2005), products for these communities do not always have to stay in a community centre: starting off with offering products close to home attracts those who have never been to a 'real' theatre, and might interest them enough to visit a larger, established theatre in the city.

Related to the place where the performance will be held is the way the message is going to be distributed. We have already acknowledged that it is important for cultural organizations targeting certain cultural communities to know what media channels are available. However, the message of the organization does not only have to be spread through the media. Again, flyers and posters should be distributed through the community itself, at the bakery, the 'toko' or the video shop, at cultural organizations, the sports club, and what not. The distribution of tickets could also find its way through these kinds of organizations that operate within the community.

### **3.3.5 Price**

The price a visitor has to pay is not limited to the price of the ticket. There are additional costs to be made, for travelling to the theatre, spending a night there, and paying for a babysitter. The psychological efforts that have to be made to come to a decision of purchasing a ticket have to be taken into consideration as well. There is always a risk when purchasing a ticket for a performance, that one will not enjoy it. The price instrument can be used to differentiate between several target groups, by using price discrimination: different prices will be charged for different audiences (on age, income, being a student, etc.), and also for different times of the day or week (lower prices on for example Tuesdays, and in the afternoon). For cultural diverse audiences, organizations might choose to lower their prices to make the performance more attractive and accessible. The price instrument also includes subscriptions.

## **3.4 An integrated marketing strategy**

Modern marketing theory states that marketing should be an integral part of an organization's activities. Every department of the organization should be involved in the development of a marketing strategy. As we have seen in chapter one, it starts with the development of a mission, which is further divided into goals and objectives, and finally into strategies and action plans. We have also seen that marketing is more than just communicating a message; it involves product, place, promotion, price and personnel. In the previous paragraph we have found that this also counts for ethnic-specific marketing, as appealing to and communicating with another audience, involves offering another product. It has already been suggested by some from within the field, that programming and marketing should not be separated, as they are now. The advantages of bringing these two departments together are that programming can become a more strategic process in which all steps and aspects have been thought through, and marketing and communication activities can be more effective (Van den Berg and Verhoeven, 2001: 10).

This integration could also be promoted by working actively together with communities. Within all communities, organizations are active that play an important role. Together with these organizations, special programmes can be set up and the assistance of members of these communities can be of great importance. It is important that in such cooperation, both the cultural organization and the community are equal, and that the community organization is not pushed to do something it does not want to (Elffers, 2001: 61).

Another aspect of an integrated marketing plan is the process of segmentation. We have stressed the importance of taking into account cultural factors; however, market segmentation should not be based on ethnicity alone. A successful segmentation should account for ethnic differences, but should also take into account other factors that influence consumer behaviour (Rao, 2006: 222).

Moreover, it is no longer feasible to talk about 'ethnic minorities' as a group, as differences between ethnic groups are substantial and should be taken into account in marketing strategies. Ethnicity alone cannot describe an individual, as many other factors such as lifestyle and social status define who a person is and influence the decisions he makes. Many factors, as they were described in chapter one, influence an individual's choice to consume a certain product, and these factors may be more important than ethnicity or cultural background. One of the distinctions that were made by Van den Broek (2007) is the difference between first and second generation immigrants. First generation immigrants are less integrated into Dutch society. The second generation has experienced much more of the Dutch culture, and is used to living in a Western culture. For any Dutch organization, it will be extremely difficult to reach those first generation immigrants. However, the second and third generations are well-integrated into Dutch society, and thus will be more easily reached.

Similar with the difference between generations, there is a difference in age. Compared to the native Dutch population, the ethnic groups are much younger. Apart from the fact that these young groups are well-integrated into Dutch society, they are also *young*. And as we have seen, participation in the arts among young people is lower than average. This means that organizations might have to target these people as *young* people and not as part of an *ethnic group*. Moreover, second and third generations are increasingly well-educated, compared to the first generation immigrants. The difference between ethnic groups and the native Dutch will therefore decrease, and ethnic groups will climb up the social ladder. This could mean that through time, education and income level will increase for minority groups, and thus differences in participation in culture will decrease. Consequently, many factors apart from ethnicity will become equal for non-native and native Dutch audiences, and we can expect that cultural organizations will be able to reach more non-native Dutch audiences, as they are less restricted to enjoy the (high) arts when education increases, lifestyle changes, and consequently taste for the arts changes.

### **3.5 Expectations for the research**

Now we have gone through the literature, we can formulate expectations for the research focused on music venues in the Netherlands. Within multicultural cities, we can expect cultural organizations are active in trying to appeal to these communities, as far as their mission allows them to adjust. For some organizations it will be easier to appeal to cultural groups than for others, as their core programming does not allow for much change, or is too specialized to be interesting for these groups. Also, large and established organizations offering high quality programming can be expected to experience difficulties appealing to cultural communities, as their organization and programming generally appeals to a high educated, and relatively older audience, which does not fit the general characteristics of the cultural groups. We will look at these and other expected differences between cultural organizations, but first we will look at the composition of the population of the four largest cities, Amsterdam, Rotterdam, The Hague and Utrecht.

#### **3.5.1 The venues in the largest cities**

The first assumption is based on the statistics we have presented in chapter two. In the Netherlands, there is a relatively large non-Western community, which is mainly situated in the larger cities. Assuming that cultural organizations have performed market research, meaning that they know what communities are largest in the city, they will have developed specific marketing strategies for reaching these communities. For example, in Amsterdam, the community from the Dutch Antilles/Aruba is not large, only 1.5% of the total population. Specific activities for these communities are not likely to be very efficient. However, taken together with the Surinamese community, this group becomes a large potential audience and it can be very efficient for arts organizations to target both communities. This is similar for Rotterdam and The Hague. In Amsterdam, the Moroccan community is also fairly large,

making up for 8.8 percent of the population, and it can be expected that cultural organizations in Amsterdam develop specific strategies for this group. In Rotterdam and The Hague, another large group is the Turks. In Utrecht, the Moroccan community is the largest, which makes up for 8.8 percent of the population. It can be expected that specific marketing strategies have been developed to reach this large group. The Turkish community in Utrecht could also be an interesting target audience, but the communities from the Dutch Antilles/Aruba and Surinam are very small.

### **3.5.2 Young versus old audience**

As we have seen, within non-native Dutch audiences, there is a large part of young people who are interested in different cultural offerings than the older generations. This is no different from native Dutch audiences. For cultural organizations that are already appealing to a young audience, it will be less difficult to appeal to a cultural diverse audience, as within youth culture, ethnic differences are less important. For example, hip-hop culture is widespread, and appeals to all ethnic groups (Elffers, 2001:17,21). Organizations offering hip-hop performances will not have to adjust their programming (much) to appeal to a cultural diverse audience, but will probably only have to adjust their communications plan.

### **3.5.3 Popular versus high culture**

Related to the previous paragraph, we can expect that there will be a difference in the way cultural organizations offering popular culture will have to adjust, than cultural organizations offering 'high' culture. As Van der Broek (2007) showed, differences in participation in popular culture are not as large as they are in high culture. Especially when only looking at the second generation immigrants, popular culture seemed to attract about as much ethnic groups as native Dutch audiences. Therefore, we can expect that organizations offering popular culture will have less problems attracting a cultural diverse audience. This could be explained by the fact that in popular culture, ethnic identity is not as pronounced as in high culture. High Western culture is very much depending on a Western cultural tradition, and is therefore less accessible than popular culture.

### **3.5.4 Specialized versus broad**

Both in Elffers (2001) and Kotler and Scheff (1997) it has been suggested that organizations should focus on one specialized activity that appeals to one certain (cultural) target group. People have different tastes and different preferences, and it is impossible to please everyone. We can expect that organizations that focus on one specific group will have more success in reaching this group. Cultural organizations that use a broad definition of ethnic minorities will find it more difficult to target the market, as they have not segmented the market well enough. It is not only important to make distinctions between ethnic groups, but also within these groups. Organizations that adopt a specific strategy through taking into account not only cultural but also economic and social characteristics of consumer behaviour will develop a more effective marketing strategy.

### **3.5.5 Specialized programming**

When trying to reach people with a certain cultural background, we can expect that venues would have to develop new programming in order to get them interested. In several occasions we have concluded that people with a different than the Dutch or Western cultural background will find it difficult to enjoy the high arts the way native Dutch audiences do. Apart from this, there is a social and economic barrier, as these audiences were found to be less well educated and earn less on average than native Dutch audiences. This means that it might be too difficult for venues (especially those involved in the high arts) to get ethnic groups to come to their activities.

### 3.6 Conclusion

We began this chapter with the discussion that has been going on, about cultural diversity and whether cultural diversity should be promoted at all cost. Cultural organizations feel their autonomy has to be protected from government policy, especially because they fear that 'ethnic' art or culture is of less quality than what they are used to. Apart from that, there is a tension between art and the market that is fuelled by the same fear of arts organizations losing their autonomy and being subject to whatever the market demands.

Whether or not this resistance of arts organizations and in particular music venues is still profound, we will find out in the fifth chapter. Either way, we took a look at marketing theory and came to a framework for arts organizations how to deal with ethnic communities. The role of all five P's has been described, with most attention going out to the programming, the promotion and in lesser degree to place and personnel. The most important sign that literature gives us, is that cultural organizations should cooperate with the ethnic communities they want to reach. They should put efforts into making contacts with intermediaries as they have been called, or opinion leaders. These persons or organizations will take on an important role in the promotional and communication activities of the venues. However, venues should be cautious not to blindly trust the efforts of intermediaries venues have come in contact with. It is difficult to tell if intermediaries will really be willing to cooperate with the venue and how the message will be communicated to the community in question.

There are indications that for arts organizations to be able to appeal to ethnic communities, the product is the first step. If the product (or programming) does not meet the perceptions and experiences of the community it is meant for, all promotional activities will be futile. On the other hand, other have suggested that the most important differences between non-native non-Western Dutch people and native Dutch people are socio-economic, and once these differences have diminished, differences between the two groups will diminish too. Therefore, perhaps participation in cultural activities of ethnic communities in the Netherlands will increase throughout the years and venues will not need to adjust their programming (anymore).

Place could be an important variable for arts organizations wanting to reach ethnic groups. Related to the intermediating principle, offering activities closer to people's homes might be a chance for organizations to relate to the communities. Also, by cooperating with the people locally involved, they will build a relationship with intermediating organizations or people.

Finally, ethnic-specific marketing should not be limited to promotional activities. Programming and marketing could be integrated so that the goal of appealing to a cultural diverse audience will be more easily reached. Also, working together with communities themselves is one of the key advises given to cultural organizations. Apart from that, cultural organizations should not be focused too much on ethnicity. An ethnicity does not fully describe who a person is and what his consumer behaviour must be like. There are other, perhaps more important characteristics that should also be taken into account during segmentation, targeting and positioning.

In the next chapter, we will come back to the expectations of the research that were introduced in the last paragraph.

# Chapter 4

## Research design

*The theoretical framework as it was brought together in chapter three provides the basis for the design of the research. In this chapter we will look at the research question, the aims and objectives of the research, and how the research has been designed. Methodology provides the basis for the kind of research that is chosen, and with methodology in hand, data collection methods and data analysis methods have been selected. Finally, we will look at the ethical issues that I experienced during the research, and how this research is relevant for cultural policy.*

### 4.1 Research question, aims and objectives

This thesis is guided by the central question *How is ethnic-specific marketing applied by music venues in the Netherlands?* Before this question can be answered, we had to go through the literature describing marketing in the performing arts, and furthermore, multicultural or ethnic-specific marketing. We have shown the relevance of paying attention to ethnic groups in Dutch society, specifically in the largest cities. The choice for music venues is one of personal interest: I am most interested in music and I believe I understand this discipline in the arts best. Especially my interest in world music has made me realize that a lot of world music concerts are available and that these concerts might be very interesting for ethnic communities in the Netherlands.

The aim is to understand how ethnic-specific marketing is used by music venues in the Netherlands. To understand how the marketing process for ethnic groups is designed, all five P's will be discussed. However the main focus will be put on communication activities. In the previous chapters it has been shown that communication activities are the most important part of a marketing plan. Also, the promotion instrument leaves the venues with many options on how to formulate and distribute their message. Special attention will be paid to the use of intermediaries or opinion leaders by these venues. Although communication is important, we will also be looking at the product, which is in this case the programming of the venue. The main question here is whether venues offer special concerts in order to appeal to a specific cultural segment.

The sub-questions are:

- ❖ *Do music venues select and target those market segments, with respect to cultural background, that are the largest in the city they are situated in?*
- ❖ *Do music venues offer specialized programming for the cultural communities they target?*
- ❖ *Do music venues use the assistance of intermediaries to relate to cultural communities, and in what way?*
- ❖ *How are place, personnel, price and promotion being used in order to appeal to these cultural groups?*
- ❖ *Are there differences between different kinds of music venues?*

### 4.2 Methodology

A methodology is the basis of any research. It states the assumptions that are being made on how proper research should be done, and thus has far reaching implications for the methods that will be chosen to study a certain phenomenon. One of the main issues in social research is the resistance of social researchers to use hard data and research strategies that are being used in the natural sciences, which are of a *quantitative* nature. That is why in the social sciences, many researchers

have developed *qualitative* methodologies in order to gain more insight into the phenomenon they are studying. Those who believe in a quantitative way of gathering data have a *naturalist* or *empiricist* approach, those who on the other hand believe in a more qualitative way of researching are called *interpretivists*. Within these epistemologies, there have submerged very many different versions and beliefs, but there has also emerged a third general epistemology, called the *constructivist* or *(post)structuralist*.

### **The empiricist epistemology**

As empiricists believe that knowledge must be derived through observation, they also believe that they can research the actions of people by simply observing them. Their goal is to detect systems or 'social laws' that can explain why people act the way they do, and that also enables social scientists to predict social activity. On the other hand, there are *rationalists* like Karl Popper who have stated that "knowledge is a product of mind actively organizing and making sense of our experience of the world" (Seale, 2006: 9). Empiricists believe that theories are being constituted from empirical research, while rationalists believe that reality cannot be observed and analyzed without first having thought of a theory.

### **The interpretivist epistemology**

Interpretivists believe that social research has to leave room for the interpretation of the opinions of people that are being studied by the researcher (Seale, 2006: 13). They believe that they have to find a common language by which people communicate in a society or within a group in order to understand a phenomenon, because language is constructive: it gives meaning to the world around us. By the way we express ourselves we express our valuations of phenomena (Seale, 2006: 13, 14).

The model that interpretivists believe in does create problems of validity, because the "facts" are less controllable and more open to interpretation, which leaves a great deal of uncertainties. Nevertheless, social research does not claim to present the truth, since there are many truths, or maybe it is better to put it the other way around: there is no truth at all. We only try to explain on fragment of reality to create a better understanding of how the world around us is acting (Seale, 2006: 16, 17).

The critique of empiricists is that interpretivists are too much guided by their values. However, Weber has stated that we are guided by our values when choosing a topic of research and determining what and who to research, but when it comes to the measurement and interpretation of the facts that we have brought together, our judgements can and have to be value-free (Seale, 2006: 16).

### **The constructivist epistemology**

The main idea of the post-structuralist or constructivist epistemology is that life is not "something composed of identities, objects and subjects, but of difference, complex relations and instability" (Seale, 2006: 42). Reality is not something that is out there, ready to be observed, but it is a construction of our beliefs and values. Therefore, the constructivists research the discourse, and try to deconstruct reality. Their main concern is to read between the lines, to find out what is not there, to go back to why we believe what we believe.

During my research I have focused on the interpretivist methodology. Ethnic-specific marketing is a phenomenon that is fairly new, especially to cultural organizations, and thus knowledge on what it is in practice has not been developed. Therefore this research is of an explorative nature, meaning that theory is only used to raise questions, but clear hypotheses cannot be formulated. Data is mainly of qualitative nature, meaning that the way venues use ethnic-specific marketing is described through processes and ideas. Moreover, the way venues look at ethnic groups in society and at ethnic-specific marketing in particular is subjective which cannot be fully discovered when using a quantitative methodology. This does not mean that objective data will be left out. By integrating objective data, the research will have more ground and conclusions will be drawn more easily.

## **4.3 Data collection methods**

The research question and chosen methodology alone are not detailed enough to develop a research. The main question cannot be answered before it is defined who or what is going to be investigated, how these subjects will be selected, what data will be collected and which method for collecting and processing the data will be used. These steps will be described in the following paragraphs.

### **4.3.1 What or who is to be investigated?**

To be able to answer how music venues use ethnic-specific marketing, one has to get in contact with those venues. As an interpretivist approach has been chosen, I have talked to people from music venues to find how they have defined ethnic-specific marketing and how they attempt to approach ethnic communities. Since this research focuses on marketing activities, it was logically decided to talk to the marketing or communications departments of these venues.

### **4.3.2 How have I selected and reached them?**

The aim of this research is to gain insight in the way music venues in the Netherlands practice ethnic-specific marketing. To ensure that results about ethnic-specific marketing will come up, the research is restricted to the four largest cities in the Netherlands, being Amsterdam, Rotterdam, The Hague and Utrecht. Statistics have shown that these cities deal with a relatively high amount of ethnic groups (see table III on page 25), and it can be expected that ethnic-specific marketing is most important for music venues situated in these four cities. For selecting the venues in these four cities, there has been taken a selective approach, meaning that I have selected the venues I will investigate myself, instead of taking a random sample. Choosing the four largest cities already limits the amount of venues available. Furthermore, I have categorized four kinds of venues: classical concert halls, pop venues, jazz venues and world music venues. The choice of investigating different kinds of venues is based on the idea that there might be a different strategy adopted by different kinds of venues. This is also related to the question raised in chapter three, if there is a difference between the way popular culture and high culture are marketed towards cultural groups.

The venues I have selected for my research are the following: the concert halls are the Concertgebouw in Amsterdam, De Doelen in Rotterdam, Dr. Anton Philipszaal/Lucent Danstheater in The Hague and Vredenburg in Utrecht. The pop venues are Paradiso in Amsterdam, Nighttown in Rotterdam, Paard van Troje in The Hague and Tivoli in Utrecht. The jazz venues are Bimhuis in Amsterdam, Stichting Jazz International in Rotterdam and Stichting Jazz Utrecht. Finally, the world music venues are Tropentheater in Amsterdam, World Music and Dance Centre in Rotterdam and RASA in Utrecht. In The Hague, a jazz venue and world music venue is missing, simply because it does not exist.

Unfortunately I was not able to talk with all the venues I had selected. I experienced that I was contacting them in a very busy period in which the programming for the season 2007-2008 had to be presented and even though everyone was interested, I was not able to get an appointment with everyone on time. The venues I did not talk to were Paradiso, Nighttown (which does not exist anymore), Stichting Jazz Utrecht and RASA. However, the venues that were interviewed offered a good picture of the overall strategies used by most venues and conclusions could be drawn with the results from the ten venues that were interviewed.

### **4.3.3 What data am I going to collect and what method will be used?**

This research focuses on the actions music venues take to appeal to ethnic groups and how they communicate with them. As said, it focuses on the five P's of marketing theory, and pays special

attention to the promotional tools. The data has been collected by undertaking qualitative interviews with people from the marketing or publicity departments of the venues selected. One of the advantages of qualitative interviewing is that the questions that are being raised can be answered thoroughly by the respondents. Second, as an interviewer I was able to ask follow up questions when needed. This meant that questions and answers could not be pre-coded. The questions that I have asked the venues are divided into the sections segmentation and positioning, product, price, personnel, place and promotion, and last the effectiveness.

### **The process of segmentation and positioning**

The first topic of the interviews focuses on the process of segmentation and positioning of the venues interviewed. As was explained in chapter one, the market cannot be segmented when proper market research has not preceded. The assumption is that if venues are serious in their attempts to appeal to ethnic communities, they will have performed market or audience research. Another expectation is that the venues will target the largest ethnic groups in the city they operate in, which differ per city.

By the literature it has been stressed that venues should not *only* use ethnicity as a characteristic to segment the market. Successful segmentation should account for ethnic differences, but should also take into account other factors that influence consumer behaviour (Nwankwo et al., 2006: 222). Therefore, the following questions were raised:

Has the organization performed market research to gain insight to the composition of the market?  
If so, has attention been paid to ethnic groups? If so, to which groups has attention been paid?

Does the organization through programming and communication focus on the large ethnic groups in the Netherlands, being Moroccans, Turks, Surinamese and Antilleans/Arubians (and in Rotterdam, Cape Verdeans)?

If so, on which groups in particular?

If not, does the organization focus on other ethnic communities than these four groups?

Are within the ethnic groups that are marketed, other characteristics used to segment the market?

### **Programming**

In the previous chapters we have suggested that programming is the first step in the marketing process of appealing to a cultural diverse audience. Since programming is the first step in ethnic-specific marketing for venues to be able to appeal to ethnic communities, it is very likely that the venues would have to develop 'ethnic' programming. However, especially the classical venues offer 'world music' which may be sufficient for those venues to appeal to ethnic communities. Ethnic programming of the venues might be a way to develop a future audience for their regular or other activities. Therefore, the question is raised if venues also try to get the attention of ethnic communities for other concerts. The questions that the venues were asked are:

Does the organization offer performances specific for the largest cultural communities?

Is this programming aimed at one specific group or at more than one group?

Is this programming a way to get people interested in the regular programming of the organization?

Are cultural groups targeted for every performance, or only for specific performances?

### **Place**

In chapter three, we mentioned that by some it has been suggested that venues should find their way into the communities by offering activities in the neighbourhoods these people live in. In this way, venues make their concerts more accessible and it could be a way for them to come in contact with the communities they are trying to attract to their venue. Therefore the following question was asked:

Does the organization also organize performances in other places than its regular housing?



## **Price**

Venues might offer lower prices for ethnic concerts, as we have found that ethnic communities are in general lower educated and earn a lower than average income. Price might therefore be a strong instrument for the venues. Consequently, the next two questions have been raised:

Are there special rates for performances for ethnic communities?

Are subscriptions being offered on the basis of a country or ethnicity? If so, are these subscriptions popular among the groups they are meant for?

## **Personnel**

In ethnic-specific marketing literature, an important role has been given to personnel. Not only does it prove useful for the venues in question to gain more knowledge about ethnic-specific marketing. According to Romer (2003), attracting personnel with other cultural backgrounds would create diversity in the team and therefore promote creativity. Moreover, it would be beneficial for the organization in the way it comes across ethnic communities. Within the marketing department, the benefit of employing people from within the communities the venue is trying to reach is clear: they know their way in the community and can easily communicate with those communities. Therefore, two questions were asked:

Are there people working for the marketing department with a cultural background we are discussing here? If so, was this person employed to gain more insight in that ethnic community?

Are there people working at the department that primarily focus on ethnic-specific marketing?

## **Promotion and communication**

The promotion and communication activities are the final and probably most important step for venues when they try to appeal to ethnic communities. The first question that arises is:

In which cases are specific ethnic groups specifically targeted by the organization?

Another point of interest is the promotional material. Is the material for 'ethnic' concerts different from regular concerts of the venues? And do venues use other languages in their promotional material or communication with ethnic communities? To find out, the venues were asked:

Is the promotional material different for when ethnic groups have to be reached? If so, are there then differences between ethnic groups?

Is the promotional material available in an other than the Dutch language? Is a different language being used?

The four promotional tools were discussed in the previous chapter. To find how the venues use these tools to communicate with ethnic communities, the following questions were raised:

Does the organization advertise for reaching ethnic groups?

Does the organization use public relations (publicity and direct mail) for reaching ethnic groups?

Does the organization do personal selling for reaching ethnic groups?

Does the organization do sales promotion for reaching ethnic groups?

Through promotion and communications activities, the venues have many possibilities to address the market along the lines of ethnicity. Meaning: there are 'ethnic' media channels available, such as radio and television channels and programmes, newspapers and magazines, and websites on the internet. Of course, for venues to be able to use these channels they have to have gained knowledge about the possibilities they have. The questions asked were:

Is the organization familiar with specific 'ethnic' media channels that are available? If so, does the organization use these specific channels to communicate with the targeted ethnic groups?

Does the organization also use the Dutch media to reach ethnic groups?

In the previous chapter it has become clear that intermediaries could play a very important role for the venues in the process of communication with ethnic communities. Do the venues use the help of intermediaries to appeal to ethnic communities? If so, how important is the role of these intermediaries and what are their activities? Therefore, the question was:

Does the organization use intermediaries to get ground in the targeted communities?

### **Effectiveness**

As a final part of the interviews, the venues were asked for the measured or estimated effectiveness of the marketing techniques they used to reach ethnic communities. They were also asked with which ethnic communities they thought they had built a relationship. They were asked:

Does the organization believe that there is a particular technique that works best in order to reach particular audience groups?

Is there a technique that does not work at all according to the organization?

Are there ethnic groups the organization has built a good relationship with and thus is able to reach?

Are there ethnic groups which the organization finds it difficult to reach?

## **4.4 Data analysis methods**

The questionnaire in the previous paragraph shows the exploratory nature of this research. There is little to no knowledge about how music venues try to appeal to ethnic groups, preceded by the question *if* they even attempt to appeal to these groups. Consequently, it is not clear which groups are considered to be important for music venues. These and more questions that remain open until now make it difficult to pre-code the questions and their answers to come to straightforward conclusions when analyzing the data. All interviews have been recorded on tape and were worked out afterwards. As all interviews were in Dutch, the interviews have been translated. It was important to be aware that through translation, important data did not get altered or even lost.

When all interviews were written down, for every question the answers were checked. By making this list, patterns shined through that will be explained in the next chapter.

Apart from the general conclusions that could be drawn directly from observing the questions that had been given by all venues, the set up of this research allowed to make distinctions between four kinds of venues, which are classical music venues, pop music venues, jazz venues and world music venues. The answers of the same kind of venues were compared and conclusions were drawn. Comparing the strategies of different kinds of venues proved useful as different kinds of venues find themselves dealing with a different audience.

### **Expected results**

Expectations that have been introduced in the previous chapter were also taken into account after processing the data. One of those expectations was that venues offering concerts for a young audience would find it less difficult to attract non-native Dutch young audiences, and would experience that ethnicity was not an important factor in this process. To come to a conclusion, a comparison was made between the pop venues and other venues, as pop venues in general attract a younger audience than other venues, especially classical venues.

Another expectation was that it would be easier for the venues interviewed to appeal to cultural groups with popular culture than it would be with high culture. To be able to measure this, the efforts put into reaching ethnic groups for the classical, high culture concerts had to be compared with the efforts put into the more popular concerts.

A final expectation in the previous chapter was that a specialized strategy of focusing on one specific cultural product or on one specific target audience would be more fruitful than targeting 'everything' or 'everyone'. Consequently, it was expected that the venues interviewed would focus on

one specific ethnic group at a time. This does not mean that a venue has to limit itself to one group, but that for one concert, one specific group is being targeted. Consequently, it means that venues would have to specialize their product to be able to appeal to a certain (ethnic) community.

So what can be expected from the four types of venues? First, what I expected from the classical venues was not much. Knowing that classical music is a very highbrow art form that appeals to a very specific audience, I expected chances to be minimal that they would try to market these concerts towards ethnic audiences. However, the four classical venues that were selected do not only offer classical music, but also more popular music, jazz and world music. When they were willing or able to adjust their programming and include 'ethnic' or 'world' music, perhaps they would be able to attract a cultural diverse audience.

The jazz venues seemed to be a complicated case. Jazz is a specialized product that attracts a specialized 'jazz' audience. Would jazz venues be able to appeal to a multicultural diverse audience? And more importantly, should they try to? Is their product perhaps too specialized? Although jazz is a very multicultural art form with its origins in many different cultures, it does seem difficult to make it attractive to people with a non-Western cultural background.

From pop venues, I expected a lot. Pop music is more universal than classical music or jazz, and attracts a young audience, disregarding their cultural background. Second or third generation immigrants living in the Netherlands can be expected to have developed a taste for popular culture. Especially by offering 'urban' music styles, I expected that pop venues would not have to practice ethnic-specific marketing at all, but that they could restrict themselves to marketing young audiences and automatically including those with a different cultural background.

Finally, world music venues seemed to be the perfect place where people with an other cultural background could find concerts of their liking. World music venues offer a wide programming and it seemed that their concerts would match the needs and preferences of cultural groups in the Netherlands in the best way possible. I also expected them to be active in ethnic-specific marketing and that they would have a cultural diverse audience, even though world music does tend to be very popular among the native Dutch audience.

## **4.5 Ethical issues and policy relevance**

One of the issues with ethnic-specific marketing is that it might seem discriminating to some people. It tries to point out the differences that exist between ethnicities, instead of the similarities. As I experienced, some of the people interviewed have a negative association with the term ethnic-specific marketing. It is very important to realize that even though there are differences that are important to take into account, there are also many similarities, especially between the younger generations. It is true that cultural and ethnic background plays an important role in a person's taste for culture, but 'allochtonen' are 'integrating' into our society and thus are adapting: the young generations are growing up with the same television shows as their native Dutch peers. The differences might be disappearing, or in the least decreasing.

Most venues were enthusiastic about the research and were willing to cooperate. However, it became obvious that most venues are cautious when someone asks them to talk about their marketing strategies and their knowledge about how to appeal to certain groups in society. Most venues wanted to make sure that the purpose of the research was to gain knowledge for the academic sphere only, and that the results were not used for commercial purposes.

This research provides insight in the way music venues in the Netherlands attempt to connect with ethnic groups in Dutch society, in particular through marketing activities. A study by Elffers (2001) has gained insight in the way theatre companies in the Netherlands could try to connect with ethnic communities, by looking at the situation in the United States. She provided a framework for theatre companies, but this was mainly focused on how to deal with the performance, and how this can or

should be adjusted. This study looks at the marketing side of things, how marketing theory can provide a framework for music venues or cultural organizations in general to appeal to ethnic communities, and how in practice, marketing tools can be used and *are* used. This study therefore is not only relevant for music venues in the Netherlands, but may prove to be insightful for all kinds of arts organizations dealing with the issue of cultural diversity.

## Chapter 5

### Results

*In this final chapter we discuss the results of the interviews performed with Concertgebouw (Teun Gautier), De Doelen (Mira van Baalen), Dr Anton Philipszaal/Lucent Danstheater (DAPZ/LDT) (Mathijs Bouwman), Vredenburg (Jelmer Jepsen), Bimhuis (Frank Slijpen), Jazz International Rotterdam (Jack Rothuizen), Het Paard (Zsuzsa Jónás), Tivoli (Cas Boland), Tropentheater (Brenda Smeenge) and World Music and Dance Centre (WMDC) (Oscar van der Pluijm). A short description of the venues can be found in de Appendix. The list of questions as it was presented in the previous chapter provides the basis for this chapter. Some questions are answered or discussed more thorough than others, and to some questions, no clear answer was found at all. After all topics have been discussed, we will look back at the expectations that were raised in chapters three and four, and finally, come to a general conclusion.*

#### 5.1 Segmentation and positioning

The questions that precede the results of segmentation and positioning are:

*Has the organization performed market research to gain insight to the composition of the market? If so, has attention been paid to ethnic groups? If so, to which groups has attention been paid?*

*Does the organization through programming and communication focus on the large ethnic groups in the Netherlands, being Moroccans, Turks, Surinamese and Antilleans/Arubians (and in Rotterdam, Cape Verdeans)? If so, on which groups in particular? If not, does the organization focus on other ethnic communities than these four groups?*

*Are within the ethnic groups that are marketed, other characteristics used to segment the market? If so, which characteristics are being used?*

##### 5.1.1 Market research

The general picture of all venues is that most of them have not performed thorough market research on the composition of the audience with respect to ethnicity. All of them have the general picture in mind of the largest groups that live in the city they operate in, either provided by the municipality or by other studies performed. Vredenburg, Concertgebouw, DAPZ/LDT, Bimhuis and WMDC have not performed their own research to gather more information about the composition of the audience they are attracting, based on ethnicity. Both Vredenburg and DAPZ/LDT are satisfied with knowing that there is a large share of non-native Dutch potential visitors, and have general knowledge on the districts where most cultural groups live. When the interview with Tivoli was performed, an audience research was being performed, but it was not clear what results would come from that.

De Doelen does perform market research, but is limited in its financial and personnel resources. On the basis of ethnicity, market research has not been performed, but information that has been gathered by other organizations such as Rotterdam Festivals can be used. Also, others have performed marketing research on the audience for world music. An important resource for De Doelen's marketing strategy is a study performed by an intern several years ago. This intern studied how De Doelen can improve its marketing strategy for its world music programming. This study showed that the general world music audience is similar to the general pop music audience, meaning it is young and has a broad cultural interest. This information has proven to be helpful, but the market changes fast, says Mira van Baalen from De Doelen.

By Jazz International Rotterdam, a thorough audience research has been performed in 2006. This showed that in general, the audience for jazz concerts in Rotterdam is increasing. There are interesting distinctions between the audiences of the three venues Jazz International organizes concerts at. De Doelen attracts a relatively old audience which is similar to the classical music audience, and people mainly come with the idea of having a good time. People almost never attend a performance alone, as in most cases they come with their spouse, or a relative. Lantaren/Venster on the other hand attracts a younger audience that is more inclined to go to concerts alone and meet friends there, or go with friends. Concerts in De Evenaar interestingly attract more women than men. Ethnicity was also measured, and this showed that for all concerts in general, 80 to 90 percent of the visitors are native Dutch. There were no ethnic groups greatly represented, as most groups made up for about 2 percent of the total audience. The research also showed that concerts in De Evenaar did not attract many more non-native Dutch visitors than the concerts in De Doelen or Lantaren/Venster. The research also showed that for 40 percent, the atmosphere of the venue and the concert is the most important reason to attend a concert, followed by if a friend or relative is willing to go with you. This is something Jazz International takes into consideration.

Tropentheater performs market research every four years to gain information on the profile of visitors. This has shown that on average, 35 percent of the visitors has an other than the Dutch cultural background.

In 2004 Het Paard commissioned researcher Letty van Ranshuysen to give an overview of its audience composition and characteristics. This showed that its audience is younger than the audience of the large pop venues in Amsterdam and Rotterdam, Paradiso and Nighttown. It also showed that 12 percent of Het Paard's audience has an other than Dutch cultural background, compared to 8 percent at the two other large pop venues. This included Surinamese (5 percent), Antilleans (4 percent), Turks and Moroccans (both 2 percent) (Ranshuysen and Elffers, 2005: 5). Het Paard is able to reach a relatively large amount of Surinamese and Antilleans, but for Turks and Moroccans this seems to be more difficult. This is explained by the fact that the programming does not offer activities that appeal to the last two cultural groups.

Although Bimhuis has not performed market research to find the share of ethnic groups in its total audience, staff members of the marketing department are present during concerts to gain insight in the composition of the audience during that evening. Staff members try to find out if people are enjoying the concert, by talking to them. According to Frank Slijpen, this can give you more insight in the way people experience a concert than by doing research. In general, they experience that within both the Dutch and the non-Dutch audience, people are higher educated and work in specific economic sectors.

The assumption was that venues that are serious in their attempts to appeal to ethnic communities will have performed market or audience research. We can now conclude that most venues have not performed in-depth market research on the composition of their audience, especially not regarding ethnicity. General information on the composition of the population of the city is said to be sufficient. The most frequently mentioned reason by venues for the absence of audience research is the lack of money and personnel resources.

### **5.1.2 The process of targeting**

All venues have expressed their willingness or even their goal to appeal to ethnic groups in their city, in many cases as part of their overall mission to be a place for all inhabitants of the city they are part of. This means that they feel the need to be able to attract a cultural diverse audience. However, it does not mean that all venues have developed a plan through which ethnic groups are supposed to be attracted. What became clear during the interviews is that all venues know that they have to offer a different 'ethnic' programming in order to be able to appeal to the ethnic groups living in the Netherlands. And changing your programming simply to appeal to a different audience is something

venues do not feel comfortable with. This is why all venues express the importance of high quality. Also, most venues explain that the choice of the programmer comes first. Almost all marketers of the venues are faced with the programming as it has been developed by the programmer, and consequently try to search for an audience that matches the country the performers come from or the music style. When there is a concert with a Turkish star, or even a French pianist in the case of DAPZ/LDT, the venue will try to market that community.

Those venues that clearly state that they want to reach (one of the) large ethnic communities are Vredenburg, Concertgebouw, De Doelen, Jazz International Rotterdam and WMDC. For the Vredenburg, the most important ethnic communities are the Moroccan and Turkish community, which is the same for the Concertgebouw, but which also has a lot of attention for Eastern-European communities. De Doelen has during the season 2006-2007 focused on the Turkish and Cape Verdean community, which is also the result of the programming. Jazz International Rotterdam had developed a plan for focusing on the Turkish, North African and Moroccan, Antillean/Aruban and Surinamese communities. Finally, the WMDC clearly states that it wants to focus on the largest groups in Rotterdam, being Turks, Moroccans, Surinamese, Antilleans/Arubans and Cape Verdeans.

The venues that have not clearly selected the ethnic communities they are going to reach have a broad selection of cultural groups they are programming for and communicating with. DAPZ/LDT bases its selection of communities purely on the programming, which means it will market towards the French community when there is a French pianist or towards the Chinese community when there is a Chinese opera. In the case of DAPZ/LDT, this process seems to be more accidental than for the other venues. Het Paard offers a world music programme that focuses on Africa and fado. Consequently, Het Paard looks for the African and Portuguese community in The Hague. The Tropentheater has a broad world music programming and for every concert, the matching audience will be targeted. This means that the largest groups will be targeted, but also smaller communities in Amsterdam. Also in the case of the cross-over programming of Jazz International Rotterdam, the programming dictates which community will be targeted, and this varies a lot. The same counts for the Bimhuis. In recent years, many non-Western countries have been expressed in programming. This has led the Bimhuis to look for groups in Amsterdam that have a relationship with these countries, and thus more non-Western audience groups are being targeted. However, there is no specific interest in appealing to the largest ethnic groups in Amsterdam.

Both when a community purposely has been selected and when programming dictates the communities that are going to be reached, the venues do not make clear distinctions within these communities. According to Vredenburg and Tropentheater, the concerts offered are of high quality which automatically attracts a higher educated audience. It depends on the nature of the performance what kind of segment will be interested *within* the communities that are being targeted. For example, a more traditional, classical concert is likely to attract older generations instead of younger generations. Mira van Baalen from De Doelen agrees. According to her, within ethnic groups it is difficult to make distinctions on age or educational level. Also, in the communications plan these distinctions are less important. The media channels that De Doelen uses reach the whole ethnic group, and also flyers and posters are spread through places where all kinds of people will see them. All communication channels have the purpose of creating a chain of word of mouth that will spread throughout the community.

Pop venues Het Paard and Tivoli both attract a cultural diverse audience, specifically through their *urban* and reggae programming. Although these concerts are not specifically programmed for ethnic communities, they do automatically attract certain groups. It remains unclear however, to which degree both urban and reggae concerts are programmed by both venues simply to offer these concerts for a general audience, opposed to their wish to be a venue for non-native Dutch audiences.

### 5.1.3 Conclusions

It was expected that the venues target the largest ethnic groups in the city they operate in. However, most venues have not set goals to appeal to ethnic groups: marketing managers are faced with the programming as it has been developed, with which they try to find a matching audience. This means that in some cases, very small cultural communities will be targeted, such as the Iranian community by De Doelen or the Russian community by Bimhuis. Those venues that do specifically target the large communities do seem to take notice of the statistics that were presented in chapter two. Vredenburg focuses on the Moroccan and Turkish communities, which are indeed the largest ethnic communities in Utrecht. Also the Concertgebouw focuses on these communities, but in Amsterdam, the largest ethnic community is the Surinamese, followed by the Moroccan community. Teun Gautier explained their lack of attention for the Surinamese (and Antillean/Aruban) community as a result of the music style of these communities. This music style is not programmed because it is not interesting for the Concertgebouw. This also means that these groups are not being addressed by the Concertgebouw. De Doelen focuses on the Cape Verdean community which is an important community in Rotterdam, and on the Turkish which is also a large community. The Surinamese community is not specifically targeted, although this is the largest community in Rotterdam. Both the WMDC and Jazz International Rotterdam focused on all four largest ethnic communities in the Netherlands, with additional attention for the Cape Verdean community from the WMDC.

Another expectation was that venues will not *only* use ethnicity as a characteristic to segment the market. However, what becomes clear from the answers summarized above is that the venues only use ethnicity as a characteristic to segment and target the market. They believe that they naturally segment the market by the high quality programming they offer, and as was explained by Mira van Baalen from De Doelen, communication techniques used by all venues are directed at the ethnic community as a whole. It is difficult to make additional segmentations within these communities.

## 5.2 Programming

In the previous chapters we have suggested that programming is the first step in the marketing process of appealing to a cultural diverse audience. The questions that were asked are:

*Does the organization offer performances specific for the largest cultural communities?*

*Is this programming aimed at one specific group or at more than one group?*

*Is this programming a way to get people interested in the regular programming of the organization?*

*Are cultural groups targeted for every performance, or only for specific performances?*

### 5.2.1 The discussion on programming

Even though the discussion about adjusting the programming to appeal to a cultural diverse audience has been heated, all venues that were interviewed had accepted that they had to adjust their programming to be able to appeal to other cultural groups in the Netherlands. The only venue that was still struggling with this question was the Concertgebouw. The large ethnic communities that we are discussing are in general lower educated and come from lower social classes in society. For the Concertgebouw, therefore, it is not a discussion about ethnicity, but about “socio-demographic” characteristics. The socio-demographic characteristics of ethnic communities tell them that it is “not likely that they will enjoy classical music. We do not try to market towards the dockworker, so why should we try to market towards ethnic minorities?” However, also Teun Gautier acknowledges that there is a role for the Concertgebouw to involve as many people as possible with its activities and the famous hall it houses. The only conclusion that can come from this, according to Teun Gautier, is that the Concertgebouw will have to adjust its programming to appeal to ethnic communities.



Even though Het Paard agrees that programming should be adjusted to be able to appeal to certain ethnic groups, Het Paard does not aim at specific ethnic groups through programming. It has found that for example the Moroccan and Turkish community are not frequent visitors, but Zsuzsa wonders if Het Paard should develop a programming for them. It has to consider whether there is a need within The Hague for more concerts aimed at these groups, and if Het Paard will be able to develop these products and find an audience for it. Perhaps there are enough other places where these communities can go to. A similar question is raised by Teun Gautier from the Concertgebouw. According to Teun Gautier, the Concertgebouw is “one of the most beautiful halls for classical music in the world and has to promote and protect the classical tradition”. This leads Teun Gautier to doubt if the Concertgebouw should programme amplified music. The profile of the Concertgebouw is important and even though it is very strong, “one should be careful not to estrange ones core audience.”

### 5.2.2 Five general trends in the programming

There are five themes recognized from the interviews in general. The first is that the venues who programme world music know that world music does not attract a cultural diverse audience. The Concertgebouw does offer world music concerts, but these are not specifically aimed at cultural groups in Amsterdam, and are also not well-attended by these groups. World music does tend to attract a ‘white’ audience. Also the world music concerts in De Doelen, especially the tango concerts but also Brazilian nights attract mainly a ‘white’ audience, or a “Volkskrant audience” as it was called by Zsuzsa Jónás of Het Paard, who recognizes that the African and fado concerts in Het Paard do not attract a cultural diverse audience either. The same was recognized by the Tropentheater, which has an average of 65% of native Dutch audiences, and the WMDC. Therefore we can conclude that the assumption that world music will attract a cultural diverse audience does not seem to hold.

This has led some venues to conclude that in order to appeal to certain communities, they have to organize special concerts or activities that are primarily directed at these groups, which is a second trend. Vredenburg is increasingly offering classical “Islamic” music (from the Islamic countries). To attract new Moroccan and Turkish visitors, the organization acknowledges that it helps to offer a festival-like atmosphere, which means it has to be informal, loose and accessible. Different from other types of concerts, Vredenburg also offers Islamic concerts during the afternoon. The Concertgebouw has organized *SOUK Dutch Arabic Music and Dance*, an evening for the Moroccan community. This evening was a multidisciplinary event containing classical music, pop music, poetry, ballet, comedians and a DJ, and was a big success. Another success was the Turkish star Sezen Aksu (as part of the *Turkey Now! Festival*). Also De Doelen offers special evenings, such as a Cape Verdean gala, and also Sezen Aksu. Also Jazz International Rotterdam has developed a special programme for ethnic groups in Rotterdam. When the Action plan Reach of Culture (Actieplan Cultuurbereik) was introduced in Rotterdam in 2005, Jazz International Rotterdam decided to make use of the subsidies available for reaching a multicultural audience. Jazz International Rotterdam introduced a four year plan in which it focused on four different cultural groups in Rotterdam, which were Turks, North Africans and Moroccans, Antilleans/Arubians and Surinamese. Each year, a subscription series focusing on one group would be introduced in De Doelen. For the first year, subsidies were granted and in 2005/2006 Jazz International offered a series of four concerts with Turkish jazz in De Doelen. For the season 2006-2007, Jazz International Rotterdam developed a series with Surinamese cross-overs, but unfortunately the request for subsidy was denied by the arts council in Rotterdam. Also the WMDC offers a special programme directed at certain ethnic groups, such as the Cape Verdean and Surinamese community.

A third trend among the venues is that most of them programme big names, such as Sezen Aksu, which are popular among the ethnic communities living here. De Doelen offers both traditional and more popular music forms. Concerts involve popular artists from Turkey or Cape Verde that attract a

large audience, and thus take place in the large hall which can house about 2200 people. In the season 2006-2007 this happened four times, in the season of 2007-2008 this will happen only once. Most concerts are for a smaller audience, and are being held in the smaller halls. Some very specific music styles such as music from Iran attract a very small audience and take place in the smallest hall, which can house about 150 people. When the artist is not that well known, this is immediately shown in the amount of tickets sold. Also Jazz International Rotterdam has more popular and less popular artists. The request of Jazz International Rotterdam with the municipality of Rotterdam for a series with Surinamese cross-overs in De Doelen was denied, because the bands involved were too well-known, which meant they did not need the subsidy to attract an audience. Jack Rothuizen says it is "much too difficult" to attract an audience with a certain cultural background if you do not programme a star or a well-known artist.

As we will see, all venues have come in contact with partners from within the communities they are trying to appeal to, in order to get help with promotional activities. However, some venues also have partners from the point of programming and organizing. The Bimhuis sometimes cooperates with organizations from within the communities to organize an event together. Het Paard also has a partner with whom co-productions are organized, apart from its own programming. These concerts are mainly focused on urban, which includes R&B, hip hop and Dancehall. CLRS Entertainment Group is their most frequent partner, which organizes many parties in the Netherlands focused on hip hop and Dancehall. Also the WMDC has found partners with whom special events are organized, such as a theme day about Surinamese music and the developments within this music style.

As a final trend we can see that some venues are rented to communities for festivities. Some of the venues seem to be fairly popular among certain ethnic communities to organize their own activities there. For example, in De Doelen a Turkish stand up comedian has performed, which was organized by another organization. Tivoli and DAPZ/LDT have been rented for the celebration of Eid ul-Fitr, and there are also Chinese events being held in the DAPZ/LDT. According to Mathijs Bouwman, the DAPZ/LDT is always open for new ideas and initiatives, but in most cases the initiatives come from the communities themselves. Het Paard is also available for rent. Interestingly, Het Paard is frequently rented by the Hindu community in The Hague. The venues are not involved in the organization or promotion of these external activities.

Het Paard and Tivoli seem to be in a different position than the other venues, as their urban and reggae programming attract a cultural diverse audience without being specifically targeted at those groups. However, Tivoli also offers a Mystic Grooves night which provides a mix of dance music and world music, such as oriental, flamenco and salsa.

### **5.2.3 Programming for one ethnic community**

There are two ways by which programming can be directed at certain ethnic communities. First, there are concerts that feature an artist from a certain country or tradition, for which the marketing manager looks for communities that might be interested in that concert. Second, there are concerts that have been specifically programmed for attracting a certain ethnic community. In the first case, the marketer will select almost always one ethnic community to which special attention will be paid during the promotional process. All venues that were interviewed adopt this strategy. These concerts are always also directed at and attended by a native Dutch audience.

In the case of 'ethnic' concerts that were specifically organized for a certain ethnic community, also one ethnic community is being addressed. In the case of Vredenburg, special Islamic concerts are being organized that are directed at either the Turkish or the Moroccan community. These concerts are not marketed towards the native Dutch audience. The same counts for the SOUK event organized by the Concertgebouw, which was especially for the Moroccan community.

According to Brenda Smeenge from the Tropentheater, it is difficult to attract different cultural groups to one performance, as there are important differences between for example Turks and Moroccans. However, some music styles can be found in several countries, and then different cultural communities can be attracted. The Tropentheater also programmes cross-overs in styles, but “although these styles are very interesting, it makes it more difficult to find a particular cultural community to be interested in the performance.” And according to the WMDC, although cross-overs between communities would be great, traditions and own cultural outings remain important and it is also good to stimulate the debate *within* a community.

#### **5.2.4 Ethnic programming is separated from the regular programming**

All venues state that it is difficult to get people to attend a performance from the regular programming. According to Vredenburg, it is not very likely that people attending the Islamic concerts will attend a classical concert. The Concertgebouw thinks that because of the socio-demographic characteristics of ethnic communities in Amsterdam it is not likely that they will enjoy classical music. Moreover, it is people’s “own responsibility to experience new things”. The role of the marketer is to stimulate this, but that is where the role of the marketer ends. Frank Slijpen from Bimhuis agrees: the necessary information is offered, but people are not pushed too hard. It is up to the individual if he or she is willing to look for other things that might be interesting.

Both in De Doelen and the Concertgebouw, Sezen Aksu performed with the Metropole Orchestra, and in De Doelen, also Mariza performed with this orchestra. However, Mira van Baalen from De Doelen is not convinced that this stimulates people to attend a more classical concert. People from Turkey come for Sezen Aksu, and are not very interested in the orchestra supporting her.

Jazz International Rotterdam does try to cross-market concerts. For example, during a Latin jazz concert in De Doelen, vouchers were handed out by people from Jazz International, after a short conversation, and with this voucher people could get a discount for a concert in De Evenaar. From the 750 vouchers handed out, 55 came back in De Evenaar. Obviously, trying to get people from one venue to the other is difficult. Jack Rothuizen thinks the programmings between the three venues is so distinctive that people choose the kind of concerts at one venue, but are not interested in the other kinds of concerts.

#### **5.2.5 Conclusions**

The most important conclusion that can be drawn is that some venues indeed adjust their programming to be able to appeal to ethnic communities. However, not all venues have to. The world music venues already offer a diversified and multicultural programming with which they are able to address certain ethnic communities. The jazz venues are in a similar position, as the developments in jazz music shift jazz music to an increasing cross-over style, especially with South-American, African and Arabian music. This allows the jazz venues to appeal to these communities when they get the chance. The pop venues also do not need to adjust their programming to be able to attract a cultural diverse audience. Their urban and reggae nights give them the opportunity to appeal to a young audience, and because of taste, this attracts a diversified audience.

The only venues that do need to adjust their programming are the classical venues. Their world music programming is not sufficient to attract a cultural diverse audience, mostly because they focus on fado, Latin and tango. Therefore they have to offer ‘ethnic’ concerts or events. Although these concerts are ‘world music’, they seem to be specifically programmed for certain ethnic communities. Those venues that programme ethnic concerts do not think this is a way to attract ethnic communities to their regular concerts, such as classical music or jazz.

All venues except for the pop venues are able to only attract one ethnic community at a time. They all think it is much too difficult to mix cultural communities, also because music styles differ

greatly between countries or communities and therefore, a mix or cross-over might be too difficult to realize. The pop venues are able to attract different kinds of communities at the same time through their urban and reggae nights.

## **5.3 Place**

In chapter three, we mentioned that by some it has been suggested that venues should find their way into the communities by offering activities in the neighbourhoods these people live in. The venues could make their concerts more accessible and it could be a way for them to come in contact with the communities they are trying to attract to their venue. The question that was asked with regard to the place variable was:

*Does the organization also organize performances in other places than its regular housing?*

### **5.3.1 Place is not an important variable**

From the interviews it became clear that it is very unlikely for venues to offer concerts at other places than their own. According to Mira van Baalen from De Doelen, “the building is part of the product, and therefore the performances would change too much when concerts were offered at another location.”

Bimhuis has incidentally offered concerts at other locations. Frank Slijpen does believe that it would help to offer concerts closer to people’s homes, to get people of certain communities to come to your concerts, but “going to the Bimhuis is an experience that is connected to its location.” When concerts are offered at a different location, it would be all about the artist, and it would be a different evening. And Slijpen is not sure if this would get people to come to the Bimhuis. It is difficult to get people to experience something that is new and unknown to them.

Tropentheater has experimented twice with offering concerts on a different location. Both times, concerts were held in the World Trade Centre in Amsterdam. Apart from that, performances are being held at schools for educational purposes.

Jazz International Rotterdam offers its performances at three different locations. According to Jack Rothuizen, De Evenaar is a good place for cross-over concerts. In the atmosphere of the World Museum Rothuizen thinks people will be attracted by this venue. Interestingly, as part of North Sea Around Town, Jack Rothuizen has organized stages with cross-overs between jazz and world music in the South of Rotterdam, right in the middle of multicultural areas, to attract people and get them interested into the music. The WMDC has the advantage of being situated in the heart of Delfshaven, which is a multicultural area in Rotterdam, housing many different cultures. The place for the WMDC was specifically picked for this reason. It has the advantage of being close to people’s homes, and not having the elitist atmosphere a more established venue can have. Next to that, this summer WMDC will take its place in the centre of Delfshaven with a stage outside, for everyone to see and visit. This is another way to get people from the neighbourhood involved with the activities of the WMDC.

### **5.3.2 Conclusions**

Even though the literature suggested that offering concerts at another location would help venues to come in contact with a new audience, most venues have made clear that this is not possible for them because their location is part of their product. However, Oscar van der Pluijm from the WMDC and Jack Rothuizen from Jazz International Rotterdam are convinced that offering concerts in the neighbourhoods where ethnic groups live brings great advantages, as the boundaries are lowered significantly which make it easier for people to come and take a look. Perhaps that in the future other venues will try to offer a small festival in multicultural neighbourhoods to get in touch with the people they are trying to connect with.

## 5.4 Price

The questions related to the price variable were:

*Are there special rates for performances for ethnic communities?*

*Are subscriptions being offered on the basis of a country or ethnicity? If so, are these subscriptions popular among the groups they are meant for?*

Literature did not provide us with reasons to expect that the price variable would play an important role. Although, it was expected that price could play a role because ethnic communities generally have a lower than general income. Also the role of subscriptions could be significant.

### 5.4.1 Lower prices and discounts

Most venues do not set the prices of ethnic concerts lower than for other concerts. Only the prices in Vredenburg and De Doelen are generally somewhat lower than for classical or pop concerts. However, both of them mention that 'ethnic' artists are in many cases expensive, since they have to be flown in from other countries. Also, stars like Sezen Aksu are simply too expensive to be able to lower the prices. In the case of Sezen Aksu, De Doelen applied for subsidy (both in the Netherlands and Turkey), because without extra support, concerts like these would not be possible.

The WMDC asks relatively low prices for its concerts. Most concerts are €10, and €8 with a discount. The activities for kids and young people cost even less, and are sometimes for free. Van der Pluijm does not know if prices pose a barrier for people not to attend an activity. The prices are kept low to get all ethnic groups interested in the activities the WMDC has to offer.

Zsuzsa Jónás does think that price can be a barrier for people not to attend a concert. For example, the African concerts are poorly attended by the African community and Jónás suspects that this is because African bands can be very expensive and thus, prices are perhaps set too high.

Bimhuis and Tropentheater both offer small discounts for people who have received an announcement of the concert through direct mail. Both venues agree that the effect of this discount should not be overrated: it is just an extra reason for people to come, but price is hardly ever a reason not to come. The main reason of these discounts is that the venues can measure how many people have responded to this particular campaign, as people will have to bring the (e-)mail they received to get a discount.

In The Hague there is a special The Haguest card which is for expat community in The Hague which gives them a discount for cultural events, including concerts at the DAPZ/LDT.

### 5.4.2 Subscriptions

Vredenburg, De Doelen, Jazz International Rotterdam and Tropentheater offer subscription series based on a country or ethnicity. For the season of 2007-2008, Vredenburg introduces two subscription series: Al Mahgrib and Mystique from the Islam, both offering Islamic music. Al Mahgrib offers Berber and Algerian music, whereas Mystique from the Islam is focused on Turkish music. De Doelen offers subscriptions for world music concerts, such as Noche de Tango, Brazilian Nights, Crossing Africa, Cabo Verde, Magnificent Turkey and Orient. Jazz International Rotterdam had plans for series in De Doelen that were earlier discussed, of which the Turkish Jazz series was the only one that was realised. Finally, for the next season Tropentheater is offering a series focused on India. Apart from that, Tropentheater and Bimhuis offer a combined package through UitBuro Amsterdam of two concerts in Tropentheater and two in Bimhuis. Bimhuis also creates small series when two or three similar concerts are taking place in the same period.

These subscriptions are not a great success within the ethnic communities. In De Doelen, the subscriptions offered are for "99.9 percent" sold to the native Dutch audience. Also for Jazz International Rotterdam, the Turkish series in De Doelen were not very successful in the Turkish

community. According to Mira van Baalen from De Doelen, ethnic groups tend to buy their tickets later than the average audience. Jelmer Jepsen from Vredenburg also acknowledges that both Moroccans and Turks are more impulsive in their decision to visit a performance, and in most cases, almost all tickets are sold on the day of the concert. However, in De Doelen a few popular concerts have been sold out this season, so perhaps this will stimulate people to buy their tickets sooner.

### **5.4.3 Conclusions**

The venues do not specifically use the price instrument for 'ethnic' concerts. The artists involved can be very expensive which does not allow the venues to lower the prices. They would like to lower their prices, as they would for all their concerts, but they are restricted by their budget. Subscriptions are made available by some venues, but these are not very successful among the ethnic communities they are aimed for.

## **5.5 Personnel**

The two questions related to the personnel are:

*Are there people working for the marketing department with a cultural background we are discussing here? If so, was this person employed to gain more insight in that ethnic community?*

*Are there people working at the department that primarily focus on ethnic-specific marketing?*

### **5.5.1 Cultural diversity in personnel**

In De Doelen, one of the employees has a Cape Verdean background, and this does help De Doelen to communicate with this community. However, this employee was not employed because of her ethnicity. Also in the Tropentheater, people with different cultural backgrounds are part of the staff, such as Ghana, India, Surinam and Portugal. However, their cultural background does not mean that they serve as an intermediary for 'their' community. They have their own networks, but these are not specifically based on their ethnicity.

All other venues had not enriched their marketing staff with people from ethnic communities. This shows that what we expected turned out to be wrong. The venues do not see their personnel policy as part of their marketing plan towards ethnic communities. As we will see, the venues all worked with intermediating organizations who gave them insight into the community they were trying to reach.

### **5.5.2 Expertise in ethnic-specific marketing**

None of the venues interviewed had a staff member at the marketing department who was specialized in ethnic-specific marketing or who worked on the 'ethnic' concerts specifically. When Vredenburg chooses to programme Islamic concerts more frequently, Jelmer Jepsen expects that someone will have to be employed who knows how ethnic-specific marketing works. Until now, Vredenburg has occasionally hired a specialized ethnic-specific marketing agency. One person will stay in contact with that agency. Even though hiring such an agency does cost some money, it pays itself back because it really works. Vredenburg is the only venue that has hired professional help for the marketing activities for 'ethnic' concerts. All other venues call upon the help of organizations from within the community they are trying to reach. Apart from this help, they try to develop their own knowledge about how to communicate with certain cultural groups. For example, in Het Paard the publicity department comprises of only two staff members and one intern. Neither of them have a lot of knowledge about ethnic-specific marketing. The concerts are divided by music style: Zsuzsa Jónás mainly works on the

world music concerts, and her colleague focuses on reggae. By this, they both have developed practical knowledge about where to advertise and who to talk to. The same counts for Tivoli.

### 5.5.3 Conclusions

Because most venues have found partners for the promotion of their ethnic concerts, they do not feel the need to develop their own expertise on ethnic-specific marketing. Most venues are primarily focused on their other, main activities and the extra work that comes from marketing ethnic concerts is easily contracted out to their partners. Also, the question about the ethnicity of their marketing staff was a difficult question because we live in a time where ethnicity of your employees is said to be irrelevant, and equality is the keyword. Most venues do not seem to have thought of the benefits a cultural diverse staff can bring, especially for the marketing activities.

## 5.6 Promotion and communication

This paragraph is one of the most important paragraphs, as promotion and communication activities are an important step in the marketing process. The questions that relate to promotion and communication are:

*In which cases are specific ethnic groups specifically targeted by the organization?* after which the role of intermediaries will be discussed, because as we will see, intermediating organizations play a key role in the promotion and communication activities of the venues interviewed. Their role will shine through in the other topics that were discussed, which are:

*Is the promotional material different for when ethnic groups have to be reached? If so, are there then differences between ethnic groups?*

*Is the promotional material available in an other than the Dutch language? Is a different language being used?*

*Is the organization familiar with specific 'ethnic' media channels that are available? If so, does the organization use these specific channels to communicate with the targeted ethnic groups?*

*Does the organization also use the Dutch media to reach ethnic groups?*

Finally, we will go into the four different kinds of promotional tools that are available for the venues, being advertising, public relations, personal selling and sales promotion, and the way they are used for reaching ethnic groups. Sales promotion was however not a tool that was used by the venues interviewed; therefore this tool will not be discussed.

### 5.6.1 When are ethnic communities addressed through promotion and communication?

As we have seen, all venues know that programming is the key to appeal to certain cultural groups in Dutch society. Therefore, all venues only try to promote a concert to a specific ethnic community when the concert in some way relates to this specific culture. As we have seen, some venues have adapted their programming more than others. Furthermore, they make no attempts to try to promote regular concerts to certain ethnic communities. As Teun Gautier from the Concertgebouw says: "Of course, everyone is more than welcome to attend a concert, and if they read the Volkskrant or see the posters in the city, they will know about the activities of the Concertgebouw."

In the case of the urban and reggae programming of both Het Paard and Tivoli, ethnic groups are not specifically marketed because of their ethnicity. The urban and reggae concerts are known to be popular among specific ethnic groups, and both Het Paard and Tivoli try to reach these groups through the urban and reggae channels that exist. Consequently, because the majority of reggae and urban lovers are non-native Dutch, Het Paard and Tivoli reach a lot of ethnic groups.

## 5.6.2 A crucial role for intermediaries

All venues know the importance of having intermediaries in certain cultural communities. However, there are differences in the kinds of intermediaries the venues use and in the importance of these intermediaries. In many cases, intermediaries take the form of organizations that operate in a cultural community, that know their way in the community they are part of and that can come in contact with a lot of people within that community. And in most cases, these organizations engage in a partnership with the venue, which means that the venue provides the organization with the necessary information about the specific concert that is going to take place, after which the partner will take on a large part of the promotion. This always involves sending a mailing to all contacts the partner has on behalf of the venue. Word of mouth is recognized to be most important in ethnic communities and these mailings are a way of starting this process.

Frank Slijpen from the Bimhuis explains why cooperating with partners during the process of communication has great advantages. First, Bimhuis (as do all of the other venues) does not have the knowledge about these communities that is necessary to reach them effectively, which is why they use the knowledge of specialized organizations. Second, those organizations are “recognizable” and “trustworthy” within the community. Clearly, the partners are very important for the Bimhuis. Bimhuis could try to develop knowledge about all these communities themselves, but Frank Slijpen questions if this would be cost-effective. Others have the knowledge they need, so why would they try to collect his information themselves? And even when Bimhuis would gain all the knowledge necessary to effectively reach this community, the message would probably not reach as many people. These communities are familiar with their own organizations, and Bimhuis would have to put more effort into getting the same effect as these organizations do. Although it is fairly easy to reach those communities once you are in contact with intermediaries, according to Teun Gautier from the Concertgebouw, Mira van Baalen from De Doelen says that for outsiders it is difficult to find who is an opinion leader in a community, and it is even harder to get this person enthusiastic for your activities.

The venues have come in contact with different kinds of intermediaries. Vredenburg has called upon the expertise of an agency specialized in ethnic-specific marketing, and Jelmer Jepsen assumes that people working there know the community and will address key persons. The Concertgebouw does not have direct contact with partners either to gain ground in the communities, but uses the knowledge and networks of the partners they are organizing a concert with. For example, for the SOUK event, (people working for) the artists were able to address their own network to start a chain of word of mouth through the Moroccan community. Also, for the concert of Sezen Aksu, the Concertgebouw was able to use the network of the management organizing this concert.

In The Hague, Het Paard and DAPZ/LDT have contacts with several embassies. Embassies are considered to be the most important communications tool for the DAPZ/LDT to reach ethnic communities. In most cases, embassies are willing to cooperate, although sometimes they are unable because their policy restricts them from sending mailings to their contacts. In many cases the ambassador also attends the concert and people from the embassy receive free tickets. However, when DAPZ/LDT or Het Paard want to address ethnic groups in The Hague, there are no embassies available. Next to embassies, the DAPZ/LDT believes that it is important to find opinion leaders that take an important position in a community, for example through community centres.

Het Paard has found opinion leaders for its African and fado concerts, such as African and Portuguese shops. These are not only a place to distribute flyers and posters, but also a way to get in contact with the shop-owner who functions as an opinion leader in the community. For the *urban* concerts in particular, Het Paard has found a partner CLRS who takes on almost all promotional activities, as CLRS knows where to distribute posters and flyers. Also, word of mouth is very important in these communities. Het Paard is very satisfied with the cooperation with CLRS. Jónás does not fully know what their partners do and how they use certain media channels, but because it is always done well, Jónás does not think it is really necessary to know.



Also Tivoli has partners for its urban concerts, as well as the Mystic Grooves nights. The urban nights are always presented by the Goodfellas, who have a strong sense of marketing their own nights, and thus Tivoli leaves a lot of the promotional activities to them. The Goodfellas have their own street team, and because they present parties through the whole country, they have the ability to address a large audience. This clearly saves Tivoli a lot of time and effort, but according to Cas Boland, credibility in the urban scene is very important, meaning that Tivoli would not be able to attract the same audience as the Goodfellas would. Moreover, Cas Boland believes it is the responsibility of both Tivoli and the acts themselves to find an audience. For the Mystic Grooves concerts, Tivoli does not have to put a lot of efforts into promotion either, as the DJs presenting themselves have a large following, and have their own promotional tools such as a newsletter and a website.

Because programming dictates which communities are going to be addressed, Bimhuis deals with many different communities in Amsterdam. In most cases, Bimhuis finds an organization that operates within the community, and works in cooperation with them. One of those partners is the Kulsan foundation, which promotes Turkish culture in the Netherlands. Occasionally cooperation starts from the point of programming up to the point of promotion. The knowledge of its partners is key to the communication strategy of the Bimhuis. However, Bimhuis is pleased with the strategy of cooperating with another organization. When the right networks are addressed and the right information is given, people will find the Bimhuis. Bimhuis does not have contact with opinion leaders within certain communities. They do know who to address within the jazz and improvised music scene, but when other communities have to be addressed, they use the knowledge of their partner.

De Doelen has contacts with organizations that operate as intermediaries, such as the Kulsan Foundation. These contacts have to develop through time. There are communities such as the Moroccan and Iranian that are difficult to come in contact with. However, through time De Doelen has developed an interesting world music programming that attracts organizations from within communities that are interested in the concerts and would like to communicate this to their community.

For the special programming around Turkish Jazz in De Doelen, Jazz International Rotterdam found partners in the Turkish community. The most important was the Kulsan Foundation, which helped with the promotion of the concerts. Jazz International Rotterdam also sought contact with Turkish banks to attract their employees, and with other Turkish cultural organizations such as arts organization Sahne. For the cross-over concerts in De Evenaar, Jazz International Rotterdam cooperates with De Evenaar during the promotional process. Also, together with De Evenaar they get in contact with the embassies and cultural organizations.

In many cases, Tropentheater cooperates with organizations that take an important position in a community. These partners can be cultural organizations, societies or student organizations. The effects of cooperating with organizations and communicating the message through them can be measured through the discounts that are given when people bring the (e-)mail they received to the performance. This strategy is also being adopted by Bimhuis. However, as Brenda Smeenge underlines, the most important effect of these mailings, which is to get the Tropentheater known among these communities, cannot be measured through these campaigns.

The WMDC is finding partners to work with for concerts that are programmed to attract a particular community. So far, within the Cape Verdean community and within the Turkish community, good contacts have been established. Within other communities, relevant organizations and potential partners still have to be found. At this point, it is still quite unclear what these partners actually do to communicate with the community. However, the WMDC also has its own opinion leader in the Cape Verdean community.

## **Concluding**

What we can conclude is that most venues engage in partnerships to gain ground in a cultural community. They are all convinced that these partnerships work very well, although, as we will see below, these partners sometimes take on a lot of the promotional activities and the venues do not

really know what their partners are doing. The organizations are not opinion leaders themselves, but function as intermediaries to start a chain of word of mouth through a community.

### **5.6.3 Promotional material**

Most venues change the promotional material according to the type of concert and the kind of audience that has to be attracted by this material. For world music concerts or concerts for a specific ethnic community, the material does seem to be different from the material for other concerts. Vredenburg, De Doelen, Tropentheater, Het Paard and Tivoli state that the material has to be colourful, with as little text as possible, preferably only the name of the artist performing. It also contains more visual material than for regular concerts. According to both Mira van Baalen from De Doelen and Brenda Smeenge from the Tropentheater, the material has to be distinctive and has to appeal to a large and diverse group. The name is very important, as within ethnic groups, people will know the artist when he or she is famous in their home country. The name is also important for native Dutch audiences, because they will be interested when the concert is being promoted as that of a big star. For additional information, the music style can be described on the website for people who are not familiar with it.

According to Oscar van der Pluijm from the WMDC, it is almost impossible to design promotion material that appeals to everyone. That is why the WMDC cooperates with partners to promote an activity. In these cases, the partner will have a say in how the material is designed. Most venues cooperate with their partner and the material is in some cases even designed by their partner. This means that the material will be very different from their own style. Ideally, when Bimhuis cooperates with another organization, they will send their information to that organization and will let them design the material. Het Paard lets its partner CLRS design all the material, which is very colourful and contains images and the names of the artists. This is very different from the material Het Paard designs, but it seems to work for the audience.

#### **Language**

Tropentheater has occasionally translated the promotion material. In cases where specific expertise is needed, such as translations of promotion material or when specific media have to be addressed in another language, Tropentheater hires someone on a freelance basis. This is not always possible because of budget constraints, and is usually being done when a larger event has to be promoted. According to Brenda Smeenge, translating the promotional material is not always necessary, and not always advisable, as some people might be offended. Also De Doelen has translated its promotion material in the past for Moroccan concerts which were aimed at an older audience, and De Doelen knows that the Kulsan Foundation translates its messages that are communicated to the Turkish community through Turkish media. In cases where for example radio programmes are asked to communicate the concert to its listeners, this is often brought by the programme in the native language. The agency hired by Vredenburg also communicates in other languages through websites, for example, but this is taken care off by the agency.

DAPZ/LDT frequently advertises both in Dutch and English because The Hague is an international city, but other languages than Dutch or English have not been used so far. According to Mathijs Bouwman, this would also not make sense, as all other services provided by the DAPZ are only in Dutch or English. Also the material designed by the partners of the Bimhuis is often only in English. Frank Slijpen would like to use other languages in promotion material, but this has not happened yet. And in many cases the target group will know English well enough. Het Paard's partner CLRS also uses English frequently in its promotion material.

#### 5.6.4 Knowledge of ethnic-specific media

All venues know about the existence of specific 'ethnic' media channels that are available, however the degree to which they believe they have an overview of that media landscape differs. De Doelen and Tropentheater have a thorough database on ethnic media channels available. Also the WMDC and Bimhuis are developing such a database. Since partner organizations are important for much of the promotion activities of most venues, the knowledge about ethnic media provided by their partners is key to the knowledge of the venues themselves. For example, De Evenaar as partner of Jazz International Rotterdam takes care of most of the promotional activities and thus makes Jazz International Rotterdam dependant upon its knowledge. Therefore, Jack Rothuizen from Jazz International Rotterdam does not entirely know what channels are available and how they are being used by De Evenaar. Also De Doelen, even though having a lot of knowledge of its own, is dependant upon the knowledge of the Kulsan Foundation for the promotion of Turkish concerts. The Bimhuis has been developing its own database, however always asks for the media database of its partner. Both the Concertgebouw and DAPZ/LDT say that they do not have an overview of the ethnic media landscape that is available.

Most organizations do use the media they know of for free publicity and perhaps small advertisements. Vredenburg does not advertise through media channels from ethnic, apart from the internet. There are newspapers in which could be advertised, but this is relatively expensive and in many cases, one has to speak the language to come in contact with the editorial department. The ethnic-specific marketing agency can provide help in this, but Vredenburg is not convinced of the effects these advertisements have. Radio and television channels are even more expensive, and there is simply no money for that. According to Teun Gautier from the Concertgebouw, although never having used ethnic media channels, there is no need to, as the message spreads through communities by word of mouth.

Het Paard does know about the ethnic media that are available in The Hague, such as television stations or programmes and radio. However, much of Het Paard's promotional activities are not aimed at a specific ethnic group, apart from the world music concerts. Therefore ethnic media are not that important for Het Paard. One of the ethnic channels that *are* important for Het Paard is the Antillean/Arubean magazine *Pleasure* for promoting Latin and Dancehall parties. The same magazine is used by Tivoli for urban parties. Apart from this, Tivoli does not know many other ethnic-specific media channels.

#### 5.6.5 The use of Dutch media

All venues address the regular media when there is a concert that is (also) aimed at a certain ethnic group. The efforts put into the regular channels differ. Vredenburg does not advertise through the traditional 'Dutch' media for these kinds of concerts, but only tries to get free publicity. At De Doelen, all world music concerts are being communicated through the 'standard' communication channels, such as the Dutch media and through the city by posters and flyers. Clearly, most venues also try to attract a native Dutch audience for their concerts, even though there is attention for a specific ethnic community. Vredenburg is the only venue that specifically offers concerts that are *only* meant for a Turkish or Moroccan audience, so there is no reason for them to advertise in the regular ways to reach a native Dutch audience as well.

#### 5.6.6 Promotional tools: advertising, public relations and personal selling

##### Advertising

Flyers and posters are important in the communication process of most venues. By De Doelen, Het Paard and Vredenburg, these are distributed among specific 'ethnic' shops. Vredenburg also

distributes them among bars and restaurants. Websites are also important for all three venues, which are mostly specifically aimed at a cultural group, such as Mahgreb.nl and Lokum.nl, which are visited by the Moroccan and Turkish community respectively. Tivoli posts announcements on Partypeeps2000.com, which is a Dutch website where the best parties in the Netherlands are being announced. Also the Concertgebouw uses websites, but these are not specifically for one cultural community, for example websites about world music in general. De Doelen is also thinking about using new media such as Myspace and Hyves, but it is not clear how these can be addressed. De Doelen and Het Paard know about other ethnic media channels such as newspapers, magazines and radio programmes or channels that are being addressed for a particular concert. Het Paard and Tivoli advertise in *Pleasure* for their urban parties.

Local cultural organizations are also important to distribute flyers and posters to. The WMDC and De Doelen both distribute flyers of specific concerts among local cultural organizations. For DAPZ/LDT, Jazz International Rotterdam and Het Paard, embassies are also important distribution channels for flyers and posters. Additionally, DAPZ/LDT distributes flyers among areas where a certain community lives.

Some venues are dependant upon their partners in their promotional activities. Vredenburg uses the expertise of the agency specialized in ethnic-specific marketing, and Bimhuis and Jazz International Rotterdam develop the communications plan together with their partners.

For ethnic concerts, advertisement is usually not part of the communications plan of the Concertgebouw, although the Concertgebouw did advertise for the concert of Sezen Aksu. Teun Gautier thinks the way of communicating for regular concerts, such as distributing posters through the city and advertising in newspapers, does not work for ethnic concerts. It is all about knowing people who can communicate the message for you. Both Bimhuis and Tropentheater also think that advertisements are not that important in ethnic-specific marketing.

### **Public Relations**

Clearly, free publicity is always important in venues' marketing plans, as budget constraints pressure them to allocate money and time in the most effective way. The venues will always try to get free publicity. However, it has not become clear whether the venues also try to get free publicity in the ethnic-specific media they know of. Most venues work with partners, which makes them dependant upon their partners' knowledge of the media landscape and their willingness to put efforts into promoting free publicity. Those venues that themselves have developed a database with ethnic-specific media have the ability to promote free publicity themselves.

Direct mail is not being used by all venues, but most venues record their visitors' attending behaviour. Vredenburg has a database of 400 to 500 addresses of people who have attended an 'Islamic' concert, but response is low. Jelmer Jepsen of Vredenburg thinks sending out an official letter does not have the same effect in ethnic communities as it does for classical concerts. Apart from their own files, most venues cooperating with partners use the network of their partners for direct mail announcements. Het Paard, DAPZ/LDT, Jazz International Rotterdam and Tivoli have addressed embassies for their contact files. According to DAPZ/LDT, in most cases the embassies are willing to cooperate, however sometimes they are unable because their policy restricts them from sending mailings to their contacts.

Also other kinds of organizations, such as cultural organizations like the Kulsan Foundation are asked to address their contacts. Direct mail is the most important activity of the intermediating organizations for the promotion of 'ethnic' concerts. It is here where their credibility is most important. This also counts for the urban concerts of Tivoli and Het Paard: their partners are most credible in the urban community *and* have the contacts Het Paard and Tivoli need.

### **Personal selling**

The only venues that use personal selling for reaching ethnic groups are Vredenburg, DAPZ/LDT, Jazz International Rotterdam and Tivoli. As mentioned, Vredenburg has used the expertise of an agency

specialized in ethnic-specific marketing. This agency has a street team that tries to attract visitors by handing out flyers and talking to people directly. The street team chooses specific places, for example mosques and markets where Moroccans or Turks meet each other. According to Jelmer Jepsen, this works very well.

Also Tivoli knows that its partner for urban nights, the Goodfellas, has its own street team. Also for reggae concerts Tivoli has come in contact with a key person, who talks to people in bars and other meeting points, and personally invites them to concerts.

DAPZ/LDT has incidentally used personal selling by handing out flyers during other concerts. For example during the Eid ul-Fitr celebrations flyers were handed out, informing visitors about a 'thousand and one night' concert that was coming up soon.

Also Jazz International Rotterdam has tried to cross-market concerts. For example, during a Latin jazz concert in De Doelen, vouchers were handed out by people from Jazz International Rotterdam, after having a short conversation, and with this voucher people could get a discount for a concert in De Evenaar. From the 750 vouchers handed out, 55 came back in De Evenaar. This shows that trying to get people from one venue to the other is difficult.

### **5.6.7 Conclusions**

The number one conclusion that has to be drawn is that all venues have intermediating organizations or even partners with whom they cooperate to promote their ethnic concerts with an ethnic community. In some cases, their partners play a large role in the promotional activities. They design and print the flyers and posters that are being used, and the venues use their partners' knowledge on how to distribute those flyers and posters. Also the knowledge of the venues about ethnic media channels is for a great deal dependant upon their partners' knowledge.

However, advertising is not the most important tool. Direct mail is an important part of the promotional activities of the venues and their partners. Because the partners operate within the ethnic community the venue is trying to reach, and because in many cases these partners are social or cultural organizations, they have their own ways through which they can communicate with the community. It is especially through direct mail and word of mouth that the effect of the intermediating organizations is most profound. Their credibility within the community and their knowledge of opinion leaders in communities gives them the opportunity to play a large role in the way the venues come across their potential audience.

What is interesting is that most venues are not entirely sure of the activities of their partners. They are all satisfied with the partnerships in which they have engaged, however they are unable to say how large the effect of the cooperation with their partner is, which becomes clear in the next paragraph.

## **5.7 Effectiveness**

As a final part of the interviews, the venues were asked for the measured or estimated effectiveness of the marketing techniques they used to reach ethnic communities. They were also asked with which ethnic communities they thought they had built a relationship with. For most venues, it was difficult to answer these questions when marketing research was absent. However, the answers to these questions do provide insight into the knowledge of the venues on ethnic-specific marketing and into their strategy or lack thereof.

### **5.7.1 Effectiveness of techniques**

All venues are convinced of the benefits of cooperating with organizations as intermediaries to gain ground in ethnic communities. However, some venues do not really know what their partners do. Therefore they are unable to tell which techniques are effective and which aren't. But since their

partners are successful in attracting certain ethnic groups to their venues, they are not really pressured to know which techniques do work and which do not.

### **5.7.2 Relationship with ethnic communities**

Not all venues were able to say if they had built a good relationship with certain ethnic communities. 'Ethnic' concerts are not the most important activity of the venues, and they are not programmed as frequently as other concerts. For some venues, ethnic activities have only been incidental. For example the Concertgebouw does not have a regular programming for ethnic groups. The concerts of Sezen Aksu and the SOUK evening were both well-attended, but this does not mean that the Concertgebouw has built a relationship with the Turkish and Moroccan community. Also the DAPZ/LDT does not programme many concerts that are marketed to ethnic communities. Mathijs Bouwman from DAPZ/LDT does feel that there is a good relationship with the Chinese and Japanese communities. For the WMDC, it is difficult to say, as the WMDC has only previously started its activities. However, there is a good relationship with the Cape Verdean and Turkish communities through opinion leaders and intermediaries.

Vredenburg does have a frequent programming of Islamic music, and a relationship with the Turkish and Moroccan community has been established. De Doelen has a broad world music programming. The groups that De Doelen reaches most effectively are the Cape Verdeans, which is also due to the world music programmer, who has many contacts in this community, and because of an employee from the marketing department who is Cape Verdean. Also within the Latin scene De Doelen has acquired a large network of dance schools and other organizations that are active in this field. Groups that Bimhuis knows how to reach are the Latin American community (because of good partners with good mailing lists), the Surinamese community (because of an old relationship between jazz and Surinamese music in Amsterdam) and the Turkish community (Kulsan foundation). The communities that the Tropentheater knows how to reach are the Latin community from South America, the Surinamese, the Indian community, the Spanish/Andalusian/Brazilian community (Flamenco) and African communities.

Both Het Paard and Tivoli succeed at attracting a cultural diverse audience through their urban and reggae concerts. The reggae, hip hop and dance hall concerts at Het Paard attract a lot of Antillean/Aruban and Surinamese visitors. However, the Turkish and Moroccan communities are no frequent visitors of both venues.

Jack Rothuizen does not think Jazz International Rotterdam has built a strong relationship with any of the ethnic communities in Rotterdam. Although there are always a few persons from a certain ethnic community during concerts, it is difficult to attract a large group. The Turkish jazz concerts that Jazz International Rotterdam organized in De Doelen were not able to attract a Turkish audience. Rothuizen thinks Turkish people in the Netherlands were mainly born in the Eastern part of Turkey which has not many links with Western culture, especially jazz, which is why Turkish people might not understand or recognize jazz. Although it was very interesting, Rothuizen thinks it took too much time, effort and money compared to the effects it had.

There are also communities with which other venues find it difficult to bond. According to De Doelen, the Moroccan community is difficult to reach. They have also experienced that the Turkish community is difficult to reach, but that is not a problem since the Kulsan foundation takes care of that. Also, both for Oriental and Indian music it is difficult to find an audience, as people from these communities are not very likely to attend a concert in an organization like De Doelen.

Het Paard also struggles with attracting an other than native Dutch audience for its world music concerts. Despite the efforts of Het Paard to promote these concerts in African and Portuguese communities, African and fado concerts remain attended by a mainly white audience.

### 5.7.3 Conclusions

The most important strategy used by all venues is engaging in partnerships. The effects of these partnerships are difficult to measure, which is why venues do not have quantitative data available. It is unclear if they are really convinced of the effects their partners have on the communities the venues are trying to reach. It might be a question of money: because venues do not have the time and money to invest into ethnic-specific marketing, they find themselves dependant upon others who do claim or seem to know the communities.

With respect to the communities that the venues do reach and which they do not, it is difficult to draw a conclusion from all venues together. The communities the venues are trying to appeal to differ greatly. For some venues there are simply not that many concerts and those concerts that are held are either organized by others or feature a great star like Sezen Aksu. Even though Sezen Aksu may attract a large audience, this does not mean that the marketing activities of the Concertgebouw or De Doelen have been effective. It is clear that the venues are dependant upon word of mouth within communities, which is why they preferable programme famous artists who will attract an audience anyway.

The Moroccan community has not been mentioned a lot. It is not clear whether this is a result of the programmer's choice based on artistic considerations, or if this is a choice by venues because they think the Moroccan community is too difficult to reach.

## 5.8 Conclusions

There is no need to go through all the sub-conclusions that have been drawn again. It is important to recognize that the most important finding is that venues cooperate with intermediating organizations who in some cases even function as partners and who take on a large share of the promotional activities.

In paragraph 4.4 some general expectations were given on the differences between the kinds of venues that were interviewed. We will now go through these expectations and see if the results are congruent. The expectations were based on the ideas presented in paragraph 3.5.

### 5.8.1 Classical venues

It was expected that because classical music is a very highbrow art form that appeals to a very specific audience, chances would be small that they would try to market these concerts towards ethnic audiences. However, classical venues engage in what we have called *selective specialization*, which means they focus on several market segments by offering different kinds of music genres. By offering ethnic concerts they were able to appeal to other market segments: the ethnic communities that they target. Especially De Doelen and Vredenburg have started to offer a programme especially for ethnic communities. The Concertgebouw and DAPZ/LDT also try to appeal to ethnic communities, but their efforts are less structural.

### 5.8.2 Jazz venues

As we have mentioned before, jazz is a specialized product that attracts again a specialized 'jazz' audience. I doubted if jazz venues would be able to appeal to a multicultural audience, because the product they offer seemed too specialized. This expectation turned out to be wrong: jazz is a very multicultural genre that has the ability to cross-over with many world music styles. Through their programming, jazz venues are able to appeal to a cultural diverse audience, including the four largest ethnic communities in the Netherlands.

### 5.8.3 Pop venues

Just as expected, pop venues have a quite luxury position when it comes to their wishes to appeal to a cultural diverse audience, because they naturally do. The urban and reggae concerts that are offered by Het Paard and Tivoli naturally attract a lot of Surinamese and Antillean/Arubean visitors. Even more interesting, pop venues do not have to practice ethnic-specific marketing in its pure sense, as they do not approach the market from the perspective of ethnicity. They are able to communicate with and attract a large cultural diverse audience, but the channels they use are not specifically 'ethnic'. For example the website Partypeeps2000.com that Tivoli frequently uses is mainly visited by Surinamese and Antilleans/Arubeans, because the website offers an overview on most urban activities in the Netherlands. This is the main reason why Tivoli uses that website. The only 'ethnic' channel that Het Paard and Tivoli use is the Antillean/Arubean magazine *Pleasure*.

However, urban and reggae concerts mainly attract a 'black' audience, being Surinamese and Antilleans/Arubeans. Both venues find it more difficult to appeal to a Turkish or Moroccan audience.

### 5.8.4 World music venues

Finally, world music venues seemed to be the perfect place where people with an other cultural background can find concerts of their liking. World music venues offer a broad programming and it seemed that their concerts match the needs and preferences of cultural groups in the Netherlands in the best way possible. Although world music venues do have their programming to their advantage, the Tropentheater has on average 35 percent of non-native Dutch visitors. Although this is probably much higher than for all other venues, I would have expected it to be higher. The Tropentheater does have a good marketing plan and good partnerships with organizations for their promotional activities.

The WMDC's mission is (among other things) to be a place for the five largest ethnic communities in Rotterdam. Through the location they have selected they practice pure ethnic-specific marketing. However, because they have just started, they are still developing their activities and are trying to come in contact with partners.



## Chapter 6

### Conclusions

*In this final chapter we will look back at the five chapters that have preceded, taking out those parts that have proven to be most relevant. We will look at the most important results from the research and their explanations, and how they are relevant for practice and future research.*

Even though many of the general marketing principals are relevant for the performing arts, there are aspects to marketing that are in conflict with the arts, because there is a tension between commerciality, and creativity and autonomy. However, there are ways in which marketing can be applied to the arts, without harming the cultural product and its autonomy. It is the role of the marketer to take away the boundaries that hold people back from attending a performance, for example.

Within ethnic-specific marketing, taking away these boundaries is also important. Ethnic-specific marketing is a way of segmenting the population along the lines of ethnicity, and explicitly taking into consideration the wants and needs of one or more ethnic communities. Within the arts, ethnic-specific marketing has become relevant because of pressures from the government towards cultural organizations to open up to people with other, non-Western cultural backgrounds. Now, cultural organizations have to find a way to take away the boundaries that hold these communities back from attending a cultural event.

Therefore, the main research question of this thesis is *How is ethnic-specific marketing applied by music venues in the Netherlands?* This question has been thoroughly answered in the previous chapter. However, there has not been made a clear connection between the literature and the results that were presented. Going through the sub-questions that were raised in chapter four, we will link them to the theories used in chapters one, two and three which will explain the results of the research.

*How do music venues select and target the market segments with respect to cultural background?*

Cultural organizations in the Netherlands are increasingly pressured by the government to appeal to all groups in the population, which includes those communities with a non-Western cultural background. Since we are taking a marketing-perspective, we first have to consider the possibility that the size of these potential audience segments is too small for cultural organizations to invest time and resources into. We have found that in the four largest cities the size of the largest non-Western communities is substantial. The size of the communities differs per city, which suggests a congruent difference between the selection of cultural communities by the venues. However, such a congruency was not found, which is explained by the tension between marketing and the arts. In the arts, strategic marketing is still mainly absent, which means segmentation, targeting and positioning, which are the first steps in marketing, are not part of the long-term strategy as it is developed by venues. Most music venues have a mission statement that urges them to serve all inhabitants of the city they operate in, and they realize that this means they also have to open their doors for all ethnic communities living in this city. Unfortunately the venues lack a strategic vision on which communities they are going to target and in what way. They are led by the artistic vision of the programmer who develops the programming for every season. The decisions made by the programmer consequently determine what audience segments are going to be targeted.

Segmentation should help organizations to define their audience and a clear and detailed segmentation of the market allows organizations to target the market efficiently and effectively. Ethnicity alone should not be a factor of segmentation, as differences within these communities exist which are important for the marketer to take into account. Unfortunately, music venues do not segment

the market in a detailed manner. Their choice to market a certain cultural community is not sufficiently thought through, and no deliberate distinctions within such a community are made. Even though they believe that the events they offer determine which segment of the community will be interested, they do not think they can segment the market in their communications activities. This leads them to target the market in a one-fits-all strategy, which means they attempt to reach as many members of the communities as possible.

A relevant characteristic of the cultural communities in general is their socio-demographic situation. They are generally lower educated, earn less income and are part of certain social milieus, factors that have been accepted to determine a person's interest in the arts in general. This means that cultural communities are less likely to attend a music performance than the total Dutch population. Arts organizations are aware of this, which is why they aim to attract a higher educated audience that is more easily attracted. The question therefore arises why they would put efforts into attracting an audience segment that is difficult to attract by definition. Most venues do recognise that they do attract the higher educated segment of the cultural communities they are targeting.

*Do music venues offer specialized programming for the cultural communities they target?*

Literature has not given a clear answer to whether cultural organizations should develop a different programme for ethnic communities. On the one hand, cultural communities have a different cultural background and history, which is different from the Western tradition. This suggests that they are not able to fully understand Western music, and therefore venues should offer a different programming that is related to the cultural background of the communities it is attempting to reach. On the other hand, the cultural communities in the Netherlands have been living here for a longer time now, which suggests they have assimilated the dominant, Dutch or Western culture into their own culture, or have at least made it part of their lives. Especially for third generation 'immigrants', who have grown up in the Netherlands, there might not be such a big difference between them and the youngest native Dutch generations.

Even if the conclusion was drawn that the only way for the venues to appeal to a non-Western, immigrated audience is to offer a different programming, the question remains if venues should take that step. The vision of the artistic director and the mission of the venue should always come first, and autonomy should be warranted. Even though literature indicated a tension between diversity on the one hand, and quality and autonomy on the other, the venues that were part of the research had found a way to adjust their programming to the needs of ethnic communities, and in the mean time warrant autonomy and quality. The vision of their artistic director or programmer is always determinant, but this does not mean that they cannot open up to new influences and cultures. They incorporate different cultural traditions into their programming from an artistic point of view, with a strong emphasis on quality. A question that was not answered during this research is how the artistic director or programmer determines which cultural community will be addressed, and how the programme is put together. Future research could pay attention to this process, which can explain how the decision making process evolves and why venues pay attention to one community and not the other.

*Do music venues use the assistance of intermediaries to relate to cultural communities, and in what way?*

Non-Western cultures are different from Western cultures in many ways, but an important difference with respect to communication is their *context* or degree of involvement between members of the group. Western cultures are characterized as low-context, which means individuality is important and influence of the group is not very large. On the other hand, in high-context cultures, there is large involvement between group members and a greater willingness to accept influences from within the group. Non-Western cultures, which are in general high-context cultures, are therefore more focused on the opinions that live within the group. Leading organizations or opinion leaders in these

communities take an important role. The implication for marketing managers is that it is more difficult to get ground in these communities and earn their trust. However, they can cooperate with these organizations or opinion leaders who operate as intermediaries, to get ground in the communities they are attempting to reach.

This strategy was known among all venues that were interviewed. They recognize the advantage of using the knowledge of these organizations, and their influence to move people. All venues know intermediating organizations to work with in several cultural communities, with whom they engage in partnerships to promote concerts or other events. The main role of these intermediaries is to stimulate word of mouth within the community, which is important in high-context cultures. The venues that were interviewed trust the intermediating organizations they work with, even though they are not always sure what they do to reach the community. Literature has warned organizations that there are also negative sides to working with intermediaries, but none of the venues that were interviewed discussed possible negative effects. Since intermediaries play such an important role in the communications strategy of music venues, it will be interesting for future research to focus on the exact role and activities of these organizations, to discover how they communicate with their community and with what kind of cultural organizations *they* cooperate. For example, the Turkish organization Kulsan has been mentioned by three of the ten venues that were interviewed. The question arises how large the role of Kulsan is and if there are more intermediating organizations that engage in several partnerships.

By engaging in partnerships with intermediating organizations, most venues do not feel the need to develop their own communications strategy to communicate with ethnic communities. They depend on the contacts and expertise of their partners, and believe that is the best strategy. One of the reasons is that they are restricted in the amount of time and resources they have to spend on the communication towards ethnic communities, which is regarded as 'extra' efforts next to their regular marketing activities. By working with partners, they can contract out all these extra efforts which allows them to focus on their main activities. The fact that for some venues ethnic-specific marketing is still something 'extra', does indicate that they have not gotten used to appealing to ethnic communities yet.

*How are place, personnel, price and promotion being used in order to appeal to these cultural groups?*

The instruments place, personnel, price and promotion are the four remaining instruments that play a role in the marketing process. In the literature, it has been frequently argued that place could be an important factor in ethnic-specific marketing. By offering concerts at another location closer to ethnic communities' homes, venues can come in contact with a new audience and lower the barrier for that future audience to visit a performance at the venue itself. Most venues that were interviewed have made clear that it is not possible for them to offer concerts at other locations because their location is part of their product. However, there were two venues that had started to offer concerts in multicultural neighbourhoods as a means to come in contact with a cultural diverse audience. This could indicate that venues are becoming open-minded to this concept. The literature that was encouraging cultural organizations had found its examples in the theatre sector, and it is possible that for both theatre and dance it is easier to offer small performances in local halls. However, during this research I have found examples from music venues as well, and their initiatives are encouraging. Venues might be able to organize special activities in local halls in cooperation with orchestras or artists who are familiar with the neighbourhood and the ethnic community. This could be a first step in the process of trying to attract a new, different audience to the concert hall or venue.

By Kotler and Scheff (1997) it was suggested that personnel should also be part of the marketing mix, as personnel has an important influence on the experience of the visitor. In ethnic-specific marketing, personnel also play a special role, because it was said that a cultural diverse staff can create several benefits for an organization that wants to appeal to ethnic communities. First, a cultural diverse staff can promote creativity within the team, and an employee working at the marketing

department with a specific cultural background can give information about an ethnic community. Second, visitors with a certain cultural background appreciate it when they are served by someone from their own cultural community, or when they see that the organization is open to people from different cultural backgrounds. However, practice showed that discussing the ethnicity of ones staff is a sensitive topic. Also, most venues were not engaged in ethnic-specific marketing on a high level, as they are still discovering how they can communicate with ethnic communities, and because of their partnerships they do not need to employ people with specific expertise on ethnic-specific marketing.

Regarding the price instrument, literature did not indicate that within ethnic-specific marketing a special strategy could be used. However, since most ethnic communities are lower educated and earn a lower income than average, lower prices might be another way to lower the barrier for ethnic communities to attend a performance. The research found that the venues do not specifically use the price instrument for 'ethnic' concerts. The artists can in some cases be very expensive which does not allow them to lower the prices too much. The venues would like to lower their prices, as they would for all their concerts, but they are restricted by their budget.

Finally, promotion is the most important instrument in the marketing mix. The most important part of promotional activities has already been discussed in the previous section, as intermediaries play a central role in the communication with ethnic communities. Most venues recognize that word of mouth is the most important means of communication within ethnic communities. Therefore, all promotional activities are directed at setting off a chain of word of mouth. The most important way of promoting word of mouth is by direct mail which is mainly done by the partner-organizations of the venues. Some venues also use flyers and posters which are spread throughout the city, and especially in 'multicultural' areas. Neither Dutch nor 'ethnic' media play a central role in the promotional activities, even though there are great opportunities for venues to communicate with ethnic communities through specific ethnic media channels. It is advisable for all venues to develop more knowledge on the available local or regional media channels, because these can have a large influence on the community they serve and the venues might be able to engage in partnerships with them as well.

#### *Are there differences between different kinds of music venues?*

For this research, four different kinds of venues were interviewed, which were classical venues, jazz venues, pop venues and world music venues. The difference between these venues lies mainly in their programming, which in effect influences the kind of audience they attract and the atmosphere that they exude. In short, I expected classical venues to struggle with the idea of attracting a cultural diverse audience, because they have a high status and an elitist atmosphere which does not allow them to adjust their programming much. In the case of jazz venues, I was not sure what to expect. Jazz is a very specialized art form, and appeals to a specific audience. On the other hand, jazz is a multicultural music style with influences from all over the world, and perhaps this allows jazz venues to appeal to a multicultural audience. Pop venues were an interesting case, because I expected that they would find it very easy to attract a cultural diverse audience. They generally appeal to a younger audience, and literature indicated that for younger generations, original cultural background might not matter that much anymore, and differences between native Dutch and immigrants would diminish. Especially the 'urban' music styles seem to attract a very multicultural audience. Finally, world music venues seemed to be in an easy position as well, as their whole programming consists of international music from all around the world, including non-Western music which corresponds with the largest ethnic communities in the Netherlands.

The results from the research showed some interesting differences between the venues. As said, the difference is most significant in their programming. Their strategies to appeal to ethnic communities did not differ much. Their starting position, however, does differ. The most significant difference between pop venues and the other venues is that they appeal to a young audience with urban concerts which is part of their programming and attracts a cultural diverse audience. Moreover, they do not practice ethnic-specific marketing in its purest form, as even though they do communicate

with ethnic communities, they do not use ethnic-specific channels. They address 'urban' channels which automatically reach a large non-native Dutch, young audience, mainly from the Surinamese and Antillean/Aruban communities.

Classical venues also take a special position as they engage in *selective specialization*. They offer different kinds of music genres by which they can appeal to several audience segments. Even though I expected that through their world music programming they would be able to attract a cultural diverse audience, all venues recognize that world music is mainly popular among a native Dutch audience, similar to the audience of classical concerts. Therefore they offer 'ethnic' concerts by which they are able to appeal to a specific ethnic community.

Because world music is a genre that mainly attracts a native Dutch audience, world music venues also struggle with attracting a cultural diverse audience. Their programming is broad and touches upon many different music styles from many different countries. They do not only focus on the largest ethnic communities, but try to offer a broad and diverse programming. Even though they struggle with the same problems that classical music venues experience, they do succeed in attracting a relatively large non-native Dutch audience. This could be due to the fact that world music is their main activity and they put all their efforts into attracting a cultural diverse audience for every concert. Because they have many concerts by which they can appeal to a certain community, they might be able to build a relationship with these communities more easily. It could also be due to the atmosphere of the venues: world music venues tend to have a more relaxing atmosphere, similar to the atmosphere of jazz venues, and this could make it easier for people who are not used to attending performances, to come.

Finally, the jazz venues were also able to attract a cultural diverse audience. The interviews showed that jazz is a very multicultural genre that has the ability to cross-over with many world music styles. Through their programming, jazz venues are able to appeal to a cultural diverse audience, including the four largest ethnic communities in the Netherlands. Just as world music venues, jazz venues programme cross-overs with many different music styles from all over the world, and do not mainly focus on the largest ethnic communities.

One of the questions I still struggle with is whether all venues operating in the multicultural cities should adjust their programming to be able to appeal to a cultural diverse audience. For now, it seems that all venues interviewed have accepted their role in a multicultural city (even though there are differences in the degree in which they have accepted this role), and they know that their mission urges them to be a venue for all inhabitants of the city. However, I question if it makes sense for all venues in the same city to target the same audience segments. Segmentation has the advantage of appealing to a segment that others are not targeting, and specialization allows venues to differentiate themselves from all the others. If all venues target the same audience segments with the same kinds of concerts, it is likely that they will all fail. Moreover, venues like the Concertgebouw might distance themselves too much from their original activities and mission if they attempt to appeal to a certain cultural community. Even though it is their mission, it is impossible for any venue to appeal to *everyone*, and as was advised by marketing literature, they should not try to do so. Multicultural centres like the World Music & Dance Centre might be more suitable for attracting a cultural diverse audience. Therefore, venues should reconsider their role in the city they operate in, take a look at their mission, and ask themselves if they are a place for cultural communities to enjoy art and culture.

To conclude, one of the problems regarding the outcomes of the research is that most venues had not performed thorough market research, especially not with special attention to ethnicity. Most venues do not really know which ethnic communities attend their performances and how large the share of non-Western communities is. Therefore, it was also difficult to come to conclusions about the effectiveness of their marketing techniques. It would be very interesting to study why people attend a performance, or why they do not. The question also remains how important programming is, and how much effect the partnerships with intermediaries actually have. And again, the programming of the venues deserves more in-depth research on what kinds of artists are being programmed, which communities

are most frequently addressed and consequently, which are not. To take a look inside the kitchen of the venues and see how they develop their programming. For example, during the interviews with the ten venues, I realized that the Moroccan community was hardly ever mentioned. It is not clear whether this is a result of the lack of the programmer's choice based on artistic considerations, or if this is a choice by venues because they think the Moroccan community is too difficult to reach.

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# Appendix

## Brief introduction of the interviewed venues

### **The Concertgebouw, Amsterdam**

The Concertgebouw in Amsterdam is one of the most famous concert halls in the world, and does not need much introduction. The programming mainly consists of classical music, but there is also room for jazz, popular music and world music. In total, the Concertgebouw organizes about 400 concerts each year.

### **De Doelen, Rotterdam**

De Doelen is the most important concert hall of Rotterdam and the most important concert hall of the Netherlands after the Concertgebouw. The main programming of De Doelen consists of classical music, but there is also attention for jazz, pop and relatively much world music.

### **Dr Anton Philipszaal / Lucent Danstheater, The Hague**

This venue is a combination of the Dr Anton Philipszaal, which is a hall for classical music, and the Lucent Danstheater, which is a dance theatre. The DAPZ/LDT offers primarily classical music, dance and opera, but the programming is supplemented by musical, jazz, world music, music theatre, choir music and more popular events such as Guus Meeuwis.

### **Vredenburg, Utrecht**

Even though Vredenburg is listed as a classical venue, its programming offers a lot of other forms of music such as pop and jazz. It is the most important venue in Utrecht and functions as a place where all inhabitants of Utrecht can find something of their liking.

### **Bimhuis, Amsterdam**

Bimhuis is a well-known jazz venue located in Amsterdam. It is a small and intimate venue and can house about 375 people. Bimhuis offers a diverse programming of jazz and improvised music, which is a multicultural genre naturally. Consequently, the Bimhuis programs jazz and improvised music from all over the world, following current styles and developments in the genre.

### **Jazz International Rotterdam Foundation, Rotterdam**

The foundation Jazz International Rotterdam was founded in 2001 to promote the world of jazz in Rotterdam, and to build upon a regular jazz audience. Jazz International Rotterdam organizes concerts in three different locations in Rotterdam: De Doelen, Lantaren/Venster and De Evenaar. In 2001 a new strategy was developed, focusing on the development of a regular jazz audience for the concerts organized in the three different venues. The idea was that jazz concerts were organized at venues the audience was familiar with, and that this would make it more recognizable. The three venues are distinguished by their type of programming and their type of audience.

### **Het Paard, The Hague**

Het Paard, or Het Paard van Troje, opened 35 years ago as a place for left wing, alternative music. It was closed for renovations in 1999. When it was reopened in 2003, the capacity had been enlarged and the stages had been modernised. The large hall can house 1200 to 1500 people, and the small hall can house another 350 people. The reopening was a new start for Het Paard. It had shifted from an alternative, left wing venue to a modern facility where also commercial dance parties were housed. Its programming remained broad and diverse, and includes all popular forms of music, including pop, rock, jazz, Americana, world music, reggae, hip hop and dance. In total, Het Paard offers about 400

productions per year, which can be concerts programmed by Het Paard individually, co-productions or cases in which Het Paard is rented.

### **Tivoli, Utrecht**

Tivoli is one of the largest pop venues in the Netherlands, next to De Melkweg and Paradiso in Amsterdam. It has two stages at two different locations: Tivoli Oudegracht is the largest hall that can house 1000 people, and Tivoli De Helling that can house 450 people. Programming is broad, and ranges from rock to hip hop to dance, sometimes even jazz.

### **Tropentheater, Amsterdam**

The Tropentheater is part of the Royal Tropical Institute in Amsterdam, and therefore its mission is to offer all people in the Netherlands a chance to come in contact with other, non-Western cultures. Quality and authenticity are key concepts for the programming. It shows what is happening in non-Western countries and their cultural life. This means that both traditional and modern cultural expressions are being programmed. The theatre does not only programme music, but also dance and theatre. It has two halls available which are both not very large and have an intimate atmosphere.

### **World Music & Dance Centre (WMDC), Rotterdam**

The World Music and Dance Centre (WMDC) is a new cultural organization in Delfshaven, one of the multicultural areas in Rotterdam. It was opened in December 2006 with the purpose of becoming a centre for world music and dance, for amateurs and professionals practising music and dance, and for audiences interested in world music and dance. The WMDC is a place for education, research and presentation. Its wish is to be a place where people from different cultures and from different levels of expertise, from amateur to professional, can meet. It has a small stage, and can house approximately 150 people.