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Marketing and modern dance

Tammy De Jong
San Jose State University

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MARKETING AND MODERN DANCE

A Thesis

Presented to

The Faculty of the Department of Theatre Arts

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

By

Tammy de Jong

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APPROVED FOR THE DEPARTMENT OF THEATRE ARTS

Dr. Karl Toepfer

James R. Earle

Annette Macdonald

APPROVED FOR THE UNIVERSITY

ABSTRACT

MARKETING AND MODERN DANCE

by Tammy de Jong

Marketing modern dance is an activity requiring a strong relationship between the artist, marketer and audience. The meaning produced by dance is an intangible product and the marketer is responsible for creating programs that will effectively bring the product to the audience. The marketer of dance is an interpreter of the artists work, therefore the marketing programs and strategies that are used to implement those programs must be a true, yet creative representation of the product.

The audience for modern dance is a very small market. Consumers are bombarded with thousands of advertising messages daily, and in conjunction with the high number of arts groups competing for attention and support, the marketing for modern dance must be extremely aggressive. The issue is targeting the right consumer group; engage in consumer research and develop stronger audience/artist relations. The bottomline, however, is the product. The product must be in demand for it to be successful.

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CHAPTER ONE

INTRODUCTION

Audience development is only a fraction of the arts management spectrum and a vital category to the art of dance. Marketing and public relations are two elements in arts management that influence the success or failure of a product. Marketing is concerned with activities best suited for bringing the product to the consumer, raising the economic standing of the company, and for establishing an image of the operation. Public relations concentrates on communication by the organization with the public. Individuals involved with public relations help create an awareness of the product and arouse public interest. If the product produces a good image, but the marketing or promotion of the product is lacking, economic difficulties may arise. Likewise, if the company markets the product well, but does not transmit a good image to its target market, a drop in sales may follow (Melillo 1983, 5). These two elements are complements of one another and important in the development of the product's life. For the purpose of understanding the successes and failures of dance companies this study will present marketing activities and their relationship to the success of the company. Basic marketing activities may not vary from one company to the next. It is

the attitude and implementation of those activities that vary and determine the success or failure of the marketing objectives.

This study will focus on the marketing activities employed by three South-Bay modern dance companies: Tandy Beal and Company, Margaret Wingrove Dance Company and The Janlyn Dance Company. Because of the difficulty of defining the problem related to audience instability that is prevalent in the modern dance world, several questions must be answered. Answering these questions will give some insight into the problems that affect dance companies in the area of audience development. As we will see in the thesis, of the three companies interviewed one company proved to be more successful in achieving a more stable audience attendance at performances. Is it the aesthetics or marketing that contributes to the success of this company? Although these three companies share the same form of dance, it is the difference of style, interest, philosophy and communication of meaning that ultimately leads to a dissimilarity in the final product. What then, if any, are the differences in their marketing activities?

Significance of the Study.

There are many contributing factors and reasons why modern dance has a smaller following than other art forms. Research is limited in this category of audiences for modern dance. The purpose of this study is to build a

foundation for more thorough research to follow in the future. Examining the existing marketing techniques, and pinpointing strengths and weaknesses will serve as that foundation. This study will also begin to heighten the understanding of our public as audience and develop an understanding of audience needs and expectations of dance. Thus, this study will serve as a step in understanding audience development and audience relations.

Material for this study was obtained from two sources. Personal interviews were conducted with three South-Bay modern dance companies, with individuals concerned with arts and dance marketing, and written information was collected on marketing activities employed by both the profit and nonprofit sectors including the three companies (such as reviews and press packets). The companies used for this study vary in standing within the local dance community. It was an important element to the study to choose three subjects that have a similar aesthetic, yet are at different levels of favor with arts patrons to show the relationship between aesthetics, marketing and success.

Organization of the Study

The research into the marketing activities of three modern dance companies and their relation to audience instability will be divided into five chapters.

Chapter one contains an introduction, statement and delineation of the problem, definitions, and the sources of material acquired to complete the study.

Chapter two will present an analysis of marketing activities employed by nonprofit and profit sectors, and establish the importance of marketing within an organization. An overall picture of the state of modern dance in the South Bay will be presented and an introduction to the three subjects will conclude this chapter.

Chapter three will focus entirely on the three subjects and their marketing activities. This chapter will also include any additional material delineated from the interviews that contributes to the three companies' success in the Bay Area dance scene.

Chapter four will present a comparison and contrast analysis of the three subjects and determine these elements: Are there common marketing techniques used by all three companies? What are the successful and unsuccessful techniques? Is there a common technique utilized by the three subjects that proves to be successful with only one subject? What is the faulting factor that allows for an unprosperous marketing technique? How much emphasis is placed on marketing versus the aesthetics being produced by the company?

Chapter five will present a summary of the investigation and conclusions drawn from the study regarding marketing and its connection to dance. The chapter will conclude with further recommendations for the study of marketing and dance.

This research is to be interpreted and utilized in the development of audience relations, gaining insight into our public and its needs. From this study, an awareness can be fostered in the South-Bay dance scene of the possibilities for promoting this art. The findings may serve as a guide for further study in audience development. If the question of why modern dance holds a limited following does not present a marketing problem, then there must be another component.

Definition of Terms

Ballet: Ballet is a theatrical performance which uses the concerted efforts of dance, mime, and decor in a highly specialized form (Reyna 1974, 18).

Exchange Process: This is a term used to define a process by which two or more parties give something of value to one another to satisfy felt needs (Kurtz 1987, 8).

Modern dance: This style of dance, appearing first in this country in the 20th century, rebelled against the formalism, decadence, stereotyped choreography,

and productions of the classical ballet. Today its emphasis is still on the artistic expression of the individual performer (Krause and Chapman 1981, 121).

Marketing: "The process of planning and executing the conception, pricing, promotion and distribution of ideas, goods and services to create an exchange that satisfies individual and organizational objectives" (Kurtz 1987, 11).

Market: A term used to describe a set of actual and potential buyers of a product (Kotler 1983, 12).

Target Market: Market segments which are the focus of the marketing mix includes sales, advertising, promotion, price and distribution. The marketing expenditure level refers to the budget that is required to carry out the marketing strategies (Kotler 1983, 660).

Audience Development: A term used to describe a section of marketing activities that is concerned with the identification of new and potential audiences through the optimum marketing techniques in relation to the artistic product (Langley 1980, 37).

Limitations

This study will be specifically limited to the marketing activities employed by the three subject companies. It will determine the difference between marketing activities and activities considered a part of public relations. The techniques involved are likely to cross over the two divisions of

arts management. This study also focuses on South Bay modern dance companies because other areas such as San Francisco and Berkeley have a very different artistic climate. To give the study more focus, one area was chosen, and San Jose proved to be most applicable because of its continued growth in becoming a prominent arts community. San Jose has its own musical theatre organization: San Jose Civic Light Opera. Now in its 56th season and with 36,000 subscriptions, SJCLO can claim to be the most successful music theatre of its type in the country. This year, 1990, SJCLO will be bringing productions to the newly formed Music Theatre of Oregon (Frymer 1990, 3). The San Jose Cleveland Ballet also calls San Jose its home, bringing high quality ballet productions to San Jose since 1985. San Jose also has its own theatre company, San Jose Repertory Theatre, which has been contributing to the growth of the arts in San Jose for ten years and has a 10,000 subscriber base. There are smaller arts organizations in San Jose, such as the museums and art galleries that are continually trying to build art appreciation and awareness to the San Jose area.

CHAPTER TWO

MARKETING AND ITS LINK WITH DANCE

"Art is a mirror, where reality is reflected in a magical way. It has the power to move the viewer and in some cases to change minds." (Isabel Allende, San Jose Mercury News, 1989).

Art is the interaction between the artist and the beholder, and a form of communicating a meaning. Dance is movement produced by the body and used as a tool for expression. The product can be considered a form of art. The meaning is the starting point for the artist, and, in its conclusion, the product. The desire to share this meaning with an audience and create an exchange between artist and patron impels the artist to create his/her product. Through meaning the artist hopes to ignite a response from the viewer, thereby initiating an exchange. Because the meaning produced by the product, dance, is intangible, the exchange that takes place is not one that can be carried out of the theater and hung on the wall at a later date or put on a shelf. Instead the exchange, provoked by a meaning on the intangible level, will leave an imprint on the memory.

Dance has been labeled the fastest growing performing art in America since the mid 1960's (Hanna 1983, 5). We are into the last decade of the twentieth century, and if this data is true, we can ask the question: do we currently have an audience that is interested and stable enough to support

this fast-growing art form? Louis Harris did a survey and reported that 51% of Americans were willing to pay additional dollars in federal taxes to support the arts programs (Hanna 1983, 5). Taxpayer dollars are no doubt an asset to arts organizations. However, from the circumstance that people are willing to vote dollars it does follow that they are attending performances and occupying house seats. With inflation and current recession, this "willingness" hardly translates into a means of public funding, and is barely recognizable.

Among the world's developed countries the United States gives one of the lowest levels of subsidy to the arts: a mere 69 cents per citizen. The accomplishments within the arts over the past twenty five years deserve more private support. Recent cutbacks of the National Endowment of the Arts have placed public funding in further danger. With a budget of \$171.3 million (in 1989), the NEA gives grants that include seed money for companies (Commanday 1990, 12).

These awards give recipients a stature and credibility that helps draw the corporate, private and foundation gifts that form the larger share of their budgets. (Commanday 1990, 12)

The entire system of arts financing is in jeopardy at this time, resulting in cutbacks in outreach and educational programs for youth and ethnic groups. Hundreds of smaller performing groups and programs that rely on financial support may not survive.

This situation contributes to instability in the dance world. What other variables contribute to this instability found in the modern dance idiom? It is not enough to limit it to the lack of understanding of the art, or to fall victim the stigmas "weird," "strange," or "abstract." Other examples could be: 1) lack of arts education, or the quality thereof, in the schools and general public; 2) the quality of the products being produced by arts organizations not meeting the standards or taste set by audiences; 3) marketing and promotion of arts organizations being insufficient, or companies targeting the wrong audience.

Ballet vs. Modern Dance

For the purpose of this study, focus will be on the idiom of modern dance. Because dance encompasses a very complex visual image (movement created by the body moving through space), there is a demand placed on the viewer that involves an element of risk. Modern dance encompasses many forms and styles that allows for limited association between each one. It is this limited recognition, and newness, that can place the audience in a sometimes uncomfortable position. A comparison between modern dance and ballet will help to illustrate this point.

Ballet is concerned with a more academic code or refined vocabulary and has become a tradition, a technique and an aesthetic all its own. This code, beginning its development as early as the 16th century, has been elaborated

upon over the centuries and today is easily distinguished even within the varying schools of style. This refined movement vocabulary is recognizable to the untrained eye and is used repeatedly from company to company.

Contributing also to the ballet is the lavish use of spectacle, props, scenery, and the continued use of plot or dramatic theme. There is an ease in viewing the ballet, because these variables present a difficult complex style of movement in an understandable manner.

Modern dance was born in the early 20th century and in its abstract form includes little spectacle, theatricality or scenery, while incorporating creative movement outside the range of conventional ballet vocabulary. Thus, it challenges the viewer to imagine the elements that are not present, to incorporate these with the movement and then extract meaning. In its growth process, modern dance has become extraordinarily diverse in its presentation of glamour and fantasy, and in the discovery of theatricality by some groups. However, audiences are still few in numbers, and thus investigation is in order.

Marketing as a Tool

How does the artist find an audience to share his/her art? Is it the artist who finds the audience, or is there another person responsible for the marketing and the finding of an audience? To what extent is the artist

involved, or should he/she be involved, in the marketing? The answers to these questions, to be presented in later chapters, will reflect on the quality of existing marketing programs executed by a company. Marketing is a tool utilized to present the artist's work to those who want to participate in an exchange. Marketing is an activity of motivation and is partly responsible for the expectations and perceptions a viewer brings to the art. As defined in chapter one, marketing is:

The process of planning and executing the conception, pricing, promotion and distribution of ideas, goods and services to create an exchange that satisfies individual and organizational objectives. (Kurtz 1987, 11)

Marketing is analyzing, planning and implementing formulated programs that are designed to initiate exchanges of values within selected target markets. The activity focuses on how best to transport the product to the consumer. Effective communication, pricing and distribution are used to inform, motivate and serve the target market. Long-term public understanding, commitment, involvement and participation are additional results marketing strategies want to achieve. Traditional marketing relationships between the product and the consumer do not always apply to the activities rendered in all categories of the performing arts. Marketing is considered as either product or consumer motivated, engulfing subtle differences that can easily be misconstrued. Product orientation presupposes that the product is worthwhile and intrinsically beneficial to the consumer.

Consumer orientation relates that after discovering the needs, interests and demands of the consumer, the product might be altered and marketed differently to satisfy the consumer (Melillo 1983, 20).

The communication of a meaning, or the artist's product, is a blending of talent and creativity interwoven with traditions, religion, the environment, ideologies and the artists philosophy. Economic marketing concentrates on the consumer and develops a channel which will obtain higher customer satisfaction and render a profit. For the artist to compromise to the demands of the consumer would seem to compromise the artistic process. The artists are the product creators and their intentions or desires are to explore new artistic expressions and sensations and present them through movement and meaning to an audience. There are varying opinions as to how involved the audience is in determining the final product of an artist, such as a choreographer. It is true that one cannot completely ignore the events ongoing in society, or the public opinions on the endless array of issues that arise from day to day. These do have impact on our creativity and on a product. What is most prevalent in society is often a source for creativity. Is it true, then, that artists create without consulting their patrons? This causes differences of opinion. Were the artist to revise the product to meet consumer needs, as is done in the for-profit sector, he/she would be giving up his/her artistic vision, allowing someone else to make of it what he/she desires the

product to be, thereby changing the true idea and form. Concentrating on consumer ideas and desires should be done to a degree in order to keep the arts alive. Audiences for modern dance fluctuate, and do not have the "kind of long term audience--the all important repeat audience--developed by ballet" (Green 1989).

Is modern dance and the marketing thereof product or consumer motivated? Can we put dance into a category that is so strictly defined? What will be shown in the development of the thesis is that these modern dance companies have made certain marketing decisions taken from either a product and/or consumer point of view. Marketers of dance must be aware that these two categories are options on which they can base their marketing strategies. These options present to the marketer different ways of relating the product to the consumer. The marketing choices that Janet Shaw, Margaret Wingrove and Tandy Beal have made in presenting their product to the public is a result of selecting one or both of the above mentioned options. A question that arises at this point, is: Are the companies applying only one of the options to their product, and if so, is it the right one?

The interviewees have concluded that they do not systematically solicit their audiences. From the information gathered in the interviews, not one of the organizations has developed an audience profile that tells what those who attend do for a living, what magazines they read, where they live, or in what

other activities they take part (Wingrove, Shaw, and Beal 1989). Such information might prove helpful in devising a plan best suited for reaching those people and determining what advertising avenues are necessary to complete the plan. How can such information be determined? Chapter Five will discuss this issue further and give suggestions for developing an audience profile. Artists do have the luxury of communicating with audiences, and to do with their craft what they want. This capability allows us to accommodate the interest of our audience, and meet the needs and desires of that audience. What are the needs and desires of an audience attending dance performances? There is the desire to be entertained, to be stimulated. There is also the desire to explore new ways of thinking or the desire to visually see something new. There is risk involved on behalf of both spectator and the creator. Both groups are asking of each other something that the other may not be willing to give. Will the audience receive what they were looking for when they attend the performance? Will the movement elicit any meaning for them? The artist must be willing to communicate with his/her audience and take interest in those people they seek support from.

Established thus far are the attitudes and viewpoints the two sectors have toward their product. The principles of marketing are similar to both sectors; they seek to promote a product, create an awareness in a selected target audience and develop activities that will be best for getting the product

to the consumer. The difference between the two is the consumer. The task of marketing in modern dance is how to appeal to a new and broader audience without offending the traditional, (or "dance-aware" audience) and maintain the artistic vision. This begins by developing an awareness and presence within the community: telling the public who you are, what you do, how you do it, why they should see you and what to expect. In marketing terms this is called "positioning" (Melillo 1983, 29). Marketing is more than selling tickets and promoting the organization. It is the interaction between the art and the audience through avenues of communication.

Arts Marketing

Arts marketing is product-oriented, requiring strong product understanding and belief that what is being offered is beneficial and has artistic quality. Within this idea should be the need for consumer orientation. The challenge is finding and persuading an audience with whom the artist can share an artistic vision and instigate an exchange process. For the marketing to be a success, there must be a clear understanding of the nature of the product, its meaning that is being shared with the audience, and the factors that attract an audience. The product needs to be of value to the consumer prior to the purchase. If the product and the marketing thereof reflect no value to the consumer, they give no reason for the consumer to make a

purchase. Presenting the product in a light in which it does not exist can present misinterpretation of the product and prove detrimental to the outcome. To refrain from misrepresentation and from marketing myopia, the marketing objectives must first be determined. The artistic endeavors and what the company hopes to achieve are the basis for developing those objectives. Clearly defining those objectives will allow for the development of a plan in which they can be obtained.

Dance Marketing

Dance marketing and performing dance go hand-in-hand. There is no dance marketing without dance, and seldom is there dance without dance marketing. The possibility does exist, however. If the marketing is clear and reflective of the company vision and still producing no exchange, then there is a conflicting element. The following chapters explore the place that marketing has within a company. Three modern dance companies have been interviewed to serve as subjects. The focus for each interview was primarily on the marketing activities of the company. However, there were other issues that developed which also are included in the study. The aesthetic of the company was not the central focus, but rather the marketing of the aesthetic. The two elements of marketing and aesthetics are always combined to allow a company to exist, and the connection is not to be ignored. Concentrating on

the marketing activities of these modern dance companies rather than the aesthetics will present other possibilities in the examination of audiences as they relate to modern dance.

Marketing techniques that have been previously considered to belong (exclusively) to the profit motivated businesses have been used advantageously in the not-for-profit sector. There are four concepts that provide the basis of marketing in the non-profit environment. The concepts are as follows:

1. The self interest concept: This concept is connected to the idea that in the exchange between the buyer and the seller, the value of that exchange is greater than that which they are giving.

2. The motivating task: This concept in marketing stresses the importance of satisfying the need of the customer.

3. The marketing mix: The marketing mix is the blending of the four elements of product, price, place (distribution) and promotion which the marketer uses to allow an exchange to happen.

4. The idea of distinctive competence. The company should concentrate on what it does best, because that is what maximizes the profit (Shapiro 1973, 102).

Of these four concepts, the motivating task is the one that is more involved for the nonprofit organization because it deals with two constituents.

There are the clients to whom it provides a good and/or service, and there is the donor, from whom it receives the resources to provide that good or service. It is assumed that the performing arts exist in a continuous state of financial crisis. The economic stability of the performing organizations cannot survive alone on ticket revenues and therefore rely on financial aid from outside sources. Without these contributions organizations would not be able to fill the gap between income and expenditures. Without these donations most groups would not be able to continue producing.

Dance in the South Bay

To give some insight on the current dance scene in the South Bay, an interview was conducted with Judith Green from the San Jose Mercury News. It is important to look at where dance is now, where it is in relation to other cities with prominent arts groups, where it's going and how it can improve.

In 1984 there were eight modern dance companies in the South Bay-Santa Clara Valley region. In 1990, of those eight only three remain. Reasons for the drop in dance companies in that short time period range from job relocation, economic instability, and poor management. In discussing with Green the present situation of dance in the South Bay, her words were:

It's very much in the struggling stage. If you want to be optimistic, it's in the growing stage. If you don't want to be optimistic it's struggling and it's not going very far. (Green 1989)

What is making it so borderline a struggle and yet progressive?

Struggling is a part of progression, but there are factors hindering the growth of dance in the South Bay and not allowing it to progress at a faster pace.

It has not learned that its problems are common to everybody, it hasn't learned to co-operate and because there are fewer and fewer outlets for it and dance companies down here, it doesn't have a sense of what's happening in the greater dance community. It also doesn't understand that everything it does is not praise-worthy in terms of the artistic product. (Green 1989)

The author feels that the South Bay dance companies need to do more in co-operating, communicating and supporting one another. Each company feels that its problems are unique, and fail to see that the same problems exist with their counterparts.

As stated earlier, every company is in need of financial support, from either the public and or the state. Fortunately the funding pool for the arts is starting to rebuild itself allowing more dollars to go around. Unfortunately, the bigger arts groups receive larger proportions because their needs are greater. This is an area in which dance companies lack perspective. The smaller companies have smaller budgets which are reflective of the amount of financial support granted. Corporations are beginning to generate more interest in the arts as well as render individuals interested in increasing the number of support foundations. For these support foundations to increase in number the artistic endeavors must be of quality, contain a certain magnitude of meaning, show that the money is going toward something longterm, and

benefit the community. In the early 1980's dance companies such as "New Dance of San Jose" for example, bargained with funding agencies such as the Fine Arts Commission on getting financial support, and then either depleted their budget unwisely or did not share with the public the product that was promised. Cliff Keuter and his company, "New Dance Company," expected arts councils and commissions to donate generously to his company, which at that time was labeled the highest achievement in dance for the South Bay. Misusing the money and not taking the opportunities to display the company in different venues eventually lead to the demise of the company (Irvine 1989). This incident is accountable for why local funding agencies are leery of donating to dance organizations.

Dance gatherings are another positive factor for the dance scene of the Santa Clara Valley. Gatherings take the form of events being hosted by a company of individual artists to give an opportunity to other dancers and companies to show their works in a different forum, to a different audience. "Dance-in-the-Works" is an example of a gathering that is held three times a year, open to all performance groups, produced in a very informal manner, and has a discussion involving artists and audience following each performance. This event is important in developing the connection between the audience and the performer, and allows for the communication barrier to be opened that sometimes exists. Another opportunity for dancers and

choreographers to perform and show their work is in San Francisco in the Joan Lazarus Low-tech Performance Series. Artists are given the opportunity to perform their works in a different venue, to gain a different audience, with limited technical support, and not be concerned with doing the publicity for their performance. Such events allow for the diversity in dance to be experienced, and discussed, and new audiences to be discovered. Artists are also able to receive ideas and feedback about their work. This is where audiences can begin to communicate with the artist, so that the artist may be able to explore different meanings and present them to different audiences.

With reference to the lack of cooperation, communication and support between the various arts organizations, the emergence of multicultural groups has caused some friction. The rise of multicultural arts groups will probably prove to be more interesting to funding agencies, eventually making it more difficult for the other groups to receive funding.

Companies will eventually find it harder to find audiences if they do not meet the needs of those other than the white collar worker. (Green 1989)

Small companies, as with two interviewed for this study are carrying their own cross. The traditional nuclear model of a modern dance company-a small group of dancers orbiting about a visionary choreographer-still exists. Mark Morris, Lar Lubovitch, Laura Dean, Senta Driver operate this way. But they carry the seeds of their own destruction with them. It simply isn't

possible for one artist to produce enough new work each year to sustain a season or to satisfy the kind of long-term audience-the all important repeat audience. " They try against odds to sustain repertory: soon enough, the audience for this wears out." (Green 1990, 11)

As with our neighboring city, San Francisco, San Jose is also in need of a theater space specifically designed to accommodate dance. Space is a major problem for dance companies. This problem limits the possibilities of inviting foreign companies to perform, and thus advance the growth of San Jose dance culture. If companies do come into town they are advised to bring works of limited repertory because there simply isn't a space to accommodate larger works. The Center for Performing Arts is the largest facility, aside from the Flint Center in Cupertino; however, there exists only a few weeks available a year for bookings. The same problem exists in San Francisco with the Opera House. "San Francisco still lacks a decent, medium-sized, wholly equipped theater for dance." (Ulrich 1989, 19 (C))

In comparing the state of the arts in both San Jose and San Francisco, similar problems seem to abound in both cities. There is a division between the "haves" and the "have-nots." The so-called "haves" consist of the Symphony, the Opera, Ballet, ACT, the Fine Arts Museums, the San Francisco Museum of Fire Art and the Asian Art Museum. The "have-nots" are the other smaller arts groups that have reached in number as high as 400. The

similarity may not be in the number of organizations each city has, but in the frustration that is dispersed from the smaller groups operating on budgets of \$100,000 or less.

There are so many art groups in this city with exciting programs, but many are struggling. They feel they are being ignored by the city and by the people and corporations with money. When times are tight, money tends toward big, stable organizations. The question is a hard one: How many small arts organizations can you foster, and still maintain quality? (Coppola 1989, 19)

There is an effort being made in San Francisco to change the current standing of the smaller arts groups. A group of artists and arts managers in the earlier part of 1989 formed the San Francisco Democratic Arts Club. The "Gang of 20," as they call themselves, have joined together to seize some political clout within city hall so that the so-called "have nots" can get more attention and money (Coppola 1989, 19).

San Jose had last year developed a forum called "DanceRap" as a place to exchange information and renew communications between artists in the South Bay. "DanceRap" organized by Trisha Steinhardt, executive director of the Arts Council, was organized because Steinhardt had become concerned with the "low morale and fractured condition of the South Bay dance community." (Green 1990, 5) The focus seems to have drifted from building an identity for South Bay Dance, to producing calendars and directories of nation-wide outreach groups. The South Bay companies need to assess the problems of

audience development, inadequate funding, and the little or no support generated from dance company to company. Only after these problems have been assessed will there be a change in the South Bay dance community.

Competition for Leisure Dollars

In the 1980's, the dance world became tangled in a severe crisis. Not only were there massive cuts in the National Endowment for the Arts disbursements, and restructured tax laws that ceased to protect corporate contributions to not-for-profit arts organizations. Dance stopped being the sensation of the moment; unlike in the 1960s and 1970s, it ceased to attract the most prophetic artistic sensibilities of its time. With all these difficulties and lack of innovation, the entertainment dollars started going elsewhere (Ulrich, 1989, 18 (C)). These elements aside, modern dance has to battle with the misconceptions that are placed on it by the general public. The challenge is to try to introduce them to the art form through marketing and to modify some of those misconceptions. Modern dance companies are in competition with such arts groups as: theater, symphony, opera and ballet. There is a lot that can be done with a \$10.00 bill. Our leisure dollars are being spent on something that is of value to us. To give our leisure dollars to the arts, the product should manifest meaning and artistic quality. What are dance companies doing to attract audiences so that they will donate their leisure

dollars to them instead of on a movie, for example? Do the people in the Silicon Valley have leisure dollars? Are they willing to spend it on something they may know nothing about? Has inflation contributed to the limited dollars that may be spent? On the other side of the continuum is the question: are dance companies presenting works that are appealing to audiences? Are these works of artistic quality?

Marketing has the responsibility of giving the public its first glimpse of a product. Framed with validity and belief that the product is beneficial, it must explain to the potential buyer several things: What the product is, how it will benefit the consumer and what they will obtain from the experience. Then of course the company must follow through with its promises at the time of performance.

Marketers use what is called the "marketing mix" in presenting the product to the targeted consumer. The marketing mix which is comprised of product development, pricing, promotion and development, is different for the arts than for that of the economic sector. The differences for each category are presented in Table 1 on the following page.

Table 1: Differences Between Marketing in the Performing Arts and Marketing the Economic Goods and Services.

ECONOMIC GOODS AND SERVICES	MARKETING STRATEGY	PERFORMING ARTS
Customer oriented	Product development	Artist inspired
Below cost unacceptable	Pricing	Below cost acceptable
Location chosen to serve customer	Distribution	Location chosen to support arts companies
Large or moderate budget is typical	Promotion	Little or no budget is typical

(Source: *MARKETING THE PERFORMING ARTS*, p.5)

Economic marketing is dominated by developing a product that will satisfy a select target of consumers, better than existing products. If a product fails to meet the needs of the consumer, the product is then altered to accommodate the consumer. In contrast, the arts are dominated by the desire of the artist to create a method for the communication of meaning through different experiences and sensations. As a result, the artist creates a product with little consultation from the audience.

Pricing is an area where differences exist between the arts and that of economic goods and services. For the profit sector, the costs of production and distribution determine the absolute bottomline at which a product can be offered. Pricing adjustments are also tailored toward making a profit and longterm survival. The common middle to high range in pricing that arts groups offer is due to the high costs of production. Ticket prices for arts events are on the increase, but if they were to reflect the actual costs of

production, the product would be beyond affordability of patrons. Important to the arts sector is accessibility to the community, cultural enrichment, and the assurance that the arts are for everyone, and not only a select few.

The methods used to distribute goods are distinctly different between the two sectors. The producers within the economic sector try to make the commodities available in the most convenient location as possible. An area is selected where the target market is likely to be attracted to it, and the product shown at its highest visibility. On the other hand, selectivity is often not at hand for the performing arts. Because of the lack of space available to accommodate the continued increase of arts groups, and the lack of dollars to cover expensive rental fees, companies often find themselves in facility sharing arrangements. In accommodating arts groups, a facility must have: 1) the capacity to seat their potential audience; 2) acoustic and lighting equipment, and 3) a stage area adequate enough to present the product. Marketing the arts involves not only making the art accessible, but also bringing the customer to the site of the performance.

The final category of the marketing mix is promotion. This is the one area that is not too dissimilar from promotion used in the marketing of the profit sector. Promotion of a product includes activities as advertising, (print media, commercials, and billboards) direct mail campaigns, and special promotions. The difference that is most obvious between the two sectors is

the advertising budget. Arts organizations often have a limited budget allotted for promotion and advertising. Not having the budget to put toward developing a strong image of the company often weakens the ability of building stronger audience connections. The limited dollars forces the companies "to do with what they have," and to seek other avenues of promotion that are less costly. Advertising is an expensive marketing tool, and it is one that few arts organization are able to use on a regular basis.

CHAPTER THREE

DESCRIPTION OF THREE SOUTH BAY MODERN DANCE COMPANIES

Movement is a means of expression which carries its own vocabulary, and is often not able to be connected to verbal descriptions. This specialization of expression presents symbols and concepts through the physical body in an abstract form. In spite of it becoming art, dance is still made up of commonly used human movements. The difference between dance in primitive times and today is that the practical utilitarian objectives of everyday movement have been turned into bodily action moving through space. The aim is to reveal content from the mind's creativity (Langer 1953, 56). Because the language or vocabulary attached to dance is unlike our everyday language, audiences are subjected to utilizing their imaginations to decipher meaning. This can prove to be intimidating to people for fear that they may be wrong in their interpretation.

Live theater can be very stimulating and exhilarating, but as with other activities, can also be disturbing and uneasy. There is nothing wrong with provoking the audience and allowing it to experience something different. Art is unpredictable and will elicit different responses for different people. Is there a way of determining what or how audiences will respond to different types of art, in this case, different types of dance? This chapter will show how

Tandy Beal, Margaret Wingrove, and Janet Shaw have taken the art form of dance and developed a style that allows them to best communicate their mind's creativity.

Tandy Beal & Company

A company utilizes marketing to promote its art and achieve an audience to experience it. Tandy Beal, who is located in Santa Cruz, made an important marketing decision while planning her fifteenth season. Recognizing that her company wasn't doing well in the Santa Cruz area, she took the initiative to investigate other areas conducive to dance. She researched areas that already have arts organizations with audiences supporting them. Important to Beal was an area that does not already have a prominent modern dance company but has a dance-aware audience. She was interested in broadening her audience, increasing support, and adding new audience energy for the company. Concerned with continuing the development of her craft, Beal felt it necessary to explore new places and people. As a result, Beal has expanded her performing territory to the Santa Clara Valley and Monterey area. Upon settling the location and totaling the cost to produce a concert in the South Bay, she began applying for grants. A matching grant from the California Arts Council was given to the company,

and the plans for her fifteenth season, with an annual concert at Santa Clara University, were put into motion.

Established in 1974, the company has become known for its unique blend of the traditional and non-traditional, dance and theater, art and entertainment. Collaborative work has become the company's hallmark, including concerts with Bobby McFerrin, Keith Terry, Frank Zappa, Remy Charlip and most recently with EMC and Windham Hill recording artists. Through combining the arts and creating crossover audiences, Tandy has developed a product that is marketable. The slogan "EXPECT...THE UNEXPECTED.." used in identifying and promoting the company for the 1989-1990 season, is a reflection of what the company has to offer.

She is a choreographer who delights in illusion, mixed media, varied modern movement idioms and witty humanistic themes in ensemble works and witty solos. (California Magazine 1987, 18)

"She presents a program that is pleasing, that has artistic merit, one that is art." Her product is presented through her marketing as offering something new, fun and exciting. She uses all the basic, simple marketing and promotion techniques available to her with clarity, intention and belief that her product offering is worthy of seeing (Green 1989).

When Beal began the company sixteen years ago, "it was folly to be here rather than in New York."

It took many years for the National Endowment for the Arts (NEA) and other people to take us seriously. Santa Cruz, at that

time, was really a hick town I'm grateful that I'm here (but) we're not a funding center, we're not a media center, we're not an art center, really, although it is an artistic community. (Broadhurst 1990)

Sixteen years of hard work and commitment to an art path involving self discovery and making theater using the tool of dance has brought forth a company that has achieved national acclaim. According to William F. Thompson, Director of Arts America for the U.S. Information Agency, the company is a "credit to American Culture." (Fraser 1990, 1) Because of Tandy Beal, Bay Area dance has extended itself to Santa Cruz. She has gained an international reputation in arts circles and is one of the Valley's best know ambassadors. Taking her company to such far away places as Athens and Czechoslovakia, Beal serves as a cultural representative of the United States Government.

Serving The Valley and Santa Cruz for the last fourteen years, the company has been able to survive on the energy and commitment of seven dancers (sometimes it grows to twelve), two booking agents, composer and associate Artistic Director Jon Scoville, a lighting director, a person who teaches all the company's outreach programs to children, senior citizens, and the managing director, Sheila Baumgarten. Tandy Beal & Company have a vision that touches many different facets, one of which is a community where people enjoy the performing arts, develop their powers of imagination, and express their varied cultural heritages. Children and their education and

development as future audiences and artists are also interests of Beal. The vision the company has for the children of today is to give them the opportunity to allow them to begin developing a lifelong love for the performing arts (program insert 1989). Despite an intense rehearsal, teaching and touring schedule, Beal dedicates time to the children.

The older you get the more you realize that there's somebody else's future besides your own and that it is important to tend it, like a garden. I feel it's important to give back to our community, our culture and also have some say, or try to make an opportunity for children to experience themselves in a very full way. (Broadhurst 1990, 10)

The unique children's show Listening to the Earth, created in 1986, was to develop this connection between art and children. The show can incorporate up to 150 children, mothers and babies into the company. Original music, words and dance are blended to create an imaginative story production. The form of the show is such that a Listening to the Earth program can be put together in the time frame of 1- 2 weeks, allowing for endless performing opportunities.

The company operates on a \$350,000 budget, and self- produces 6-10 concerts per year. Tandy Beal & Company do not offer a season subscription, based on their knowledge of the market for dance and its inability to maintain a strong, supportive subscriber base. "We are performing to a very small market and therefore a season subscription would not apply." (Baumgarten 1990)

In conjunction with the self-produced concerts, for which costs are estimated at \$35,000 per concert, the company has a primary commitment of involvement within the community. From this interest developed the concept of the Outreach Concerts. These concerts are informal presentations of dance/theatre works with insights into dance, the works in progress, and the artist's life.

According to the Managing Director, Sheila Baumgarten, there is no specific person in charge of the marketing activities for the Company. Instead the marketing is divided out among the office personnel by projects.

The marketing is done either by a consultant or is handled by whoever is handling that project. It is something we are working toward specializing in, to try and separate the function out. (Baumgarten 1990)

The press packets which are created for each of the three shows produced by Tandy Beal & Company serve as the primary marketing tool for the company. The three booking agents then pass along the material to the prospective sponsor who then markets the company according to the material received. The marketing for the self-produced shows is handled in house by those employed by Tandy Beal & Company.

Perhaps the most important tool that Tandy Beal has working for her is the services of the booking agents. Although it may at times prove to be a negative expense, for example when there are no tours or concerts booked, the

company may suffer in terms of negative income generated. The promotion and marketing for the company is largely cared for by the sponsor.

The most exciting thing about this company is the fact it has established itself in the community as a company with a diverse artistic vision. Tandy Beal's style has a very light, whimsical, and unbinding quality to the movement. Her style contributes to the success and ability to blend with other media. Its exploration within the wide range of performance art allows the product to be tailor-made to suit any community.

With the above in mind, and using the options that were discussed in chapter two on product and consumer orientation, it becomes apparent that this company has marketed its product toward the consumer on the basis of consumer orientation. Each program developed by Tandy Beal has a different meaning being communicated to the type of audience that will best understand and appreciate it. For example, Beal does not present a concert that is comprised of new works or works that are done in collaboration with another media to young school children. For this type of audience she has created another type of concert that brings the meaning of the art more to the children's level of understanding.

Again, Tandy Beal & Company used a slogan for the marketing and promotion of the company that is reflective of the type of products it produces. "EXPECT...THE UNEXPECTED..." Because of the variation in the

type of programs offered, the concern that Beal has for the craft, the meaning that is being presented, and the audience, there is continuous improvement and development of the product.

Janlyn Dance Company

The second modern dance company interviewed for this study was the Janlyn Dance Company located in Sunnyvale. Under the artistic direction of Janet Shaw, the Janlyn Dance Company is the first nonprofit modern dance company to establish itself in the Santa Clara Valley, beginning its residency in 1979. Contrary to numerous arts organizations destroyed by low attendance, small budgets and limited funding, this company is still alive and performing for the community. The company has struggled to survive through the rough economic climate of the Silicon Valley, and, in spite of the difficulty of being the first to introduce successfully the concept of a professional resident modern dance company, the company has expanded from its first season of 9 performances per season to its current schedule of 30-50 performances (Sunnyvale Business 1986, 7).

Founder and Artistic Director Janet Lynn Shaw has presented her company to over 62,000 people in over 300 performances primarily in the Santa Clara and San Mateo Counties. Within the season the company has a three program concert series and an In School Program in which the resident

company presents mini concerts in the schools as a part of California's Young Audience program. Touring is also a part of the Janlyn roster. The company performs locally within the Bay Area and travels biannually to the Los Angeles area. Composed of a collective of 5-10 dancers working to develop dance in the South Bay, the company enjoys creating dances about real people in everyday life situations (Shaw 1989).

What does Shaw mean when she talks about "real people in everyday life situations?" Rather than the fantasy, spiritual or mythic approach, Janet has chosen to create works that capture reality as she sees and understands it. Shaw's choreography focuses on the experiences and activities of what she observes in everyday living. Exactly what is meant by the phrase "real people" is confusing. Does she mean "real" people in the sense that they are living and breathing, as opposed to a fictional character? Or does she mean "real" in the sense of the character and disposition of a human being? The use of the word "real" in this instance is rather vague and lacking in clear description and meaning.

In bringing these ideas alive through dance, on stage, the ordinary becomes the extraordinary with the fresh perspective of insight, beauty, curiosity, drama and humor. (Shaw 1989)

Shaw hopes to give her audiences the experience of being able to watch a performance and be able to walk out at the end talking about what they saw.

There is nothing like live theater, it's very exciting, it's the here and now. There is excitement that cannot be matched to that of stage versus the movie screen. Modern Dance is so fascinating

because it has no vocabulary at all-there is no established technique, you do whatever the choreography calls for. I'm constantly trying to find experiences I can share with others through modern dance. (Crow 1987, 39)

Dance reflects a meaning that has been attached to a particular activity presented in movement instead of a verbal explanation. There is nothing wrong with focusing the company on performing everyday activities related to society and its people. It is the meaning presented through the product, molded by the style of the choreographer, that might not have impact on the audience. When there is a lack of variation in themes and content the meaning loses its value. As we will see in the following chapters this has become a problem for Janet Shaw.

Shaw's statement that modern dance has no vocabulary nor an established technique is in question. Modern dance is an established technique in itself. Although it is an open form of movement, compared to the specific movement vocabulary found in the ballet, modern dance has its own vocabulary that is more abstract in form. Having this opinion about modern dance may also contribute to the problems Janet Shaw is experiencing with her company.

In this sense modern dance carries its own cross. Not everyone likes the risk involved in modern dance. If you go to the ballet, for instance, you can expect to see certain elements - the tutus, the pointe shoes, and so on. (Crow 1987, 44)

A large portion of the company's marketing dollars are put toward promotion and advertising. On a budget that varies between \$25,000-\$40,000, depending on grant support, an average of \$5,200 goes toward marketing. This is not a big budget considering the costs entailed in promotion and advertising. An estimated \$17,000 are production costs. Janet Shaw says she spends about 70 percent of her time on fundraising and promotional campaigns (two different marketing activities) to meet the high costs of production, publicity, and necessary exposure. The remaining 30 percent of her time is devoted to her strong belief in the production of modern dance (Shaw 1989). Shaw has a Board of Directors that "varies between 2-6 people" and has one paid staff person to see that all deadlines are met for publicity and promotion. This is not much support for an artistic director to rely on, and therefore a good portion of the marketing activities are performed by Shaw.

The vision and objective for the company has been established and it is from there that the marketing objective follows. The slogan "Dance is a Great Escape and a Great Way to Come Alive" was incorporated into Janlyn's direct mail campaign: posters, flyers and postcards for the 1989-1990 season. The slogan can also be considered Shaw's marketing objective. She wanted to say to her audience that by attending the company's performance one can escape from the mundane and become alive. By using that slogan Janlyn hoped to

encourage people to come to her performances because she believes that modern dance can enhance people's ability to see life as exciting and entertaining (Shaw 1989). Chapter Five will focus on determining whether or not this slogan is appropriate for Shaw's company, and if it brought audiences to her performances.

In previous seasons, JDC has offered the community three resident company concerts, fall, winter and spring. She has also toured her company in the schools via the Young Audience program. Bookings continued strongly for the young audience performances which led to a larger children's production. This children's concert was to take the place of the resident company's final performance of the season. The first year for the children's show was not as successful as the second, which according to Shaw was "a marketing success." However, it seems that Shaw did not want to pursue this children's show annually because "of difficulty maintaining the interest in the dancers." (Shaw 1989) This statement sounds a little self pitied and a substitute for what might be the real reason for eliminating the show. In speaking with a few of the dancers who were involved in the Young Audience shows and the larger childrens' production, it was apparent that they very much enjoyed performing in that genre and that the choreography was well suited to meet the needs of the children and introduce them to dance. The level of interest that was shown by the schools and the performers and the

response from audiences, gives evidence that Janet Shaw does have a product that can succeed. Choreography that is geared to the younger generations is what Shaw seems to produce better than the works presented to the more mature audiences. Perhaps she sees no long term future in such children's productions, or her interests and intentions are not that strong to want to continue producing children's choreography. Whatever the reasons she decided to quit the show series, as well as cancel the Young Audience program. Unfortunately, these were two marketing successes that were inactive in the 1989-1990 season.

Subject to poor audience attendance, non-supportive reviews, difficulty in maintaining longterm dancers for repertory, and limited funding, Shaw decided to invest energy on producing a concert in collaboration with two noted Bay Area artists. This collaborative effort took on the title of Take 3, a concert presenting solo works, duets and trios of the three artists. This new interest opened a new avenue for Shaw in terms of energy, attitude, and artistry for the dance-aware public. It also presented an avenue for audience expansion. Within this new idea of Take 3 was the comfort of familiarity. The two added artists were individual artists within their own right. They were teachers in the Bay Area, and had choreographed works for the Janlyn Dance Company in the past. With this background and connection with Janlyn, audiences would recognize these artists and the element of unfamiliarity

would be reduced. The 1988-1989 production of Take 3 concert proved successful enough for it to be repeated a second year in the 1989-1990 season. With the cancellation of the children's show, the repertory company performed in the winter slot. Concluding the season was a revival of Valley Visions.

The word "revival" may be a little remote, because Valley Visions hasn't been in action for years and people have forgotten its intention. Bobbie Wynn, founder of the South Bay Dance Alliance, initiated the idea for Valley Visions as being a place for some of the Bay Area dance companies to come together to perform their works and talk about dance as it is happening. It was highly appropriate for Shaw to revive this idea. It is important for local companies and individual artists to present their works in as many settings to as many audiences as possible. Again this is working on the area of audience expansion. Prior to her departure to Arizona, Candace Ammerman initiated a similar event called "Dance-in-the-Works" to be hosted by her company, Danceworks. The purpose of the event was to give artists an informal setting in which they could present their works and to conclude the performance with a discussion. The demise of Danceworks put the above mentioned program in the hands of the dance department at San Jose State. The dance department has continued to produce the informal gatherings bi-annually,

and proves to be a beneficial outlet for artists to show their works and receive feedback.

Margaret Wingrove Dance Company

Margaret Wingrove Dance Company was the third company interviewed for this study. Wingrove started her San Jose-based company with six or seven dancers in 1981. Performing her blend of ballet and modern dance whenever she had enough funds, she gradually drew in an audience. Now in its ninth season and fifth subscription series, the company is comprised of eight paid local dancers, an Assistant Director, (David Grenke former performer with the Paul Taylor Dance Company in New York,) and a working board of directors. It receives funding from numerous foundations. Wingrove is dedicated to the innovation and presentation of "artistically excellent and diverse dance to the community." (Wingrove 1989) She wants to give her audience a place to come and see things that are different, something of artistic integrity, something of substance and of the human spirit. Wingrove hopes that her audiences will be challenged, stimulated, and moved. She hopes her work motivates the audience to think in a different way. She asks that her audience come with an open mind and recognize that they are not obliged to like everything (Wingrove 1989).

The image that Wingrove wants to present to the public and to her audiences is one of professionalism. She wants to show that her company is well-trained, that her product is a blend of ballet with contemporary movement, and that the art form is a representation of the soul. Wingrove's product is dance that reaches from within and deals with the spiritual, emotional, and psychological facets. She has a vision for her company that is not too distant from other modern dance companies and their dreams. Within the vision of the company are the long-term and short-term goals, which will help in reaching that vision. They are the following:

To become a touring company in which David Grenke eventually becomes the director; to have our own studio space in which we can teach, perform and build up a core of dancers. In order to make this happen other things must happen first: a position for a paid Business Manager, increase the Board of Directors from nine to fifteen or twenty, a paid administrative staff including a marketing person, and a theater. (Wingrove 1990)

Modern dance has a problem attached to it for its lifetime, particularly in the years following 1927, which marked the coining of the term 'modern dance.' Audiences of that day often found the works of Martha Graham, Doris Humphrey and Charles Weidman to be ugly and depressing and lacking the glamour, exoticism, and entertainment of previous choreographers. This stigma still embraces the modern dance world even if it is remote (Au 1988, 19). Choreographers today battle with these words and find there is a risk involved. As with Janet Shaw, Margaret Wingrove feels

there is a risk involved in choreographing and in having a company that is exposed to the many variables of defeat. She feels people simply don't know what modern dance is and how they should approach it.

Margaret Wingrove embarked on a new venture for her fifth subscription season which was a collaboration with a local theater company, The San Jose Stage Company. The collaboration was funded in part by the Community Foundation of the Santa Clara County. There were restrictions by which each company involved had to abide, such as co-producing the season brochure, flyers and posters. The performances had to be performed in the same venue. Since the Margaret Wingrove Dance Company does not have a space of its own, the location used was the theatre of the San Jose Stage Company.

Finding space that is conducive to dance is difficult in the San Jose area, especially with the low revenues that modern dance companies are known to have. Fortunately, Wingrove did not have to research dance facilities because of the availability of the San Jose Stage space. Unfortunately, the venue was not a space designed for dance. Works for three or fewer dancers go very well on the tiny stage. Four dancers look squeezed and five is a mob scene. The seating is also a problem. The raked house is not steep enough for dance viewing, and the movie theater chairs with sloping backs and seat cushions that slide forward leave most viewers unable to see (Green 1989, 3(E)).

These limitations presented Wingrove with the task of having to change the prospective repertory program, eliminate group pieces that involved too many dancers and cut down the number of mailings to perspective subscribers. Requests were made to alter the space so dance could be better accommodated, but changes would have caused hazards in some form or another so the space was left as is. These limitations aside, audiences filtered in and supported the joint venture. Wingrove saw this venture as giving her audiences something new and building a stronger audience base.

The two companies were offering this package in their brochures: 1) Buy a season subscription to either San Jose Stage Company or Margaret Wingrove and Dance Company and receive a free ticket to one of the other company's performance; 2) Subscribe to both companies for the season and receive an additional savings and discounts on San Jose Stage Company's hit production of *Angry Housewives*. In the first interview with her, Wingrove could not give the number of subscriptions gained from this joint campaign because SJSC had not started its season yet. An estimate on one mailing of 2500 was a return of 100 for new subscriptions.

The audiences for the first concert in a series of three was pleasing to Wingrove. There were many variables that she had to contend with; the change in venue, the earthquake, and the new joint subscription campaign with SJSC. In a theater that seated 120, they performed to a full house on

Saturday night, Sunday was about 90 percent capacity and there were no figures available for Friday. According to Wingrove, a majority of the audiences were new, combined with a few returning members. There were no complimentary tickets given for this performance, which is a good sign that the audience was a paying one.

Unlike Janet Shaw and Tandy Beal, who had or have active school programs for educating future audiences, Wingrove does not have a program established that tours the educational system. The company does one lecture demonstration per year in the Center for Performing Arts during Arts Education Week. According to Wingrove the CPA fills to capacity, allowing the company to perform to 2500 young adults. Wingrove feels that it reaches out to the young adults. The event gives the children the opportunity to see how dances are created, and develop an interest for dance.

The Margaret Wingrove Dance Company has quite a varied touring background and is active in developing exchange programs with other companies. For two consecutive years the company has travelled to San Diego and has done an exchange with 3's Company. Wingrove has travelled to New York and presented her company there. Her company has performed with the San Jose Symphony, and recently she was guest choreographer for the San Jose Cleveland Ballet. She is an artistic director who is continually developing opportunities to expose her company, and because she is

continually striving these opportunities are available to her. Making herself available to many opportunities gives her and the company exposure, as well as the contacts and network that are important in the art world.

The Margaret Wingrove Dance Company has a budget just under \$100,000, and, of course, fluctuates with donations and grant support. The budget allows for a fourth of the dollars to go toward marketing and promotion. The remaining dollars are divided between production costs, salary for the dancers, and extraneous fees.

From the brief analysis that has been set up in this chapter it has become clear that each company is at different levels of growth in the arts community, and the success of each is quite varied. There are such differences as budget, personnel, facilities, and grants which all contribute to their maintenance and survival. The main differences are the choices they have made in terms of marketing their product, that is, the communication of a meaning within the product. There is evidence of a clear separation between product and consumer orientation in the option that each company has chosen. It seems as if Margaret Wingrove and Janet Shaw have marketed their product in a product-oriented manner. Tandy Beal, on the other hand, has blended the two options, placing heavier emphasis on the consumer without neglecting the product.

Marketing Activities

The key marketing and promotional activities are not different among the three companies. Each company has a press packet which has information regarding the background of the company, company goals, reviews, brochures and flyers of current and future events. Each company advertises and promotes through the direct mail approach. A mailer giving a description of events, locations and prices is used by each company. Preceding each concert, the company sends out individual flyers and/or postcards as a reminder to the patron. In addition, press releases and photos are sent to newspapers, magazines, and any other media to which the company has access. Each company is certain that its company name and event is entered into as many calendar listings as possible. The critics are usually responsive to doing small write-ups in their columns prior to performance, and they give the audience a preview of the happenings around town. An element that is not utilized enough is the writing of public service announcements. Janet Shaw is the only one that sends PSA's to local radio stations. Because advertising in print media and television is very costly and the budgets are not adequate to accommodate these costs, print ads and television spots are rarely used. Clear black and white photos are sent to magazines and newspapers, and depending on space, a photo may accompany a review or preview article. These are the basic marketing tools

that are utilized, and each company uses all or most of them. The major differences are in the basic structures of the companies, and these differences will ultimately alter the basic activities just discussed. Both Margaret Wingrove and Janet Shaw offer: (1) a season of formal concerts, usually three per season; (2) a subscription package that includes all performances. Tandy Beal does not offer a subscription package with a set amount of performances. Instead, the company focuses on the active touring schedule both locally, nationally and internationally. Fundraising is another marketing activity that all three companies' have enlisted.

Marketing a season and a subscription requires targeting those individuals who are interested in: (1) giving money in advance on the day of the event (Some people are not willing to give money unless they are certain they will receive something in return); (2) making a long-term commitment and agreeing to be at a certain place and time; (3) Giving money in advance to attend an event they know they will enjoy. This is especially difficult for those who agreed to such an arrangement (subscribing) and did not enjoy the first event and have already committed to the next event. As mentioned earlier, subscriptions are a method by which a company can receive advance dollars to help defray costs of payroll, production, and marketing, and also some guarantee of an audience. If no subscriptions are received, then the money

must be raised elsewhere. If subscriptions are sold but no one attends the performance, there is thus a loss.

The following chapters will look at the issue of subscription as a marketing activity and determine if San Jose is capable of supporting such a program for modern dance.

CHAPTER FOUR

COMPARISON AND CONTRAST OF THREE SOUTH BAY MODERN DANCE COMPANIES

This chapter will compare and contrast three modern dance companies and determine the success or failure of their marketing activities. Did certain decisions prove to be more prosperous than others, and if so, why?

Marketing the performing arts represents a difficult task because artists typically feel that meeting the assumptions that hold true in the marketing of economic goods or services means compromising their craft. As presented in chapter two, to be responsive strictly to the demands of the consumer (thereby following the conventional marketing viewpoint) would seem to compromise the artistic process.

With the arts in their continuous financial struggle, perhaps the marketing of the performing arts should follow the conventional marketing viewpoint. Adopting this classical viewpoint does not coincide with the classical view of artistic activity, which calls for maximum artistic freedom and activity. If this statement is true, are artists unaware of the value that conventional marketing may bring to their product? Should artists consider marketing their product from this point of view? This is where the option of product and/or consumer orientation comes into play. Are the three artists in

this thesis concentrating on the product, the consumer, the supporter, or all three? Marketing strategies should be developed to target the categories of consumer and supporter. These two groups may sound similar, yet they have very different roles.

The consumer (i.e. audience/spectator) consists of those who attend the performance. They experience the dance and the meaning presented through it. The supporter provides financial support to the artist to create the product. Supporters may or may not attend any of the performances, and they are usually organizations such as the NEA (National Endowment for the Arts) and the CAC (California Arts Council). Both of these are major funding agencies.

The audience has certain expectations, as does the supporter. The audience wants to be entertained, enlightened, and to experience something new and different. For the supporter, the product (dance) must contribute to society and the growth of the arts. Often the money granted must be used to produce either a specific event or a series of events. The supporter is more apt to be involved on a longer-term basis than the audience is, unless he or she is a subscriber. There are different marketing strategies for both of these groups, and it is important to implement them effectively.

As discussed earlier, the South Bay has built itself an unworkable model that this community cannot support. The prototype of a resident company

performing a repertory season does not work with the circumstances that now exist. The only companies that have a chance of operating in such a structure are those that are well funded and have well organized tours (Green 1990, 5). The South Bay is not equipped to give these services to these three companies at this time.

This is the greatest problem facing dance in the South Bay, not to mention the lack of support from within the dance circle itself. Lack of support is a problem of self interest, a narrow vision of what dance is, and what is happening in the greater Bay Area and nationwide.

All three of these artists are to be commended for their spirit, perseverance, and dedication to the cultural enhancement of society. Clearly, each company is at a very different stage in its growth process. In the interview with Janet Shaw, there was a note of decay and lack of enthusiasm. Margaret Wingrove was filled with passion for her craft and is determined to have her company achieve the highest standards. Tandy Beal wants to share her product with the world and develop her product so that there is something for everyone to see and enjoy.

With this in mind, it has been established that Margaret Wingrove and Janet Shaw operate from a structure that does not work for this area. Both Margaret Wingrove and Janet Shaw have made a marketing decision to present their product on a season subscription format. They are marketing

their products to the South Bay in such a way that their companies will be in a continuous state of instability. Even more disturbing is their acknowledgment of the fact that this format does not apply to either of their companies, and yet they continue to follow it. Tandy Beal also admitted that a season subscription format does not apply to her company. Thus she does not offer one to her patrons. The success of Beal's company is considerably different from Wingrove's or Shaw's. Although this is a leading factor it is only one of the reasons. A serious problem lies within the company that offers a package, knowing that it will not sell. This can be viewed as a problem of product orientation, where the company assumes that regardless of what the product is there will be demand for it.

The three companies have made some changes in their programming season. In Wingrove's case, she decided to do a joint season with the San Jose Stage Company. Janet Shaw decided to substitute two company performances, with a Take 3 concert and a revival of Valley Visions. Tandy Beal decided to expand her performing and audience base by adding the Santa Clara Valley and Monterey areas to her performing locations.

Tandy Beal & Company offers neither a season package nor a subscription package. Because of this marketing choice, the product is more accessible to a wider audience base at both the local and national level. Beal also has a very broad product offering which Wingrove and Shaw do not.

Beal's product caters to youth groups, senior citizens, mothers and children, and different class groups. She has developed programs that allow her product to meet the needs of any community. This is an example of consumer orientation; continuous development and improvement of the quality and meaning of the product based on the needs, wants, and desires of the consumer.

All three companies continue to battle the economic dilemma that causes all arts organizations to worry. Funding has been a continuous problem, particularly for Margaret Wingrove and the Janlyn Dance Company. This is not to say that Tandy Beal & Company does not suffer the same difficulties. All three are recipients of numerous grants that vary in amount according to budget, artistic quality, community involvement, and other factors. The question remains, whether eliminating the season and the subscription would give relief to some of the financial problems of Wingrove and Shaw?

Audience Awareness

To maintain a repertory company takes creativity, energy, co-operation, dedication, and a belief that what you are producing is of quality and a contribution to society. There needs to be an element of desire to reach new heights and to experiment with the art as well as the audience. The artist has the capability to give the audience at least a taste of what he or she feels they

want, using the tools he or she has as an artist. To cater completely to the audience is unfair to the artist. However, if the artist does not consider the interests of the audience, there may soon be no audience.

Shaw creates works about everyday life and situations confronting people. This is what she wants to give her audiences, using her ability as a dancer and artist through interpretation. She feels that by giving these ordinary everyday experiences, her audiences will be able to relate to them and perhaps attach personal experiences. There is validity in this. She is accommodating her audience by giving them something to relate to and thereby taking the edge off of the risk factor. However, is this what audiences want to see? If they live these experiences daily do they want to see them again being performed for them? Some do and some possibly do not. To give audiences a taste of the ordinary by presenting it on stage through the use of movement making it become the extraordinary is an artistic choice. Shaw claims that this is what people want to see and experience. If this is true, why aren't more people coming to see her performances?

Margaret Wingrove creates on a spiritual and personal level. Many of Wingrove's works are reflective of her personal self and of those people close to her. Thus, her work's reflect more depth. Instead of giving the audience something to relate to, she asks that her audience watch with an open mind and let the artistic product tap into their senses. The meaning that is

communicated in works created by Wingrove is spiritual, emotional, and thought-provoking.

Tandy Beal is an artist who is continually on a path of discovery. "The artistic goal seems not so much to create an end product, but to discover." (Chatenever 1990, 11) Beal has not limited herself to creating one type of dance. This is obvious from the array of programs that Beal has to offer the community at large. Beal also varies her creative base through collaboration with other artists who work in other media. Wingrove and Shaw have, it seems, limited their creative base by choosing to produce a specific topic for their art. This is not to say that the entire repertory of their companies is based solely on that type of material. Nonetheless, a little more variation within the main idea deserves exploration. This does not mean that Tandy Beal & Company is without problems. There exists the problem of audience attendance: audiences may not always be as consistent and approving of what the company produces, however there is an effort being made to improve this problem and expand to different audiences. Financially, the company (as with the other two) relies heavily on funding from outside sources. Even with the national acclaim that the company has achieved, it could not meet its production, payroll, marketing, and administrative costs without such funds. In addition, Tandy Beal puts on an annual fundraising event to help relieve budget problems, and to match dollar for dollar the grants from the CAC and

NEA. Margaret Wingrove and Janet Shaw also put on similar events each year for the same reasons.

The Janlyn Dance Company is fortunate to have access to a facility that is very congenial to dance. The Sunnyvale Performing Arts Center is a 200 seat house, with all the elements to accommodate an audience comfortably. Unfortunately, this downtown Sunnyvale location works against her. First, Sunnyvale is too far away for many dance enthusiasts. Shaw says: "People would much rather go to the Flint Center than to Sunnyvale, when in actuality we are closer." Second, there is a low level of dance awareness and appreciation for dance as an enjoyable art form in Sunnyvale. San Jose is home to many arts groups and the appreciation for dance is greater there. Yet, San Jose lacks suitable space for dance. This problem becomes compounded for those companies that can't afford to rent space.

The Margaret Wingrove Dance Company is a San Jose based company. Considering all the limiting elements in San Jose, this company is managing to survive. She has joined forces with the San Jose Stage Company (which has its own little theater that seats 120 people,) and is active in the South Bay dance scene. Wingrove is continually taking part in activities that enhance the arts in the South Bay. The space she shares with San Jose Stage Company is not designed for dance and is not as luxurious as that of the Sunnyvale Performing Arts Center where the Janlyn Dance Company performs. However

the audience attendance is higher there. Contributing, of course, to the higher audience attendance is the collaborating of both groups on the marketing and advertising activities. Also, Wingrove makes herself accessible to San Jose and takes every opportunity to make her company visible in the community.

Tandy Beal is a company that is continually on the go. She performs year round, all over the world. She produces concerts in Santa Cruz at Cabrillo College, and at the Loudon Nelson Community Center. Beal expanded her performing base in the Bay Area with performances in Monterey and at the Louis B. Mayer Theater in Santa Clara. She is continually expanding to include different performing locations and artists. In addition, collaborating has become one of the trademarks of her Company. The involvement with different art idioms has broadened their audience base and allowed for more experimentation and development within the art of dance.

Dance Critics and Their Words

We live in a world in which art has become a commodity and even an investment. For the various types of organizations that support the arts financially, art has become an investment. For others, art is a commodity that we choose to purchase and enjoy. The artist has to sell his or her product, and the critic inadvertently helps the artist do a part of the selling. The critics

have a powerful role, yet it is doubtful that they will make or break an artist. Instead, the critic may hinder the artist in terms of audience support, secure bookings, consistent grant support or acquiring additional promotional support.

No one likes to be an object of a negative review, but there is something that can be learned from them. The degree to which the reviews are applied is different with every artist. The positive comments should serve as an inspiration to the artist to explore the elements that made the product successful. Finding those elements and developing them is something that should assist the creator to produce something of equal merit if not better. Critics are an important piece of the puzzle for arts organizations. They help guide potential audiences toward or away from performances. A critic cannot lie to the reader, nor mask the truth of a poor performance. It is only one opinion, but so much is rendered from that opinion. Hopefully, the public will make choices on its own and not rely completely on the words of the critic.

To what degree does the artist take the reviewer's opinions of what works and what doesn't? To what degree does the artist sacrifice his artistic license and compromise with the audience in order to satisfy them? There will always be someone in the audience who will be in opposition in some way or another. The artist should satisfy his/her own interest and vision first,

and thereby mold it in a fashion that will attract an audience and an exchange. Judith Green was asked the question of how far the artist should go in sacrificing his/her artistic license to please an audience. Her response was "...once an artist compromises, he or she is no longer an artist." Green is correct on this point, particularly in dance. The meaning represented through dance is an intangible product. An experience is what the audience will take with them. What the audience sees is another person's idea presented in a manner that is best suited to the artist's method of communication. Depending on the type of dance, the meaning is sometimes difficult to understand because the meaning is being conveyed through movement involving non verbal gestures. There is no tangible product to take away after a performance. Thus, dance can be considered a short-term product; the meaning will remain with the audience, but the physical product becomes only a memory for the audience. It is important to realize that this is a characteristic of the art form, and therefore it is necessary to examine the feelings that people have toward dance.

Audiences for modern dance are small. Generally they are friends of performers, individuals who are in some way affiliated with that art form, contributors and reviewers. Audience expansion is difficult and often discouraging. What avenues are there for dance to expand its audiences other than trying to change established attitudes? Artists need to be flexible in their

performing venues, and take opportunities that arise to show their work to as many different audiences as possible. Judith Green feels that it is important for the modern dance companies to expand their performing locations.

Building awareness in already dance aware audiences lessens the task of educating other audience groups. Informal discussion groups are important to an artist and should be used to their advantage. These informal gatherings allow for feedback on the artist's work, and can be used as a tool. These discussions allow the artist to ask the audience for feedback about what they saw. They also give the audience a chance to ask the artist questions about the performance. In these situations both the artist and the audience may shy away from one another and not take the opportunity to communicate with one another. This communication gap must be overcome if audiences and artists are to grow and learn more about each other.

What are Tandy Beal, Margaret Wingrove and Janet Shaw doing to foster audience growth? Within the spectrum of marketing there are four categories that any major arts organization should pursue if they are interested in their audiences. Without an audience the exchange process has little opportunity to succeed. These four areas are:

1. Audience Maintenance
2. Audience Expansion
3. Audience Development

4. Audience Enrichment

Audience Maintenance focuses on the current audience, and strives to build a strong foundation for further development of audiences. Within this area, the company should focus on building a positive relationship with each member of the current audience. This can be achieved through various avenues such as newsletters, advance notices on events, invitations to openings and symposiums. Another concern is maintaining contact with those who have attended in the past and motivating them to attend again and frequently. An example of a local ballet company that encourages audience maintenance is the Peninsula Ballet Theatre. Directed by Anna Bena, they send out newsletters and fliers to all patrons with details about the company's season, and discounts that are available for early reservations. Della Davidson, artistic director of the Della Davidson Dance Company, is yet another who sends a newsletter to patrons and non-patrons. Some companies exchange mailing lists. This allows mailers to be sent to many people affiliated with the arts, even though the recipient may never have attended a performance of that particular artist. Producing a newsletter is also a part of the networking system. One individual may receive a newsletter and although he/she may not attend a performance, an exchange might take place that influences another individual to attend the performance.

The next category, of Audience Expansion, is the most difficult and is often confused with audience development. Audience expansion focuses on seeking new members and broadening the audience base. Here, the concept of target marketing is important to understand and utilize. Often, when an organization seeks to broaden its audience base they mistakenly seek an audience that is dissimilar to their current audience. This choice may be the result of two things: (1) the current target market has been saturated and therefore the company chooses to target other markets (which may mean altering the product), (2) there are segments of the community that currently do not attend but who may be interested. Prior to extending the product to another market, the company must first examine that market to see if its product is marketable in that area. If not, and the company chooses to market the product there anyway, they may be wasting energy and money. To penetrate this new market, the company may have to alter its product to match the needs of that market. But should the artist compromise his artistic vision for audience, and if so, and how far should he or she go? A good example of audience expansion is Tandy Beal & Company. She selected an area, Santa Clara County, to expand her performance opportunities. She went to an area that already had an audience that was educated in the field of dance.

Another example of audience expansion is found in the area of touring. Companies that have established themselves as touring companies, or ones that are available to do so, are ones that are expanding their audience. They will not travel to places that do not have an audience for their product. Touring companies cannot afford to perform in minimal houses; the costs of touring productions are often much higher than those of home shows.

Audience development is concentrated on educating people to become audience members. Education is important to the arts, and the arts are important in our education. This exchange process, as discussed throughout this study, begins in the schools and is carried on from there. Values, interests, opinions, tastes and attitudes begin developing at very early ages. It is important to educate younger generations because they are the audiences of tomorrow. There are programs that can be established to initiate this development process, and one of them is available through the California Young Audience Program. Any program that involves elementary, high school or college students is a beginning. Symposiums that are geared toward younger generations are important because they give them a taste of what the arts can do for them and how they can be a part of the arts. Brenda Way, the artistic director of the Oberlin Dance Company, is constantly working to develop audiences. Her company regularly performs lecture demonstrations for adults. In addition, she annually visits between 15 to 20 schools in the

Bay Area to share with the children the work her company does, and why they do it. Because the racial makeup of her company consists of Brazilian, Asian-American, Black, and Mexican dancers she purposely tries to create dances that reflect the varying ethnic cultures of her company. Because the audiences for dance can be just as varied as her company, the diversity of her dances are often accepted with high praise. San Jose, through the efforts of Andrew Bales, is currently trying to develop a program for children and the arts, in which dance will be emphasized.

Finally, there is Audience Enrichment. This area is sometimes ignored or underdeveloped, although it should be a part of every company's program. A company should want everyone in attendance to have an enjoyable time. Ideally, the experience should be one that inspires the audience to come again and to bring a friend. These include little things like convenient parking, well lit areas, clear directions, and refreshments during intermission. There are more and more artistic directors who are welcoming their audience prior to the show. Many performances begin with the artistic director coming on stage curtain to say a few words of thanks. They often tell the audience what they should expect to see and about things that might make the experience more enjoyable. At times the director will talk during the intermission, and sometimes allow for a discussion to take place between artist and audience. Informal discussions after the show have become a common practice. They

usually take place after the opening night performance, or in situations where the performance has been an informal, or, low-tech production.

Are the companies interviewed in this study involved in any area of audience growth? The categories were examined for each company.

Beginning with Audience Maintenance, there is only one company that produces a newsletter for the audience. Tandy Beal & Company has created a newsletter as a tool to keep her audiences and supporters informed about the company. The newsletter depicts the company's goals, its achievements, financial difficulties and solutions, as well as what is up and coming for the company and the audience. This does not mean that everyone who gets a newsletter will read it and act upon it, but it is a way for the company to communicate with the dance community. Because the budgets are considerably smaller for Wingrove and Shaw, neither company has a newsletter. Wingrove mentioned an interest in the future developing of such a communication device. Having such a tool is evidence that the company is interested in the public that supports it. It acknowledges the fact that they, the audience and the supporters, have the right to know where their dollars are going. Perhaps this is something that Shaw and Wingrove should think about incorporating into their marketing. Another element to consider is giving the audience the opportunity to voice their opinions, ideas, desires, concerns, and interests through opening the lines of communication between

artist and audience. Both Wingrove and Shaw have a suggestion box as a part of their lobby display for audiences to leave their notes. Allowing space for comments in the newsletter might arouse the audience's interest in communicating. One-on-one communication between artist and audience is the most important tool available, and the one that is least developed. Artists need to continuously work toward increasing the contact between the public and their companys.

In the area of Audience Expansion, all three companies have taken part in seeking new members to expand their audience base. Janet Shaw made some changes in her season planning by incorporating a collaborative concert called Take 3, and eliminating the final company performance to bring back the concept of Valley Visions. This is audience expansion in that the product offering is different, with different artists, who hopefully have an audience following of their own. This is not usual programming for the Janlyn Company, and she did it to attract people who would not have attended otherwise. The key to changing the program and inviting other artists to perform, is creating something that will entice that newer audience to come again.

Margaret Wingrove tried something totally different to expand her audience when she combined her season with that of the San Jose Stage Company's season. This expanded her audience outside of her normal target

market and was successful at getting theatre audiences to attend her dance performances. Chapter five will clarify whether or not this marketing activity was beneficial for Margaret Wingrove Dance company.

Tandy Beal is certainly involved in audience expansion. She already performs to a broad audience due to her intense collaboration with other media. Audience Development is a primary concern for Tandy Beal & Company. Beal has developed three programs that are geared toward education and dance. She is continually developing and refining these programs to meet the needs of the various communities around her.

Janet Shaw was involved extensively in young audience programs in schools, but the programs were dropped due to lack of interest from the performers. Shaw also had a children's show for two seasons with a repertory designed to cater specifically to the younger generation. This, too, was eliminated from Janlyn's program. It is unfortunate that these programs do not exist because they were a highlight for the company, and were areas that Shaw excelled in.

Wingrove lacks sufficient audience development programs. There is only one event that the company takes part in and that is the annual Arts in Education Week. During this week-long event Wingrove and her company perform to thousands of children at the Center for the Performing Arts. This is the only event that Wingrove does, that involves young audience groups.

Audience enrichment is something that all three companies seem to do well. This category involves making sure that the experience is a pleasant one, and one that will make the audience want to return. Each company has well planned lobby displays that share information about the company, the performers, technical support, volunteers, and everyone involved with the company. Also, there is printed material for the audience to read while waiting and to take home. Refreshments are another important element to assure that the audience has an enjoyable time. Giving the audience many choices is better than not having anything at all.

Each of the three companies have their strengths and weaknesses concerning the elements of audience growth. Each category should be of equal concern to the artist and none of them should be neglected.

CHAPTER FIVE

MARKETING PROBLEMS AND RECOMMENDATIONS

This chapter will present an analysis of marketing techniques and activities employed by the three modern dance companies. Included in this chapter will be recommendations to the companies regarding their marketing activities and results. The marketing mix activities (product, price, place and promotion) in their general form are similar between the companies in this study. The product is the same because it is dance. However, the meaning that results from the product, is different for each company. The pricing structure is similar in that the cost to see the performances ranges from \$8.00-\$12.00, which denotes student/senior and general admission. The place is a theater space and the locations are different for each company. This contributes to the differences in audience attendance. Promotion does not vary between the three companies. Each company has a direct mail campaign; producing flyers, posters or postcards, with minimal advertising in local newspapers (because of the high cost of advertising.) All three companies have stable relationships with the critics, and they are able to rely on them for editorial coverage for their concerts. Differences arise in the objectives and goals set by the companies which are conducive to the

effectiveness of the marketing mix. How, then are these differences a reflection of the success of the companies?

As we have seen in chapter four, each company made changes in their season planning. Beal expanded to a new performing venue, Shaw revived an old idea, and Wingrove collaborated with another arts organization. Did these decisions or new activities prove to be prosperous for these companies?

Margaret Wingrove enjoyed her collaboration with the San Jose Stage Company, and has always had an interest in collaborating and supporting other arts organizations. The second interview with Margaret Wingrove took place after the company's second concert. The audience had increased from the first concert, and Wingrove had to turn people away. This author tried to assess the factors that caused the house to be filled to capacity. There are a few possible answers;

- (1) there was a new product offering which was the San Diego based "3's Company," a company with whom Wingrove has developed an exchange program
- (2) ticket buyers from the San Jose Stage Company were in attendance at this concert series
- (3) people from the previous concert who were affected by the October 17 earthquake were in attendance.

The additional product offering (a soloist from 3's Company) had a different meaning attached to it, which added variation to the usual program that Wingrove's audiences are accustomed to. The Loma Prieta earthquake put many Northern Californians in a state of emotional and financial shock. Because of this disaster, it is understandable why so many activities within the community came to a halt. Wingroves' first concert was only a few weeks after the earthquake, and came at a time when there was still much fear and anxiety. It stands to reason that audiences were low at the first concert in her 1989-90 season. Those who did not feel up to going to the first concert took the opportunity to attend the second concert.

Wingrove's interest in combining her company's season with the San Jose Stage Company's season was a way of "...reaching out to other companies and their audiences, and to aid networking." (Wingrove 1990) The joint venture was sponsored in part by a grant from the Community Foundation of Santa Clara County. The grant required both companies to utilize the same facility for performances, and to collaborate on a season brochure featuring both companies. How successful was this marketing activity? The offer that was made to individuals receiving a season brochure featuring both San Jose Stage Company and Margaret Wingrove Dance Company read as follows:

Try a new entertainment experience. Buy a season subscription to either San Jose Stage or Margaret Wingrove Dance Company and receive a free ticket to one of the other company's performances. (Brochure 1989)

Wingrove has already started her 1990-1991 season, and after two interviews was unable to give a breakdown of her audience makeup. This can be interpreted as either

- (1) the activity is not producing the desired response and does not justify releasing the information, or
- (2) there is no method to tabulate the figures and keep a count of new versus old subscribers and single ticket buyers.

This author feels that prior to offering a product that involves subscriptions and single ticket exchanges, a method for tabulating those exchanges should be devised: a method that will allow Wingrove to determine newcomers from the regular audience. Subscriptions are an easy way to determine new audience makeup. It is the single ticket buyers, or in this case, those who received free tickets to performances that are difficult to assess. In order to see if this marketing activity has succeeded, Wingrove should tabulate the attendance of newcomers, new subscribers and current subscribers. The reasons for initiating such an activity are

- (1) to increase the awareness of the product within the community,
- (2) to broaden the audience base, and
- (3) to enhance the arts community through collaboration.

The exchange's goal was to develop an awareness of each other's craft by bringing dance to the theater audience and theater to the dance audience.

As a footnote to this issue, this marketing activity has been reinstated for the 1990-1991 season indicating that Wingrove believes the program works.

Before the Margaret Wingrove Dance Company continues with this marketing activity, it is crucial to develop a method to determine the effectiveness of this activity. Otherwise, the longterm results might be negative. This would lead to the stagnation of the product. Results of such activities are crucial in tracking audience growth and product acceptance. Creating such a plan is not always easy or available in textbooks. Improving communication with the audience will provide insight into how the product is reaching the market and point out new ways of broadening the avenues of communication. Surveys, often time consuming, are considered by some to be an infringement on the audience. However, they can be very helpful in learning about the audience and how to market to them effectively. Surveys will not necessarily be accountable for reaching the non-attending public, but they will give ideas about different promotional avenues. Lobby mailing lists or a visitor's book could be used to ask for name, address, and an explanation of how the audience member heard about the performance. Wingrove has a mailing list but she does not know how audience members became aware of

her performance. The joint marketing of both companies is an extremely aggressive endeavor. It would be disappointing to see it fail.

It has become apparent that for modern dance to survive in the South Bay, efforts must be made in every avenue to gain recognition and support. The smaller arts companies will continue to struggle unless they support one another. This might be an avenue of success for Margaret Wingrove and the San Jose Stage Company financially, and one that would eventually lead to collaboration artistically. This is why it is important that both groups develop a method to determine the marketing activities needed to reach their goals.

As determined from the interviews, all three directors believe that modern dance in general is not marketable to subscription audiences. However, two out of the three companies offer a season subscription. How, then, does the success of the company with no subscription program compare to the two that have such a program? In response to the question regarding the effectiveness of subscriptions, the managing director of Tandy Beal & Company, Sheila Baumgarten, replied "We do not offer a season subscription because it does not apply to our company. The dance audience is a very tiny market." Tandy Beal has decided against offering a season subscription based on the fact that the market for modern dance is so small. Instead the company strives to broaden their touring nationally and internationally. They also focus on developing more outreach programs in the schools to educate future

audiences. Another trademark of the company, and a major contributor to its success, is the collaboration between dance and other art forms. Beal involves herself with musicians, poets, visual artists, singers and other artists. This allows her to bring her craft to those markets. Instead of asking audiences to come to her, she creates opportunities for herself to go to them.

In an interview with Margaret Wingrove, she said "I don't think with the type of thing we're offering you'll get a large subscription base." Janet Shaw in her interview said, "We appeal most to the single ticket buyers. We offer subscriptions for convenience and because it sounds real hot." (Shaw 1989)

The list below points out the theatrical reasons for marketing a company on a season subscription basis.

- (1) To guarantee an audience
- (2) To receive funding in advance to cover costs
- (3) To improve the markets perception of the company.

Would offering a subscription affect the way people will perceive the company? If Wingrove and Shaw admit that the subscription format does not work for their type of offering, why are they marketing their company as such? The modern dance market in the South Bay is not large enough, or stable enough, to support all the dance companies that are competing for its attention and support. If it "sounds real hot" and is convenient, why are there

not larger audiences supporting the Janlyn Company? Janet Shaw's words exemplify:

- (1) a lack of understanding of the purposes of marketing,
- (2) a lack of knowledge, or interest, in her audience, and
- (3) a lack of knowledge of the market for which she is producing.

The demand for Janet Shaw's product is not high enough to support the number of performances she schedules each season.

Have Wingrove and Shaw determined the rate of effectiveness of this marketing decision? Past subscription campaigns have not been very successful based on the fact that both companies have not exceeded 40 to 100 subscribers each. Margaret Wingrove is in her fifth subscription series and has 100 subscribers. Wingrove was unable to provide a breakdown of the number of new subscribers for the 1989-1990 season or for the previous season. Janet Shaw finished her eleventh season with "between 45 to 100 subscribers." This range in figures suggests that

- (1) Shaw does not know how many subscribers she has supporting her product,
- (2) subscribers fluctuate from year to year,
- (3) the renewal rate is inconsistent, very low or both, or

(4) that people are not interested in subscribing to the Janlyn Company, or

(5) both Wingrove and Shaw do not know how many new subscribers had joined in the 1989-1990 season.

This indicates that the program is not reaching new audience members or maintain current audience members. This knowledge is important in determining the effectiveness of this marketing effort.

Would these companies be operating at a higher level if the product was marketed to only single ticket buyers? The answer to this question is difficult to assess. However, there are several relevant points that suggest that another program might benefit the companies more:

- (1) Neither director knew the results of the program, such as the amount of renewals versus new subscribers (if they did, they elected not to share the information with the author)
- (2) Neither company has in effect a method by which to determine the rate of effectiveness for the program
- (3) Both Wingrove and Shaw stated in their interviews that a large percent of their audiences are single ticket buyers
- (4) The low subscription numbers of each company indicate that subscriptions do not produce the desired results, even after years of implementation.

The low number of subscriptions indicates that the money from subscription sales could not be very high. Therefore, the dollars spent on financing the campaign are not being recovered. Are there enough renewals and new subscribers for the campaign to pay for itself? Is the money collected from subscription sales to cover expenses such as promotion, production costs and advertising? These are two goals that subscription should attain. There must be a goal for the marketing plan to reach in order for it to be effective. If the goal is not being reached and lack of improvement continues, the marketing plan must be reevaluated. The low numbers of both Wingrove and Shaw subscribers, in conjunction with the directors' lack of attendance data indicates that their marketing strategy is not effective in reaching its goal. In addition, statements such as "not marketable to subscriptions" and "appeal mostly to the single ticket buyer" gives further indication that the directors are targeting the wrong market. There is no way of knowing if their product would do better if marketed in a different format until the change is in effect.

In order to improve the image or success of an organization, elements that haven't worked over a long length of time need to be eliminated. The question is, how long do you give a program such as subscriptions, to prove its effectiveness? Janet Shaw has offered a season subscription for eleven years, and Margaret Wingrove for the past five years. There is quite a

variation in length of time between the two, and neither of them seem to be doing very well with the program. Shaw has been performing in the same location for the past eight years. This is ample time for audiences to develop an association between her company and location. Wingrove, on the other hand, has not had the luxury of performing in the same space for eight years. Not having a performance space to call its own has limited Wingrove's ability to establish a strong connection between her company, the audience and a specific location. Changing performance venues frequently can lead to audience instability and a weak relationship between audience and artist. Audiences often don't want to be shuffling all over town in order to see a performance. If the company continually changes its venue there are factors that will persuade or discourage a patron from attending future performances. Such factors include

- (1) the appearance of the facility,
- (2) the availability, or lack, of facilities that help in audience enrichment, and
- (3) poor accessibility to the location.

It is difficult to keep up with the demands of audiences, because their interests, ideas, beliefs and desires change. The need to experience dance is another uncontrollable element which Wingrove and Shaw want to control. The artist in essence controls the audience by giving specific dates and times

when the product can be experienced. This puts the artists on an extremely tight schedule. With a limited amount of time, they must to create works that will satisfy new and repeat audiences.

Audiences do not want to see the same works every time they attend a specific company performance. Again, targeting the right consumer group is the most important factor in any marketing plan. Eliminating the season and the subscription will give more freedom and flexibility to both artist and the patron. Also, the artist will feel less compelled to continuously create new works. In addition, the dollars used to promote the subscription series can be used to improve the single ticket buyer campaign. This would be a more effective use of funds, since this is the group that frequents the performances of Janet Shaw and Margaret Wingrove most. A strong subscription base can be the backbone of an organization. However, the base is formed by focusing first on the single ticket buyers--investing time and money toward keeping their interest and support in the product--eventually persuading them to become subscribers.

There have been ample comments throughout this thesis suggesting that the subscription marketing strategy is unsuitable for modern dance companies located in the South Bay. There seems to be an awareness of the limitations of the market, the art form itself and the subscription program. Unfortunately the knowledge is being ignored. Neither San Jose nor

Sunnyvale have a large enough audience to support all three modern dance companies as they currently stand. People in those cities lack appreciation and knowledge of modern dance, or the money to support such programs as subscriptions for modern dance. Tandy Beal, Margaret Wingrove and Janet Shaw have stated that their product is predominantly consumed by single ticket buyers, yet Tandy Beal is the only one that targets this group.

There are obvious characteristics of single ticket buyers. They are people who don't like to make commitments far in advance. If they enjoy the experience of dance and the meaning that is communicated, they may want to repeat that experience at another time. Unknown to the artist and the patron is the length of time between the experience and the desire to have it repeated. The nature of the art form allows satisfaction upon receiving the experience that stays until the desire to repeat it occurs. Subscribing to a company that has three similar events a year that are similar in their content is not appealing to some people.

Some people don't want to see us three times a year, which is the reason why some concerts have better audiences than others.
(Wingrove 1990)

Then there are those who don't want to commit to anything that is unfamiliar. Single ticket buyers are not committed to supporting something in advance and tend to judge events by word of mouth. According to Janet Shaw this is true for her company. In fact a majority of her audiences are

single ticket buyers, and 80% of her audience attends based on word of mouth. How did Shaw determine the percentage of "word of mouth" patrons if there is no device to accurately tabulate the means of communication?

The above indicates that the marketing of the product depends on a system of communication that is extremely difficult to control. Nonetheless, this system of communication is crucial to the development of an audience. Networking is an influential tactic that can prove to be either promotional or demoting for a company. Relying on this strategy alone will not benefit any company. This author questions Shaw's reliance on word of mouth to bring in her audiences. The Janlyn Dance Company performs to a very inconsistent audience throughout the season at the Sunnyvale Performing Arts Center. In a luxurious 200 seat theater, the house rarely fills to capacity, fluctuating between 35 and 120 people. As can be seen from the chart below, Shaw's performances are running far short of theatre capacity.

Theatre Capacity: 200 Seats	
Audience Size	Percentage Filled
35	17.5%
120	60.0%

If eighty percent of an already small house came as a result of word of mouth, the results are not very promising. This also points out that her other marketing activities are not working effectively. In other words, they are not generating sufficient audience sizes.

Audience Source Distribution		
Audience Size	Word Of Mouth	Other Marketing Activities
35	28	7
120	96	24

The data reveals that this strategy is producing poor results, and may well be causing of the problem which is poor audience growth and attendance at the Janlyn Dance Company performances. It is difficult to control the networking system and the words that people use in voicing their opinions. The network involves an array of components: past and present audiences, other arts organizations and their audiences, critics and their readers, to name only a few. If previous audience members of the Janlyn Dance Company did not enjoy their experience at the performance and did not speak positively about the event, they will not serve as good public relations. For any organization, the issues of networking and altering negative effects are difficult to control. Negativity within the networking system can prove to be detrimental to any organization. Therefore, it is important to establish or improve relations and communication with the patron. Consumer research is an important tool used to find information about the target market. If the networking system is not working in favor of the product there is a problem that needs to be addressed. Finding that problem can be another issue. The

best way to pinpoint the problem is to ask the audience what they liked and disliked.

Both the Janet Shaw and Margaret Wingrove would benefit from doing consumer research and better communication with their audiences. Are Wingrove and Shaw really producing the kind of product that audiences want to see? It seems that both companies have targeted the wrong group by promoting subscriptions. Subscribers and single ticket buyers are very different target markets. The same tools can be used to promote and advertise, but the concept is different and therefore the image of the company will be different. This author feels that instead of trying to sell three concerts at one time, Wingrove and Shaw should concentrate on promoting single events to their fullest potential and establishing an audience base from there. Limiting a company's performances is difficult only on the basis of receiving financial support. Funding agencies require that the recipient produce a set amount of performances. This coincides with the consistency of the subscription plan by Wingrove and Shaw. However, because of this specification, it does not follow that companies need resort to subscription packages. There are other alternatives, as we have seen with Tandy Beal & Company, that work better.

There are many problems inhibiting the dance world from developing stronger and larger audiences. This author's research indicates that the main

problem extends past the obvious lack of educational programs, poorly planned and implemented promotional campaigns, limited funding and poor product development. The problem lies within the market and its size.

For its size, the local dance market is saturated with companies that are competing for audience. In conjunction with market saturation, the product itself is one that need not be absorbed in large amounts in order for its value to be appreciated. This requires dance companies to be extremely aggressive with their marketing and promotional activities in order to get the audiences they need to survive. The companies must be continuously saturating the market with promotions and advertising to be noticed. Aggressiveness can be costly, and the resources to do such activities are not available to the smaller companies such as Margaret Wingrove and Janet Shaw. This results in the companies' reliance on the resources they have used in the past. Continuing to produce and promote to a market in the same manner will eventually stagnate the product and the target market will lose interest. This will ultimately reveal that little progress and growth is being made.

There is another problem for modern dance in the South Bay. In purchasing tickets to performances, audiences have expectations that need to be met to justify their expense. Audiences want to see what their dollars are being used for in terms of the final visual product. Production values are extremely important to the patron, and it seems only fair to say that the arts

organizations do the best they can to satisfy those needs. This in turn will then justify the high costs of ticket sales that patrons are often asked to pay. Unlike the ballet, less competitive and smaller companies like Margaret Wingrove Dance Company and the Janlyn Dance Company, seem to focus on the movement and expressing a meaning through the art form. They put less emphasis on the elements of production that audiences want and are looking for. Smaller companies have modest budgets which puts limitations on the amount of money to be spent on sets, props and spectacle.

The problem that has been addressed throughout this thesis is the extreme fluctuation in audience attendance. Tandy Beal & Company, Margaret Wingrove Dance Company and The Janlyn Dance Company have the task of trying to maintain a stable audience. Each company has a considerably different level of attendance at their performances. The question at hand is whether the problem is the product or the way it is being marketed, or is it a combination of the two? All three companies work in the modern dance idiom. What makes each product different is the idea, the style of the product and the meaning being conveyed. Shaw's primary interest in creating dance is to share experiences of ordinary every day life, and present them in an extraordinary way. Wingrove creates from a more spiritual and emotional base, and is interested in internal conflict expressed through emotional and psychological context. Tandy Beals' multi-media works are as

distant from another as they are close "... from celebrations to the fragility of our lives and subterranean stories." (Beal, Company Newsletter 1989, 2) The collaboration between Beal and other artists contributes much success to the company, although it is not without struggle.

The differences between the companies' aesthetic undoubtedly has an impact on the audiences decision to attend a performance of one company and not of another. This thesis has tried to stay away from the aesthetic aspects of each company in order to focus on the importance of marketing. However, the aesthetic of a company is the most influential element in audience approval. Part of marketing's role involves communicating the benefits of experiencing the aesthetic. This relationship should not be ignored. Therefore any problems that exist can be said to be a problem between the relationship of the marketing and the aesthetic.

Dance marketing has the task of marketing a product that is an intangible. What is being marketed is meaning that is produced from dance.

Janet Shaw has been marketing and promoting her product in the same way for the past six years. The posters, flyers, postcards, letters, and advertisements have remained the same in visual appearance. This initiates the idea of establishing familiarity between the audience and the product. Dating back to 1986-1987 different artists have been asked to perform with Janlyn's company. The guests have added variation to the original product.

The marketing and promotion , however, continued to be the same as for the previous productions. The same problem existed for the 1989- 90 season when the new products (programs), Take 3 and Valley Visions, were performed.

New programs and products should be marketed to convey changes in the product and its meaning to the audiences. Marketing a new product in the same fashion as previously unsuccessful products were will only hinder the success of the new product.

A new idea deserves a new marketing and promotional approach. Audiences are not likely to notice something they receive in the mail that looks the same year after year. A recommendation in general would be to alter the brochure, postcards and fliers that reflect the change in product and meaning. The audience needs to be enticed and aroused to take notice of the mailings instead of putting them aside. There have been attempts to change the programming of the Janlyn performance roster, yet her marketing has not reflected these efforts.

A problem that all three company's currently have in common is the lack of a marketing department, or specific individual responsible for the activity. Tandy Beal would be able to do much more with promotion and advertising if there was someone responsible for the task. According to the managing director, marketing functions are divided among the office personnel

according to specific events. If the company had one person who was concentrating on working one on one with the artistic director to establish an image for the company and then transfer it through the marketing, the company would be able to place more attention in the public eye. Dividing the promotional and marketing activities between personnel may in the long run add inconsistency and confusion to the overall desired result of the marketing image. There is also a problem of unclear focus if too many people are concerned with the role of marketer.

On the other hand, Janet Shaw is responsible for the marketing and promoting of her company with an assistant who is responsible meeting promotional deadlines. There is only one good thing about this; Shaw knows everything there is to know about her company, and she need not spend time deliberating with someone else who may or may not create the right image for the company. Downfalls of being your own marketer is that it will take time away from product development and improvement to meet the needs of the audience. In essence, then, every company needs the right person in the right job. Those who know best how to create should create, and those who know how to market should market.

Wingrove has a working board of directors concerned with promotion and advertising for her company. This is a better situation because it allows for ample product development to take place without taking time away from

the creative process to promote the company. However, the purpose of a board of directors is to find new ways to improve the financial situation of the company. Raising funds is a priority for the board of directors for Tandy Beal & Company and the Margaret Wingrove Dance Company. Janlyn Dance Company has a board of directors that is inconsistent. They only assist Shaw in her efforts to raise funds. In other words, Shaw concentrates on raising funds. In fact, she spends so much time on fundrasing and marketing that it affects her product. Shaw has felt that board development is difficult and that time is much better spent working with a volunteer. Fundraising, although a very important activity that deserves full attention by the board, should not interfere with the other promotional activities. They are very separate activities and should be treated as such or both entities are likely to be poorly implemented. Unfortunately, Wingrove is at this point right now in her marketing and fundraising activity.

Obviously the absence of a specific marketing job is due to budget problems, and this applies to not only Beal, but to Wingrove and Shaw alike. It does seem odd, however, that a company the caliber of Tandy Beal & Company does not have a specific person in charge of advertising and promotion.

During the interviews there seemed to be a lack of understanding of the term marketing. There also was confusion between the function of publicity

and marketing. All three companies are active in continually developing programs to promote and advertise their product. Unfortunately, promotion and advertising are only a small part of marketing. None of these companies have a marketing department. This might explain the lack of understanding about marketing.

Conclusion

Marketing has a responsibility to the company and to the community, as does the artist has to the audience. The product must be saleable and contain benefits for the audience. If the product has neither, the product will fail regardless of the marketing effort.

Product failure can result from a variety of factors:

- (1) there is no demand for the product
- (2) the market is poorly targeted
- (3) the product is misrepresented
- (4) the product does not meet the needs of the consumer
- (5) Poor pricing strategy (either too high or too low) could have negative effects
- (6) Preconceived attitudes limit sales
- (7) Lack of education/knowledge limits the audience

Tandy Beal, although she is experiencing financial difficulty and is forced to expand her performing schedule and locations to battle audience maintenance and growth, has a product that is accessible to a wide section of the population. The company admits to not doing more research into the consumer, yet is aware that the local dance audience is too small to support her company. To meet the high costs of production for the company, Beal has not locked herself into producing a season with a specific number of performances. She has developed programs that are able to be produced in a limited amount of time, and to meet the needs of any community. Audiences tend to be transient and changing, and it is a challenge for Beal to continue to bring her product to the people instead of having the audience come to her.

Margaret Wingrove, although she blends her style of modern dance with conventional ballet, has more difficulty achieving an audience. There is not a broad understanding of modern dance in the South Bay, and this is what Wingrove feels she is battling. Wingrove also creates more on the spiritual and personal level, which tends to be a little intense for some people. The spaces that Wingrove has been forced to perform in have not been very giving to her art. Spaces are often too small for the larger works that she creates for her company, and this limits their repertory. Aside from these problems the company is in a "holding pattern," as Wingrove calls it. In order for the company to expand and achieve its goals, certain elements are

necessary. Increasing the budget is a must for the company to continue producing in this area. If she wants to expand her board of directors from fifteen to twenty, hire an administrative staff (to include a marketing position), and eventually have a performance space to call her own the funding agencies must increase their grants. The strong position she established for herself in the San Jose arts community has allowed her to be the recipient of numerous awards throughout the years. This recognition is beneficial in terms of developing an image within the community and presenting her company as a successful arts contributor.

Janet Shaw is in a location (Sunnyvale) that does not have an arts community that is strong enough to support its own modern dance company. Other arts do exist in the area such as the Sunnyvale Community Players (community theatre) but modern dance has much less appeal. Audience growth has been difficult for the Janlyn Dance company because of

(1) the location, and

(2) the product offering (modern dance is not in high demand).

If the basic product is not in high demand, the style in which the product is presented must be extremely creative in its content and meaning. The problem does not exist in the visual product presented by Shaw. Instead, the meaning and ideas being presented to the audience may not be appealing to them.

To what degree does marketing affect the product's success or failure. As this thesis has tried to convey, marketing is crucial to the implementation of the product. If the product is poorly developed, targeted to the wrong market, or incorrectly administered to the selected target market the company is likely to encounter difficulties. If a company ignores its target market and does not keep up with the changing interests, needs, and desires of the consumer, the product will fail. If the product is reevaluated and then remarketed in the same manner as before, the product will probably fail again. A key issue in this thesis is the lack of interest in the audience, and the little research made into the selected target market. Is this because the dance market is so tiny that there is no need to invest time into researching it? On the contrary, research is an extremely valuable tool that the artists can use to keep in touch with, solidify, and expand their markets. The relationship between the artist and the audience is a relationship that needs to be developed prior to developing further marketing plans.

Below is a list of steps that the marketer should follow in developing a marketing plan. It is crucial that the marketer have a clear understanding of all the resources available.

1. Define the product (modern dance)
2. Define the market (audience)

3. Define the goals to be attained (The goals must be measurable)
4. Develop the strategy (list the techniques involved)
5. Develop a plan of evaluation (every marketing plan must be able to be evaluated) (Melillo 1983, 211)

These conclusions were based on the material available to the author. The three companies were inconsistent and hesitant in giving statistics that would have been beneficial to illustrate key points with more clarity. In order to make clear comparisons, statistics from all three companies were necessary; only one company was willing to comply with this author's requests. Because of this author's position in the community, her continuous interaction with the three subjects, and her desire to maintain a peaceful coexistence with each company, a decision was made not to press further for statistics.

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APPENDIX

SAMPLE SURVEY

Dear Theatre-goer, Thank you for attending this performance and supporting our organization. In order to best know how to accommodate our audience needs, likes and dislikes, and to improve our relations with you, we ask that you take a few moments to fill out the following questionnaire. Your response will be most valuable to in developing an audience profile. We want to continue to serve the community and present dance at its best.

PLEASE CHECK WHERE APPROPRIATE

1. Age

- ☐ Under 18 ☐ 18-24 ☐ 25-34
☐ 35-49 ☐ 50-64 ☐ Over 65

2. Sex

- ☐ Male ☐ Female

3. Level of education (Highest level attained) _____

4. Zip code _____

5. What is your favorite form of entertainment?

- ☐ Theatre ☐ Dance ☐ Film ☐ Television ☐ Other

6. Please number your favorite form of dance in order of preference: (1 being best)

- ☐ Jazz ☐ Ballet ☐ Modern
☐ Dance ☐ Tap ☐ Other

7. Have you attended a dance performance in the past (3) months? if yes, where? _____

8. What days of the week do you prefer to attend a performance?

- ☐ Mon. ☐ Tues. ☐ Wed. ☐ Thurs.
☐ Fri. ☐ Sat. ☐ Sun.

9. Your preference for curtain time is?

Evenings:

- ☐ 7:30 ☐ 8:00 ☐ 8:30 ☐ 9:00 ☐ Other

Matinees:

- ☐ 1:30 ☐ 2:00 ☐ 2:30 ☐ 3:00 ☐ Other

10. How did you hear about this performance?

- ☐ Newspaper (name) _____
☐ Radio (station) _____
☐ Poster ☐ Flyer ☐ Mailer ☐ Word of mouth

11. For an evening out, including tickets, parking, dining out, babysitter, etc., how much do you expect to spend? _____

12. Your occupation: _____

13. Did you attend this performance

- ☐ Alone ☐ With a friend ☐ With your spouse

14. Comments or suggestions on ways of enhancing our service to you?