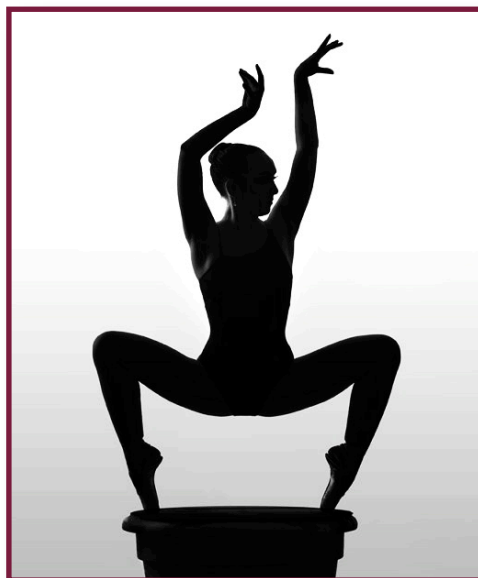


# Toolkit for Marketing of Modern Dance

Ground principles for building an audience engagement  
using traditional and Web 2.0 marketing channels



Research developed by Kameliya Petrova,  
commissioned by Theater Instituut Nederland, 2011

# Table of Contents

## Introduction. Objectives of the Toolkit

<b>1. General perception of modern dance</b> .....	4
Current issues in Modern Dance Marketing	
<b>2. Know and understand your audience</b> .....	7
Segmentation. Examples of audience types and their behaviour.	
Various barriers and how to overcome them?	
<b>3. Tap into new markets</b> .....	12
Audience development and Strategic Partnerships	
<b>4. Traditional and Web 2.0 Marketing</b> .....	19
Changing behaviour of performing arts audiences in the new era of communication	
<b>5. Social Media Marketing</b> .....	22
User guides for marketing on YouTube, Facebook, Twitter	
Build a website	
New marketing techniques	
Measurement methods and social media tools	

## Authorship

## Bibliography & Webography

## Thanks. Contact Information

## Introduction



Nothing in business is so peculiar and confusing as the contradicting variety of success formulas offered by notable business experts and professors. How often have we heard wealthy entrepreneurs and executives of high repute declare with lofty certainty and imperial rectitude exactly what produces business success? And we would read and try to find our way out of a clutter of “how’s to” and various sets of rules, but what these stories really tell, however, in cleaned-up retrospection, is the story of how they themselves happen to have achieved it.

The *Toolkit for Marketing of Modern Dance* strives not to tell you “this is how you ought to do it”. Instead, we aspire to help you to build a solid ground logic of your marketing, so you can generate your own ideas, encourage you to experiment new techniques, and ultimately find your own magic formula of success.

## Objectives



The objective of the *Toolkit for Marketing of Modern Dance* is to provide independent artists, modern dance companies and organisations significant help in focusing on the strategies and techniques that can improve their impact and practices while also ensuring that they remain true to their artistic and public missions.

Combining practical advice and theory, the *Toolkit* explores the changing behavior of performing arts audiences and offers solutions to adapt to these changes in the new era of communication.

The purpose of the *Toolkit for Marketing of Modern Dance* is not only to offer understanding on new strategies and theories that improve the effectiveness and efficiency of the marketing function, but also to help managers and marketers of performing arts to develop their own insights in the face of unstable cultural environment and changing customer values.

## Chapter 1

# General Perception of Modern Dance

## Current Issues in Performing Arts Marketing

---

### The World of Art - Inward and Outward

The popular feeling about art in general is that it exists only in concert halls, museums, art galleries, and theatres, safely locked up in a world by itself, behind the walls of impressive old and new architecture buildings. Only those who can afford to pay for its enjoyment, and a closed circle of critics and scholars specializing in arts, can have access to it.

Ironically, the very idea of creating art is to explore the compelling desire to open up for the outside world, share ideas and connect with others. Art grows out of a man's need to express himself, to break established boundaries and unburden from an intense emotion that can no longer be contained within himself. On the other side, the spectator approaches art looking for alternative emotional and intellectual experiences than his own: be inspired, moved, disturbed, provoked, get a deeper and different understanding of an issue, share a mood of joy or melancholy with the artist and other art lovers.

### Modern Dance - A Projection of Emotional Experience

It is exactly this need to externalize profound, personal sentiments through movements that is the main reason for modern dance to appear. Born as a **revolt against the strict limitations** of the esthetic beauty, perfect form and technique of the classical ballet, modern dance aims primarily at the projection or communication of emotional experiences. Through the dancer's expressive power, the **dance becomes a revelation of a basic truth**.

Modern Dance has the widespread reputation of being difficult to understand and sometimes just plain bizarre. It is incomprehensible not only for broad audiences, but even dance critics often scratch their heads in confusion, for being **one of the hardest genres to define by technique**.

Thus, modern dance is not necessarily fast or slow or performed to a specific music, or any music. It does not necessarily connect to a musical rhythm, and it could respond to a rhythm. It does not necessarily highlight specific physical skill or tell a story. It is not necessarily anything. And it can include everything. One principle still seems to subsist through the years and it is the assiduity of keep breaking the rules and established perceptions of **what dance is or should be**. Speech has been added, music - taken away, and technique reduced to "simple pedestrian movement". Choreographers and dancers hold endless creative potential, and endless are the possibilities for the audience to connect with them and **understand their work... or not**.

### From Understanding through Appreciating to Connecting

**A varying combination of sensory, emotional, and intellectual responses is involved when experiencing a piece of modern dance.**

- The **sensory response** is the kind that does not need a deeper understanding of what the artist tries to express and how he manages to achieve his purpose. It is direct, spontaneous, irrational.
- The **emotional response** is triggered by the recognition of a familiar situation presented as the subject of the choreography work. The response may stem, on the other hand, from memories evoked by the subject, or from identifying ourselves with the people/characters played on stage.
- Some works, on the other hand, **delight the mind** primarily. These choreographies use unique arrangements of elements that stimulate the intellect more than they do the emotions. Such are engaged performances with often a focus on political and social issues. They strive to make you think differently, to provoke, to make you adhere, to outrage, etc.

- **Our reactions are personal and individual.** We tend to respond to different dance works according to the **level of our expectation**. Thus, we like some performances and we don't like others, simply because they don't reveal to us what we feel they should.
- **Appreciating a modern dance** performance does not just mean responding emotionally to it. It implies an intellectual involvement with what is to be appreciated. To learn to appreciate, we must **understand what goes into the making of the work**: its elements or components and how these are put together in a pattern of a relationships, coalescing and becoming the unity which is the final performance itself.
- **We can hardly appreciate that which we cannot understand.** For example, we can not like (or dislike) a poem in Chinese, if we do not understand Chinese at all.

It appears normal then, that in many cases the appreciation of modern dance of broad audience is often blocked by the inability to understand the 'language' used by the choreographer/dancer. Yet, regardless the "language" we can not ignore the expressive power that emotions only can convey. The purpose of modern dance that will endure is its **dedication to communication, revealed first and foremost through the self-expression.**

## Current Issues in Modern Dance Marketing

---

It is exactly the communication of the emotional experience that marketing of modern dance often fail to demonstrate. Choosing carefully our words, describing the performance, focusing on creating attractive promotional graphics, marketers neglect to reveal the unique power of the experiencing a live performance.

Modern dance managers and marketers in the Netherlands repeatedly describe the same concerns about this particular genre of performing arts:

- Higher competition for leisure-time activities, growing interest in dance in general, but Modern dance remains still rather unpopular for broad audiences.
- How to attract a more diverse and broad audience? Modern dance audience is not diverse: a close circle of people mainly from arts fields.
- Modern dance is widely misunderstood. How to educate people what modern dance is? translate it in “average person” language, so one can more easily connect with it.
- How can marketing capture and reveal the emotional experience that a modern dance is?
- What do current and potential audience members want, expect and how can we meet their needs and preferences without compromising our artistic vision?
- How can we create a valued and memorable total experience for the audience, and connect with it after the performance is over?
- How to generate, capture, analyze our audience given that our ticket sales are managed externally?
- How to ensure better relationships, participation and build a loyal audience?
- How can we leverage new technology in order to build interest in our organization, provide timely information about our offerings, educate our consumers, and increase ticket sales?
- Due to the budgetary cuts of 30 %, our ticket prices will inevitably rise. What strategies can we adopt so we do not loose audience and current supporters?

## Chapter 2

### Know and understand your audience

Segmentation. Examples of audience types and their behaviour.  
Various barriers and how to overcome them?

What are the factors that motivate people to attend to modern dance?

What are some of the barriers that inadvertently keep people away?

Many of the issues we enumerated in the previous chapter concern only some audience members, and not others. Because your audience is not homogenous, it is essential to carefully examine and analyze the differences in between its members.

The holy grail of marketing is to be able to make your visitor feel like you are talking directly to him - one to one. Many factors that determine whether or not individuals will attend live performances vary by customer group. It is crucial for the marketer to segment the current and potential audience and develop varied programmes and messages that appeal to the different targeted segments.

#### What is segmentation?

Segmentation is an established market-research technique that breaks down a given market/group of people into distinct consumer “types”.

**Segmentation is used for various purposes.** Among these are:

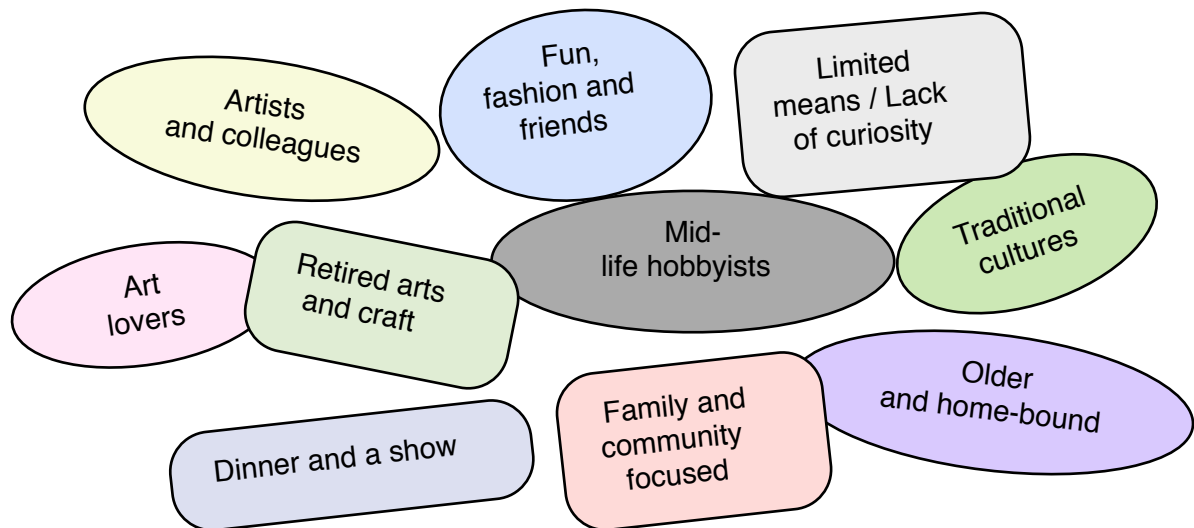
- Identifies shared wants and needs.
- Enables more precise targeting and tailored marketing and communications.
- Valuable to study broad national patterns while recognizing uniqueness of individuals on micro level.
- Identify new trends
- Improve understanding of how and why different people engage with modern dance - building on previous researches.
- Get insights for strategies for increasing engagement.

Below, we offer you **3 practical exercises** that will help you to understand how segmentation can be applied. Through them you can first develop a better understanding of your audience and its needs and expectations (exercise No 1), help you address these needs, overcome barriers, and deliver an appealing and appropriate message for each of your target segments (exercise No 2 and No 3).

## Practical Exercise No 1

### Segmentation in practice. Getting to know your audience.

**Step 1:** Try to **define different segments**, think as broad as possible and note down every type of current and potential audience member you can think of. Here are some examples of different types of audience (of course, you can name them differently).



**Step 2: Define level of engagements.**

For instance:

- Highly engaged
- Some engagement
- Low or only occasional engagement
- Not currently engaged

**Step 3: Link the different segments with their level of engagements**  
(approximatively)

Highly engaged	Some engagement	Low or only occasional engagement	Not currently engaged
Artists and colleagues	Mid-life hobbyists	Dinner and a show	Older and home-bound
Art lovers	Fun, fashion and friends	Family and community focused	Limited means and lack of curiosity
...	...	...	....



**Step 4: Imagine your most regular audience member.**

Who is he/she? How would you describe him?

In which of the above segments does he belong to?

Explore demographics, lifestyle, interests, motivations, barriers.

Based on these characteristics, think of various ways to engage with them.

What kind of message will be more appealing to him?

What medium is he likely to use more?

**Example of Case Study: Fun, fashion and friends**

*(Based on a study of the British Council for Arts, 'Arts Engagement in England, 2009')*

In the early stages of developing their career and/or starting families. Mainly well qualified, they have career aspirations and take time to indulge their interests in fashion, travel and cuisine at pubs or over a meal. They relish new experiences and are willing to pay for quality. Their taste in the arts is mainly contemporary but shows signs of widening given their inclination towards experimentation.

**Demographics:**

Two-third aged 16-34, two-third female, one-third have children in the household, better educated than average, comfortably off and slightly above average socio-economic position, most are working.

**Lifestyle and attire traits:**

Living in the present, full of opportunities, striving for success, few responsibilities, conscious about the environment and ethics, discovery/experiencing, early adopters, appetite for novelty, will pay for quality, balance between seeking recognition and wanting to fit in.

**Leisure and media interests:**

Fashion, fitness, Internet for work, networking; Traveling off the beaten track and city breaks; Radio-music charts, TV-entertainment shows and celebrity news; Occasional cultural outings; Socializing - dinners, bars, pubs.

**Arts engagement:**

Infrequent attenders at "mainstream" events: musicals, pant, pop concerts, theatre plays, arts exhibitions; Many are active participants: playing an instrument, dancing, theater, stand-up comedies and improvisation; visual art and design; computer art;

Positive attitude towards the arts; typically encouraged to engage when young; into what they see as contemporary, trendy, social;

Work constraints- last-minute access/arts on demand.

**Ideas for Engagement with this segment:**

- Presenting opportunities as "contemporary", trendy, fun.
- Would enjoy participative experiences, provocation
- Offer an opportunity to spend time with friends and family
- Last-minute booking
- Word of mouth is an important communication tool for this segment
- Exposed to outdoor advertising daily during commute posters at railway stations, metro, bus stops, etc.

- Keen on engaging online: looking reviews, purchasing tickets, sharing information, commenting, voting, social networking.

## Practical Exercise No 2

### Deliver a message. Inspire.

- ▶ Picture your favorite moment in dance or theatre, as a producer, marketer, artist or just an audience member.
- ▶ Now, imagine you are talking to your closest friend and describe why that experience affected you so much, using only single word or two-word phrases. You may use up to five words or phrases.
- ▶ Picture that same moment, but this time, describe why it was important, using the same rules, to someone you know that has never attended or participated in a live performance of modern dance performance. Same limit - up to five words or two-word phrases.

## Practical Exercise No 3

### The Power of the Words

*Differences in language and cultural connotations to be considered.*

- 1) **Make two lists: one list with key words and phrases that appeal to people and attract them to come to your performance. Another - with words that repel or leave indifferent people.**

In the process of brainstorming, you will realize that some words could easily be used in both lists. See example of list below.

- 2) **Analyze the choice of words:**

- **Ignoring /Repelling List**

these terms included many hackneyed-adjectives, often over-the-top and felt contrived, and came off as pretentious or with an air of 'should'. The feeling you get of them is something you should enjoy - so if you don't it is because you are deficient - can discourage participation. (This ties into the need to empower the range of audience responses)

- **Inticing List**

A list full of energy and more specific and accurate imagery. There is a need to be accurate, to deliver on promises and not bait-and-switch even a little— the person we have actively lost is far harder to reach than the one we have yet to get. There seems to be an implicit invitation in many of these –look for that thing unsaid or unrevealed that has the potential to entice people in.

3) Finally, imagine you find yourself in an elevator with someone who does not attend dance/theatre. **You have two sentences and 30 seconds.** What do you say to this person? **Apply words from previous lists.**

### Examples

Enticing	Indifference Repelling
new	important
provocative	epic
entertainment	keep the arts alive
chaos	classic
escape	transported
danger	vital
mysteries	lengthy
shared	historical
short	....
fast	
one-time only	
....	

We already mentioned that modern dance remains widely misunderstood and unpopular by broad audiences. There is an increasing demand for leisure activities, obvious higher general interest in dance, yet modern dance performances in particular fail in meeting the needs and expectations of the public. The essential reason for that is that marketing of modern dance companies is still too often focused on their product, which is the performance, rather than their customer - the audience. Without compromising their artistic integrity, companies and individual artists will achieve better results by switching to a customer-centered marketing. Find out more about in the coming chapters.

## Chapter 3

### Tap into New Markets

#### Audience Development and Strategic Partnerships

*To get something that you never had, you have to do something that you never did.*

It only makes sense that to tap into new markets, attract new audiences, you have to do and add something new in your marketing, your promotional materials, the place and space you perform in, the topic and ideas of your performance itself.

Through segmentation, we understood to who and why is attending a modern dance performance. We pointed out different types of people, motivations and behaviour and we developed various tactics to appeal to this particular audience and attract it.

Segmentation helps us also to define other potential types of audiences, and design a strategy to approach them.

The **practical exercise** below guides you to discover your best target(s). Who are you trying to reach at first and how to address him?

#### Practical Exercise No 4

##### Define and approach your target audience.

- 1) **Set up your priority list.** Choose which segment(s) is (are) the most important to develop, at first. This could be a segment that is the easiest to get, or a segment that you think will be the most profitable for you.

As an **example for our core target segments**, we choose groups with some or very low and occasional attendance.

- Mid-life hobbyists
- Dinner and a show
- Family and community focused

- 2) **Describe** their interest and habits, media and general art engagement, demographics (as in exercise No 1 from the previous chapter). Take more time on examining the **reasons that people express not to attend** to modern dance performances? Make surveys, polls, just ask around.

##### Typical comments and barriers for these groups are:

- "I don't know what is good and worth to see."
- "I wouldn't know where to start looking for activities."
- "I don't know where to go, there is nothing in my neighborhood"

- "It is too far away, and in that case I'd rather do something near where I live"
- "I don't know what exactly modern dance is and I am not sure if I will like it."
- "I don't have time, in between work, family and other engagements"
- "I can't afford it, it is only for upper class people or artists themselves!"
- "I feel unease, I never know what to wear, how to behave in these circles"
- "I don't have anybody to go with, and I don't feel like going alone"
- "Dance is too feminine."
- ....

## Conclusions

Problems	Psychological & Practical Barriers	Braking down barriers Ideas
<b>Unawareness</b>	<p><b>Fear of failure</b> if we</p> <ul style="list-style-type: none"> <li>- do not understand</li> <li>- do not enjoy</li> <li>- are not part of the crowd</li> <li>- waist our money</li> </ul> <p><i>What is modern dance?</i></p>	<ul style="list-style-type: none"> <li>- Be social and connect with your audience Live shows are a social activity</li> <li>- Welcome &amp; goodbye to your audience with artists and staff</li> <li>- Offer pre-, or after talks Share your passion; Talk about your process of creation and work</li> <li>- Offer 'dare to ask' sessions! Express your avid interest to their thoughts, and perception of your show</li> <li>- Offer some open rehearsals</li> <li>- Make them participate and feel a part of the show itself: create a rhythm, clap with their hands, etc..</li> <li>- Connect with audience through Social Media before and after the show. Inform, Share, Ask.</li> </ul>

Problems	Psychological & Practical Barriers	Braking down barriers Ideas
<b>Lack of Information</b>	<ul style="list-style-type: none"> <li>- Who is who?</li> <li>- What is this show about?</li> <li>- Where to find information?</li> <li>- Where to go?</li> </ul>	<ul style="list-style-type: none"> <li>- Present modern dance as a part of a broader leisure opportunity An opportunity for relaxation and entertainment</li> <li>- Organized packages or group activities</li> <li>- Provide beforehand information on the theme, topic of the show, but also the kind of experience it offers</li> <li>- <u>Media advertisement</u> TV - video trailers; Radio, newspapers, magazines- interviews with choreographers, dancers, sharing their insights; pictures</li> <li>- <u>Internet &amp; Social Media</u> Videos, pictures, behind the scene, interviews, introducing dancers, contests, quizzes, games, polls, surveys, etc. ; Make information available on iPhones and Smartphones ; Participate in reviewing and bookmarking websites.</li> <li>- Flashmobs, live-trailers, distribution of video trailers in shopping centers and other public places on public places</li> </ul>

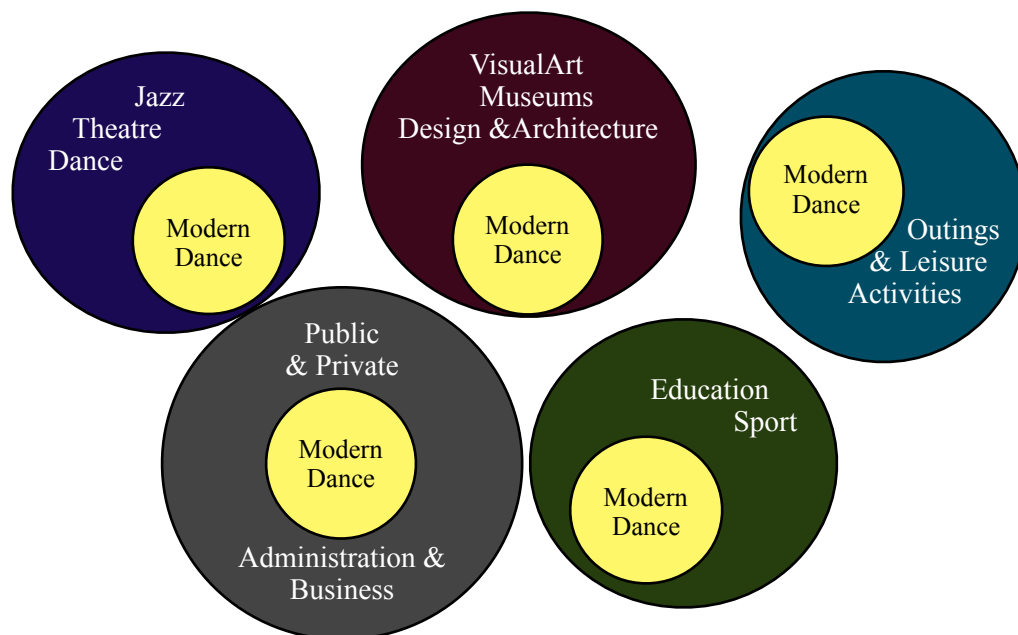
Problems	Psychological & Practical Barriers	Braking down barriers Ideas
<b>Access</b>	Restrictions regarding <ul style="list-style-type: none"> <li>- Time</li> <li>- Location</li> <li>- Convenience</li> <li>- Comfort</li> <li>- Cost</li> </ul>	<ul style="list-style-type: none"> <li>- Offer various time performances</li> <li>- Focus on evenings and weekends, but also afternoon shows open to special groups, e.g. Mothers with babies.</li> <li>- Develop different pricing strategy for different time and day performances</li> <li>- Activities during holidays are likely to be more effective</li> <li>- Making activities free of charge or low cost</li> <li>- Open rehearsals - free or low cost</li> <li>- Ensure that there are arts opportunities available in close proximity</li> <li>- Site-specific performances</li> <li>- Change stage set - make them feel comfortable, part of the show</li> <li>- Allow drinks</li> <li>- Allow taking pictures and videos during performances, and uploading them after</li> <li>- Package deals with dinners, concerts, etc.</li> <li>- Propose a casual, simple and specific dress code for a show, e.g. jeans and white t-shirt.</li> </ul>

A constant effort in the arts management and marketing should be to educate broad audiences what modern dance is, offer enough information and create accessibility. Success may well lie in the details: offering a performance at a convenient time, emphasizing casual garb, or surrounding the performance with familiar faces and comfortable settings.

Site-specific performances, short presentations, flash mobs in public and central places (shopping centers, stations, parks, etc) are an excellent publicity stunt reaching to a much wider audience than your usual marketing channels would reach.

## Strategic Partnerships

Another way to approach new audiences is to explore different partnerships with other companies, organizations, foundations, and various forms of clubs and associations. Organizations rarely turn to one another to find ways to achieve their mutual goals, yet many collaborative opportunities exist for building audiences, sharing markets and cutting costs.



The schema above examines different circles that you can consider as strategic partners for your company.

Substantial crossovers among attendees of **music** (specifically - jazz, classical and chamber music), **theater**, and **dance performances** can be observed. Admirers of **visual arts, design and architecture, as well as museum** visitors could also easily be reached, for their share the same love of arts and curiosity, as regular audience of modern dance. It is to be considered that often museums and other cultural and educational institutions may play a key role of cultural gateway for a particular type of community, ethnicity.

Partnering with **restaurants, cafes, cinemas** will offer you a diverse audience, interested in for all sorts of entertainment and exciting new outings.



Capitalizing on these finding, arts marketers can put together **special subscription series** combining different art forms, outings opportunities and leisure activities, and increase respectively the size of the audience for each. They can also explore the rich possibilities of putting them together, and thus share and mix their regular audiences.

Recently a good **illustration of these tactics** from the modern dance field in the Netherlands was for instance the performance of Leine and Roebana - GAP, combining modern dance with a live performance of folkloric jazz music; or also the site-specific performance of Krisztina de Chatel/Dansgroep Amsterdam - Nomade, performed in the Van Gogh Museum, in Amsterdam, created especially for their special exhibition of Picasso's works.

Substantial and long-term benefits can be a result of a partnership with **public and private organizations, from both administration and business field**. Approach new audiences, through the management team of companies, offering a deal (e.g. 10% off for 3 of your shows) for all employees of the company. In return, receive private funding for them.

Exchanging business knowledge and expertise with creativity, and sharing respective networks can be of a great profit for both sides.

Share your passion with younger generations and **educate**. Besides being a proven profitable strategy, giving classes, workshops, welcome people for studio presentations for free or less cost, opened rehearsals, educating is the best way of creating a loyal base of audience and building a strong and broad foundation for its future.

### **Create interest to your brand Show the mutual benefit from the partnership**

To attract new partners you need to create an interest to your brand (your company or yourself as an independent artist), formulate a clear offer and express the mutual benefit from this partnership.

The following exercise will give you some insights on how to brand yourself.

#### **Practical Exercise No 5**

##### **Shape your offer**

**I offer ...**

**My motto is ...**

**What is your specialty?  
Define your style and work explicitly**

Use terminology, but also think how would you describe it to someone who does not know anything about this form of dance.

**The ‘tangible’ ingredients I offer are ...**

**Extend the point “ i offer...” by clarifying the “ingredients”**

Examples: Use of light effects, new media, with/without sound, speech, live music, ethnical diversity influence, use of masks, other objects, etc.

**The ‘emotional’ ingredients I offer are ...**

**What is your mission? What are your values?**

Examples: Esthetics, feelings, humor, provocation, sex, politics, social responsibility, other themes and topics that inspire (represent) your work...

**The look and the feel is ...**

Examples: Entertaining, emotional journey, thought-provocative, educative, engaged...

**This is my promise ...**

When someone comes to your performance, he/she gets...?  
When a partner works with you, he/she gets ...?

**Satisfaction, interest, welfare, inspiration, profit, benefits, other advantages...**

**My audience is ...**

**Describe your audience and its different segments, demographics.**

Make a preliminary **research on your partner’s clients** and show him the **crossover** between your audience and his clients.

**This is how I can reach my audience (and your clients) ...**

**Describe your communication channels, strategies**

Make it clear that you DO NOT count (only) on your partner to help you attract new audience, rather you already have precise ideas and plans where and how to reach them.

## Chapter 4

### Traditional and Web 2.0 Marketing

Changing behaviour of performing arts audiences  
in the new era of communications

---

#### Traditional and Web 2.0 Marketing

When we start to talk about marketing, the four P's of marketing come to mind: Product, Pricing, Promotion, and Placement.

Traditional marketing plans identified the Product or service features that would satisfy the wants and needs of consumers, as well as the right Price, the method of Promotion, and the merchandizing or distribution (Place). As all marketing analysis and planning begins and ends with the customer, or your audience member, the notion of the fifth P has been introduced and took an important place in the Mix.

**Dance companies in the Netherlands** face the very particular challenge to divide their marketing mix with theatre companies that host the dance performances. According to the system, most dance companies do not dispose with their own theatre premises, thus they are not responsible for developing pricing strategies and promotional materials.

A customer-centered mind-set requires, though, that the organization systematically study the 's needs and wants, perceptions and attitudes, preferences and satisfactions, and adapt to them. As dance companies do not have the decision power for 3 out of 4 of the elements of their marketing (Price, Promotion, Placement), it is difficult to talk about meeting the audience's needs.

- **How can dance companies generate, capture, establish long - lasting relationship and loyalty, with their audience without having an “established home”, where they can be found?**
- New technologies come to give a helping hand by offering multiple ways of connecting with the audience, engaging a conversation with its members and prolonging their experience online.

**In the traditional marketing**, the consumer does not participate in the process. Messages and being developed, crafted and delivered by a PR person. Traditional marketing channels, by their very nature, are highly controlled and privately-owned.

Then, **in the world of Web 1.0**, we viewed Internet marketing just like other marketing channels. We could design a marketing plan, target our audience, and choose appropriate vehicles to get our message out: print ads, radio and TV spots, banners, posters,

newsletters, direct mail. Internet banner ads, text ads, and online press kits were additional channels.

**With Web 2.0**, we need to consider not only the new means of reaching our online audience but also the new nature of the social Web. Marketers no longer control the message because everyone creates and shapes the message. What they now should strive to do is not to create and control public messages through media, but actively participate and discuss those messages.

## **Changing behavior of performing arts companies**

Our information and communication habits are experiencing a profound paradigm shift, and our personal and professional lives have been changed forever. Not so long ago, we would start our day by reading a newspaper, switching on the TV to see the news, checking our email. Today, many of us would start the day by opening our Facebook page. We have 'liked' the "New York Times" page on Facebook and subscribed to the RSS of our news channel and we will automatically receive the latest scoops of the day. We don't have to look for the information, as we used to; instead, the information find us.

### **● Need to communicate, to share, and to be a part of a community**

Social media allowed us to (re)connect in between, share and communicate with each other. The rapid development of technology in the XX and XXI centuries led to a phenomenon of increasing isolation in modern society. We were spending more and more time to absorb information from traditional media such as print, radio, television, and finally, computer. Yet, a man is as "a social animal" (Socrates) and as such it has the intrinsic need to feel a part of a community and connect with others.

### **● Growing sense of self-importance**

Not only new technologies transformed the way we learn, share and process information, but they changed the way we perceive ourselves as individuals. There is a growing sense of self - importance to be considered. We are no longer willing to passively absorb information, we want to be an active part of it. Thanks to new technologies, we now have the production means to be a creator of news (through updated on our website, blog, profile page), a creator of digital art (with pictures, videos, etc), and we are no longer a passive observer.

### **● How this affect your audience?**

The behavior of performing arts audiences is changing dramatically. **Competition for leisure time activities** is on the rise. Television and internet has greatly opened the mysterious world of arts, and dance in particular to many people. With shows like "So You Think You Can Dance?" airing on television today, the world of dance has become more and more open and exciting to the common viewer. Hence, he became more demanding and specific in his choice.

Many arts managers fear the younger generations are unlikely to be loyal supporters of one organization or company, as audiences of previous generations did. This trend is not limited to the younger generations who are especially unwilling to plan far in advance, but long-standing arts attendees are also becoming far more **spontaneous in their ticket purchasing behaviour**. Thanks to the advances in communications technology, especially the Internet, e-mail, and most recently social media, people have come to expect comprehensive information and the ultimate in convenience, literally at their fingertips. Due to the **strong emphasis on customer relationship** management in many other sectors of business and society, people expect performing arts organizations to listen to them and respond to their needs and preferences. Modern dance need to follow this trend and ensure a two - way communication with their audience.

## Chapter 5

### Social Media Marketing

User Guides for YouTube, Facebook, Twitter

Build your own website

New marketing techniques

Measurement methods and tools

---

Social media already are an integral part of our lives and define how we find, share and process information. Expensive television advertisements are no longer the king influence of purchase intent. People referring products and services via social media tools are the new king. There is less need to subscribe to costly newspapers when consumers are pushed more relevant and timely free content from their peers via social media.

#### What is Social Media?

“Social Media is the democratization of information, transforming people from content readers into publishers. It is the shift from a broadcast mechanism, one-to-many, to a many-to-many model, rooted in conversations between authors, people, and peers.”<sup>1</sup>

**Example of social media** include social networking sites like Facebook, and Twitter, blogging technologies like TypePad and WordPress, crowd-sourcing products like Wikipedia, photo and video sharing sites like Flickr, and Youtube, and many others. These technologies help users to easily create content on the Internet and share it with others, social media is the infrastructure that helps users become publishers of content that is interesting to them and their friends. They are often organized in groups of people or communities, who share a common interest, perspective, or background.

---

<sup>1</sup>Brian Solis- <http://briansolis.com/about-> Author of *Engage!*, an ‘*Principle Future Works*’, an award-winning book for new media marketing and branding.

## Getting started with Social Media Marketing

*Think of Social Media marketing as a "virtual front desk":  
welcoming, informal, social, informative, interactive.*

**1.**

### **Elaborate a detailed plan**

**WHAT** do you want to achieve?  
For what purpose do you want to use it? Set up your **goals**, **define success** on social media is for you.

**WHO** is your target?

**WHERE** do you want to establish your presence?

There are already many social media platforms. Think of where exactly you want to participate. Look at your industry and beyond for best practices.

- When you have a general plan, break it down to little ones: set targets for each event/show/campaign.

**2.**

### **Select your tools**

HOW are you going to make your plan successful?

Opt for a limited but well-known tools, instead of too many.

**3.**

### **Dedicate time, efforts, budget**

Invest efforts, knowledge, budget to develop your social media as a marketing platform. Take the time to build trusting relationships with the audience, in order to ultimately monetize its online engagement.

**4.**

### **Review, measure progress**

Track your appearances online, look at statistics from your own website, facebook, blog, checkings, etc.

Most of social media platforms offer free and very detailed data.

# YouTube Marketing

---

YouTube<sup>2</sup> is a video-sharing website. With its simple interface, YouTube makes it possible for anyone with an Internet connection to post a video that a worldwide audience could watch within a few minutes. Undoubtedly this is the best online channel to promote and showcase dance works. As the very idea of dance is to glorify the movement of the human body, what better way to reveal it than through a video?

YouTube is a very powerful marketing platform, for it requires a stronger engagement from the viewer. While we often multitask when being online, watching videos demands our full concentration.

## Getting started in 10 steps

### Step 1: Set up your youtube channel

Add your **website link**, **your logo**, choose your **username**.  
Use a username that people would use if you want to find you.

### Step 2: Customize

You can choose and adjust '**settings, themes, colors, modules, background image, favorites**'

- What is **channel modules**?
- For instance: feature 'recent activity feed'.  
This will display when you upload videos, when you comment on videos, like or favorite videos, when you subscribe to other channels, leave bulletins and attach videos.
- Another feature of it is: 'other channels' .  
Use it to cross-promote additional content.

### Step 3: Edit carefully

- It is very important to write a '**descriptions**' and fill in the '**about me section**'.
- The more words you include in your description, the higher your chances of being discovered by searchers (You can use up to 5, 000 characters).
- **What and how?** When you upload a video, you can add **title, tags** and write **a rich description** (all categorized as metadata). They are all very important because they help your discoverability. Titles shows on the google result search page. Before you edit these, do a keyword research to understand how people 'search', what keywords they use.
- Use **YOUTube's Keyword Research tool**. It gives you good suggestions for related queries. Brainstorm also on how would you search in google if you did not know anything about that performance, the event, the artist. Try to think as a publisher.

---

<sup>2</sup> <http://youtube.com>



- Step 4 :**      **Feature content**  
Upload your videos.  
Choose carefully the videos' thumbnails (the picture that we see before playing the video)  
Build and feature playlists.  
Group them in categories (e.g.: 'Season 2011'; 'Dance works from choreographer X', 'Behind the Scene & Making off videos').  
Build playlists of other channels' content - videos about you or your brand.
- Step 5:**      **Subscribe to relevant users**  
Connect with other YouTube users from the field.
- Step 6:**      **Consider a brand or a partner channel**  
Extra branding, links to sites and companies and artists, control relate videos.
- Step 7:**      **(Re)Act**  
Add video responses when appropriate.  
Encourage embedding.  
Allow commenting, rating, converse respond.
- Step 8:**      **Engage and drive youtube audience interaction**  
Comments by commenting and reacting.  
Use closed captions, subtitles, annotations to drive interactions and views.  
*Don't do too much!*
- Step 9:**      **Promote inside and outside youtube**  
Tell your audience where to go for more information: link it with website, other channels  
Post videos from YouTube to your website, post to industry blogs, post to social media (*Facebook, Twitter, LinkedIn*; social bookmarking websites as *Delicious, StumbleUpon, Digg*; reviewing websites - such as *Yelp!*), send internally (through email).
- Step 10:**      **Allow people to take videos on your performances and upload them**  
More and more artists and companies allow audience members to make videos on their shows and uploading them. It is an excellent marketing strategy, because it allows the audience to actively participate, and not only be spectators. They feel recognized and appreciated by you personally. It allows them to share their own experience and thus become ambassadors of your marketing.

## Ranking No 1

Ranking No 1, or among “the most watched video” on YouTube is determined by:

- **Influencers** - How many people are watching, commenting, adding a video as their favorite, subscribing to a channel, etc?
- **Social media & buzz** - Where and how many times a video has been shared on social media and what buzz (reactions, activities) it receives?
- **Inbound linking**
- **Frequency freshness**
- **Paid promotion** - To gain more visibility, you may of course pay for a promotion

### Top Ranking Factors

title  
description  
tags  
Thumbnail selection  
views and frequency  
likes and dislikes  
playlist additions  
flagging  
shares  
comments  
age of video  
subscribers to your channel  
favorites  
embeds and inbounds links  
social media buzz

## YouTube Techniques in Application

- Upload your official videos of the performances.
- Create a special channel for amateur media content and link to your official one.
- Allow your audience to take videos and ask them to upload them there. React on them and promote them in your website.
- Organize contests and prize the best videos that they will make for you.
- Express your interest in what are their favorite dance videos, other than your performances?
- Tell a story through your videos: Add ‘making off’, ‘behind the scene’- videos, interviews with choreographers and artists, where they talk about a specific performance, about their ideas, working experience, problems.

# Facebook Marketing

---

Facebook<sup>3</sup> is a social networking service and website and the most popular social media in the world.

Finding a good place to showcase your products, services and websites for free in the online world is a dream for everyone – Facebook has made this a reality. With its 800 million active users in September 2011<sup>4</sup>, and thousands of online communities to choose from, Facebook has brought your current and potential audience much closer to you.

According to a recent study<sup>5</sup> of online consumer behaviour, 77% of Facebook users interact and with their favorite companies and brands on Facebook .

## Why do people become fans of a page?

- They know your company, have attended or attend regularly your performances
- They would like to receive discounts and promotions
- They would like to show others that they “like” you and make friends with common interest
- They would like to receive news, information about your company
- They would like to gain access to exclusive content

## What is what?

When establishing your presence on Facebook, it is useful to know the difference between a personal profile page and a fan page. You can also create a group and events to connect to other people and let them know about you and your activities.

### Personal Profile

Establishing your identity as a person, company, brand.

### Fan Page

Create an authentic and public presence.

Unlike Facebook Profiles, Pages are **visible to everyone on the internet**; better for long-term relationships with your audience.

---

<sup>3</sup> <http://www.facebook.com>

<sup>4</sup> <http://facebook.com/about>

<sup>5</sup> Study from Chadwick Martin Bailey Marketing Research and Consultancy

### Events

Connect with your target audience and **invite them for your events**, even if they aren't on your friend list or one of your fans.

Choice between making the event **Public and Private**.

Anyone can access the page of a public event and RSVP to it.

### Groups

Come together around a common cause or activity;

Express views.

**Ability to send messages directly to members' Facebook inboxes.**

The good thing here is that you can **send bulk invites** to your friends, while it is manually done on Pages.

## 7 Tactics Increase Facebook 'Likes' and Engagement, Add More Fans

### 1. Create an attractive landing page - highly visible and obvious

Claim your page name [www.facebook.com/username](http://www.facebook.com/username)

#### ● **Profile Picture**

- Choose the most flattering, provocative, original picture.

- Change it regularly. This way it appears in the newsfeed of your friends and provokes reactions, likes and comments.

- Use a big profile picture. Facebook allows images of up to 200pix wide x 600pix high to be used as profile images for Pages. This way, you stand out in a crowd and establish a strong brand.

- **Create a Facebook reveal page** to provide that provides access to exclusive content but only when you 'like' the page. This exclusivity can make them feel like they are part of the 'club' at a very simple level.

#### ● **Wall**

The wall is the main platform to interact with Facebook users. Post messages on your wall and also comment on members' activities, though, only when relevant.

Be active! Update your page on a regular basis.

### 2. Mix up your media , offer variety

#### ● **Photo Albums and Videos, Notes, Games, Applications.**

Photos, videos help you to humanize and personalize your brand; inform your audience about your working process, your ideas, educate people about modern dance, prepare them what will they see.

### 3. Encourage Participation

- **Ask questions**, leverage **testimonials and feedback**
  - Ask your audience to share their experience on your wall and get feedback on your new performance.
  - Ask them to express their views on a particular topic.
  - Ask them to share their favorite content: videos, pictures, information, etc.
- Run **contests, quizzes, games** on Facebook. **Reward** their participation.
- Run **polls** using the standard Facebook 'Question' feature (above the 'Write something' box)
- Implement "third party" **survey tools**. One great service is Survey Monkey that provides much more functionality than the basic entry level Facebook "Questions" feature.
- **Tag fans** in photos. You can tag your fans in pictures of new collections, or even ask them to tag themselves as a part of a game or contest.
  - ➔ Musician Lenny Kravitz uploaded pictures of his concert in Italy in 2009 and asked everyone to tag themselves. This gave him good publicity as the update on being tagged appeared on the fans' walls.

#### **4. Join Facebook groups from the dance and culture industry. Start a conversation.**

- When creating your page/profile. Check if groups with your name already exist. Invite them
- Find other Facebook **pages related to the dance** and culture industry using Facebook Search & start actively commenting on their posts and updates. This is a great way to build relationships in your industry, and that will drive traffic to your Fan page and bring you some of their fans to you.

#### **5. Link to your other social media channels.** Include Twitter, Youtube in your Facebook menu.

#### **6. Promote your Facebook page online and offline. Integrate Facebook Social Plugins to Your Website**

- The **Like button** on your site enables users to share pages from your site back to their Facebook profile and the Recommendation button gives users of your site personalized suggestions for pages that they like.
- There are many more buttons like **LikeBox, Comments, Live Stream** etc that you can add to your website.
- You can also integrate **Facebook Connect Plugin** in your blog which will enable Facebook users to leave comments on your blog without registering. The comment they make will be put up on their wall instantly which will be visible to all their friends. So, you effectively get a lot of exposure without doing much.
- Link to your Facebook page in your **email newsletter**.
- Promote your facebook on your **printed advertisement**.
- Inform people about your presence, put a **placard on the front desk** letting your customers know you are on Facebook.

## 7. Analyse Engagement

- Monitor which posts attract the most Likes and comments (eyeball)
- Use **Insights** – Facebook’s own analytics tool – for data. Integrating your Facebook Page provides much better data than Personal Profiles.

## Twitter Marketing

“Twitter is an online social networking and microblogging service that enables its users to send and read text-based posts of up to 140 characters, informally known as "tweets".”<sup>6</sup>

As all social media, Twitter follows the same basic rules, that we already mentioned:

Create your account > Make sure to pick up a relevant and easy to remember user-name  
> Skin the visual background > Write down effective descriptions; Offer link to your website and contact information > Start sharing information, “following” people and find “followers” for your channel.

- Twitter has a few special characters that you will need to know: **@, d, RT and #**.

	Special Characters and Meaning
@	<b>Talk publicly to another person</b> Messages starting with @ are called <b>@replies</b> because they are used to reply to someone else's tweet.
d	<b>Talk privately to another person</b> Messages starting with "d" are called <b>Direct Messages</b> because they go directly to that person and to no one else.
RT	<b>Repeat another person's tweet</b> When a message begins with RT, that indicates that the person is passing on someone else's message because they thought it was worth repeating. "Repeating a tweet" is shortened to <b>retweet</b> and represented by RT, followed by the username of the person who wrote the original message.
#	<b>Tag a message with a label</b> They provide a way to <b>categorize</b> messages, allowing you to search for messages with a particular tag.

<sup>6</sup> Wikipedia: <http://en.wikipedia.org/wiki/Twitter>

## **Twitter can best be used for:**

- Customer Service, Client retention, Branding & Marketing, New customer acquisition
- Polls & Surveys, Networking, Website traffic
- Communication Network, Event Back Channel, Good to promote special events

## **Getting Started with Twitter**

### **● Engage and Develop Twitter Followers in your niche**

You can start following people, preferably with high influence and large Twitter followings that are within the dance and performing arts industry. The quality part of the Twitter equation is ensuring that you have followers that are interested in your niche.

There are many tools that can help you find and engage followers:

- Tweepi.com makes it easy to follow followers of influential bloggers on Twitter.
- Twellow.com also provides a tool that enables you to find powerful Twitter follower lists in your particular niche.
- Other websites that could guide you are <http://klout.com> or <http://twitter.grader.com>

### **● Share the Content of Influential Tweets**

Sharing other blogger's content on Twitter can help you gain their attention. You can let them know that you have tweeted their post or content by including your Twitter name E.g. @Johnp. This sharing counts as part of engagement and connection that gets noticed and if you ask for a retweet of your link or post by that person in the future then you may find that they will help you out.

### **● Automate the Tweeting of Other Content in Your Category**

As you find other bloggers and influential tweeters in your niche you may want share that content that you now trust and add value to your followers by tweeting their content. This can be automated using Twitterfeed.com.

### **● Tweet Topical and Inspiring Content Consistently**

As you come across great content that you discover on the social web such as YouTube videos, Blogs and other websites, then share them with your followers. This also includes the posts of other influential bloggers in your topic category as you come across them in your Google Reader.

### **● Automate ReTweeting of Your Content**

Your blog post archive often contains great posts that you need to promote from time to time so they are not forgotten and buried in the dusty archives of your blog . When tweeting your posts include # tags that deliver the Tweet to # lists.

### **● Run a Competition, Campaign on Twitter**

Twitter competitions can be very successful. Contestants had to tweet using the hashtag #ABCcompany.

# Build Your Own Website

---

If you are in the beginning of your carrier, it is good to think about building your own personal website. It will serve as your personal portfolio, where you can showcase your works and performances and will help you promote yourself. Other than paid services of marketing and PR web-agencies and web-developers, you can start by subscribing to one of the many free website hosting services and try to make the most of it by yourself. Since it is a lot about personal preferences, design templates and functional settings, it is good that you browse in google by yourself and make your own choice.

Here, we will offer you one free, simple to use and understand at a glance:

**<http://www.wix.com>.**

## How does it work?

- Sign up for free
- Choose from thousands of free Flash website designs
- Click edit, and enter their online editor.
  - All Wix website templates are free and fully customizable
  - Easy drag and drop editor
  - You may choose among many fonts, pictures, animations, backgrounds, effects, themes,etc.
- Publish it!
- Use Wix free server or connect your domain
- You dispose with unlimited publishing



# Measurement Methods and Social Media Tools

---

## Measure success on Social Media

To show business value and return on investment (ROI) for social media marketing campaigns, effective measurement is the key. Investing too much time in social media, without being able to track the ROI on each of our tactics, is one of the most controversial issue on the web. Although, it is difficult to have statistics on actual sales through social media, campaigns' success can be measured with the following methods:

- **Traffic** - The traffic can be measured in terms of unique visitors, visits, page views, hits.
- **Subscribers** - Subscribers are usually split into RSS(Really Simple Syndication) subscribers and email subscribers.
- **Comments, Feedback, and Interaction**
- **Links** - Links are the currency of the World Wide Web. Incoming links are good for a blog in most cases because of the incoming traffic that follows them, but also because they are major factors in climbing the rankings in search engines.
- **Search-Engine Results** - Getting to the top of a search engine result for a certain phrase can be the ticket to a flood of traffic and admiration from your peers.

## Social media tools

- **Analyses of websites traffic, comparisons, statistics**
  - <http://siteanalytics.compete.com>
  - <http://www.quantcast.com>
  - <http://www.ebizmba.com>
  - <http://www.alexa.com>
  - <http://technorati.com>
  - <http://tools.seobook.com>
  - <http://www.seomoz.org/tools>
  - [http://www.text-link-ads.com/blog\\_juice](http://www.text-link-ads.com/blog_juice)
- **Social Media Optimization**
  - <http://social-media-optimization.com/category/brand-marketing/>
- **Find who is active online in your field (competitors, partners, etc)**
  - **AdWords Keyword Tool**  
<http://adwords.google.com/select/KeywordTool>

A tool for key-words. It allows to type a key-word (or a sentence) and indicates how many persons have searched for these words in the past month. It gives the information how many marketers compete for this word on AdWords, shows the popularity of a niche, potential income in it. In addition to that, it gives suggestion for other key-words that are in relation to the one you types in the search engine.

- **Google trends:**

<http://www.google.com/trends>

A very useful tool to examine the search volume on Google for key-words.

- **Technorati:**

<http://technorati.com>

A search engine of blogs that gives the possibility to see what others write on the same subject as your niche. It offers tools to see which one is the most popular blog in the niche.

- **Google Blog Search:**

<http://blogsearch.google.com>

A tool to find who writes blogs on a particular subject we are interested in.

- **Wordtracker:**

<http://www.wordtracker.com>

A tool of research of keywords defining how many people look for same keywords as you and how many other websites compete in this niche.

- **Yahoo! Buzz:**

<http://buzz.yahoo.com>

A summary of information on what people search on the search engine Yahoo!

## ● **Microblogging tools**

- **System of Tweets positioning on Tweeter**

<http://tps.crumpleitup.com/faq>

- **27 Twitter tools for finding and managing followers on Twitter**

<http://www.1stwebdesigner.com/development/27-twitter-tools-to-help-you-find-and-manage-followers/>

- **Statistics and comparison graphics on Tweeter**

<http://www.sysomos.com/insidetwitter>

---

Today, social media is one of the most popular activities online, offering opportunities for both business and individuals to connect with a new audience in various new ways. More than 600 million people are active Facebook users in 2011. More than 450 million people read blogs and 185 million people are bloggers themselves, Twitter has more than 200 million registered users, and Youtube claims more than 120 million viewers per month.<sup>7</sup>

There is much more to marketing on Social Media than just establishing your presence. Keeping your fans engaged is the key. Your audience look for you and wants to connect to you. As in all social media, don't present yourself as a brand, instead **be a community they love being a part of**.

---

<sup>7</sup> Official statistics from the respective websites: <http://www.facebook.com>, <http://www.twitter.com>; <http://www.youtube.com>, <http://technorati.com> (the most-well known blog search-engine and blog repertoire)

## Authorship

---

The *Toolkit for Marketing of Modern Dance* is elaborated by Kameliya Petrova, and commissioned by the Theater Instituut Nederland, in 2011.

Kameliya Petrova is a young specialist in the field of marketing, social media and development of performing arts. Originally from Bulgaria, she has acquired a wide range of experiences in France, China, USA, and most recently in the Netherlands.

In her work she has been in charge of the marketing and fundraising of ImproLyon (France), assisting the social media marketing and fundraising of Seattle Children's Theatre (USA), and working as a free-lance marketer for independent artists and groups of performing arts.

For the Theater Instituut Nederland, she has contributed to the international program of TIN, by running the exchange program with China and France and executing visitors programs for a variety of professionals from different countries. Her marketing skills and applied research have given birth to the *Toolkit for Marketing of Modern Dance*, developed in particular for dance makers and independent artists.

The present research explores the modern dance scene in the Netherlands, through the author's global view and understanding of various cultural policies and funding models. A special interest in the *Toolkit* is paid to 2.0 Web marketing and social media marketing channels for the universal exposure, strong influence power, and number of new opportunities they offer to engage with the audience.

## Bibliography

### **Marketing the arts. A fresh Approach**

By Daragh O'Reilly  
*Routledge, 2010*

### **Arts Marketing Insights: The Dynamics of Building and Retaining Performing Arts Audiences**

By Joanne Scheff Bernstein,  
*Jossey-Bass, 2006*

### **Standing Room Only: Strategies for Marketing the Performing Arts**

By Philip Kotler and Joanne Scheff,  
*Harvard Business Press, 1997*

### **Marketing management (13 Edition)**

By Philip Kotler  
*Prentice Hall, 2011*

### **The science and art of branding**

By Giep Franzen  
*M.E.Sharpe, 2008*

### **Socialnomics. How social media transforms the way we live and do business**

By Erik Qualman  
*John Wiley & Sons, Inc., 2009*

### **The Social Media Marketing Book**

Dan Zarrella  
*O'Reilly Media, Inc., 2010*

### **Facebook Marketing An Hour A Day**

By Chris Treadaway and Mari Smith  
*Wiley Publishing, Inc, 2010*

### **How to Win Friends and Influence People**

By Dale Carnegie  
*Pocket Books, 1998*

### **The Art of the Start**

By Guy Kawasaki  
*Portfolio, 2004*

### **The New Rules of Marketing and PR: How to Use Social Media, Blogs, News Releases, Online Video, and Viral Marketing to Reach Buyers Directly**

By David Meerman Scott  
*Wiley Publishing, Inc, 2010*

## Press Articles

### **Turning Your Company into a Social Animal**

By Eilene Zimmerman,  
*The New York Times, Issue 12 Feb, 2011*

### **Media Companies Try Getting Social with Tumblr**

By Jenna Wortham  
*The New York Times, Issue 1 Aug, 2010*

### **Now Playing: Night of the Living Tech**

By Steve Lohr,  
*The New York Times, Issue 21 Aug 2010*

### **The Future of Advertising Will Be Integrated**

By Mark Suster  
*Techcrunch, Issue 29 April, 2011*

### **Lean and Mean, But True to Mission, Special Report**

*Theatre Facts, Issue November 2009*

### **Philanthropy and the Wealthy in the Netherlands**

#### **Linking Giving and Impact**

By Van Masdijk, D,  
*Report ef, November 2010*

### **Cultural Policy in the Netherlands**

*Brochure OCW, 2009*

### **Look before you leap. Supporting the arts in spinning times**

By Wiesand, A.J, Cultural Policy Update 1,  
*Boekman, 2011*

## Websites

### Performing Arts Marketing and Management

<http://www.promotiepodiumkunsten.nl>  
<http://www.britishcouncil.org/arts-drama.htm>  
<http://www.artscouncil.org.uk>  
<http://www.tcg.org>  
<http://creativeeconomy.britishcouncil.org>  
<http://hbr.org/magazine>

### Web 2.0 Marketing

<http://www.socialmediaexaminer.com>  
<http://www.mashable.com/>  
<http://www.onlinesocialmedia.net>  
<http://www.slideshare.net/jrhode/introduction-to-social-bookmarking-399204>

### Analyses of websites traffic, comparisons, statistics

<http://siteanalytics.compete.com>  
<http://www.quantcast.com>  
<http://www.ebizmba.com>  
<http://www.alexa.com>  
<http://technorati.com>  
<http://tools.seobook.com>  
<http://www.seomoz.org/tools>  
[http://www.text-link-ads.com/blog\\_juice](http://www.text-link-ads.com/blog_juice)  
<http://www.google.com/trends>  
<http://technocrati.com>

### Social media tools

<http://www.socialloomph.com/>  
<http://social-media-optimization.com/category/brand-marketing/>  
<http://adwords.google.com/select/KeywordTool>  
<http://blogsearch.google.com>  
<http://www.wordtracker.com>  
<http://buzz.yahoo.com>

## **I would like to express my special gratitude to**

---

- Nan van Houte, Anja Krans, and Daniella Groenberg (Theater Instituut Nederland) for the trust and support of my work, and the freedom they gave me to elaborate this research in a complete independence. Thank you, as well for offering me the perfect presentation platform during the the International Congress of Modern Dance “Moving Meetings” (Maastricht, the Netherlands, 5 & 6 October, 2011).
- Jim Jewell (Seattle Arts and Lectures) for his precious professional advice;
- Keith Farquhar (ImproLyon) for the creative inspiration;
- Brendan Walsh (Breeding), Janine Dijkmeijer (NB projects), Sophie Lambo (Internationaal Danstheater) for the interviews they gave me.

/K.P/

***For any additional information and feedback, please contact the author directly, using her email below.***

### **Contact Information**

**Kameliya Petrova**

petrova.kameliya@gmail.com

<http://nl.linkedin.com/in/kameliyapetrova>

**Theater Instituut Nederland**

<http://www.theaterinstituut.nl>

info@tin.nl

Postbus 10783  
1001 ET Amsterdam  
Nederland