Futureproof Monumental Theatres



A real estate strategy tool, resulting in an advice for monumental theatres, such as the Royal Theatre Carré

W.S.A. (Bas) Mastboom P5 Report, Graduation Thesis Management in the Built Environment, TU Delft June 18th, 2018

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First mentor: H.M.J. (Louis) Lousberg
Second mentor: M.H. (Monique) Arkesteijn

External examiner: H. (Huib) Plomp

Company mentor: Ron Zevenhoven (Share Knowledge Now)
Case study contact: Hans Petter (the Royal Theatre Carré)

Personalia

Name: W.S.A. (Bas) Mastboom

Address: Maasstraat 24-III

1078HK Amsterdam

Phone: 06 13 77 02 31

Email: bas_mastboom@hotmail.com

Education

University: University of Technology, Delft

Faculty: Architecture

Master: Architecture & The Built Environment
Master track: Management in the Built Environment

Student number: 4139763



"The best kind of art, is the art that makes people happy"

P.T. Barnum (1810-1891)

"In short, Theatre reflects life; it's a human endeavour that's been around as long as people have. It's challenging, creative, invigorating and fun; and if you're not having fun, why bother at all"

M.Mell (2006)

"The only thing we're certain of is a desire to let children and adolescents briefly see the world through different eyes."

M. Dujardin (n.d.)



Preface

With great pleasure I present to you my graduation thesis, concluding the master 'Management in the Built Environment' at the Faculty of Architecture, Delft University of Technology. The report presents the results of the research conducted to monumental theatre buildings.

In this research, I was lucky to find a combination of my three main fields of interest; my studies, Management in the Built Environment; my hobbies, performing and visiting theatre; and my interests with monumental buildings.

The built environment was always of high interest to me, as it greatly contributes to people's health and happiness. A well-designed environment contributes to welfare is inspiring.

My passion for theatre is not easily explained. For me, theatre is the most magical thing in the world. To sit down and to be taken away by a live performance, manages to move me every single time. Acting is a way to express myself, but most importantly a way to have a critical look at the world through a different scope than your own. This improves people's empathic ability. The contribution of theatre to society is extremely underestimated and underused. The performance arts should have a more prominent role in daily living.

Living in Amsterdam and having lived and studied in Delft, I have developed an appreciation for monumental buildings. Even though there were times that I considered monumental inner cities to be a joke compared to high rise cities, this research has (re-)opened my eyes for the importance to conserve these wonderful buildings with their rich history. Monuments have and will outlive us all and therefore, we should respect their history.

It is almost too good to be true that I managed to combine three quite specific fields of interest in one research topic.

I care a lot for the Royal Theatre Carré, as it is a magical monumental place, in which my three passions get together. I strongly believe that the building's and the organization's existence should be guaranteed forever to ensure that future generations experience the same magical feeling. Based on my research, a strategic advisory report is written for the Royal Theatre Carré. Hopefully, this advice will provide the managers of Carré new insights that contributes to the progress and existence of Carré.

I hope you enjoy reading this graduation thesis.

Acknowledgement

First of all, I want to greatly thank Dr. Ir. L.H.M.J. Lousberg, my first supervisor from Delft University of Technology. At the start of this research I could count on honest and useful feedback in very quick email replies and meetings. In addition, I was provided with new inspiration and more structure for this research when needed. I most certainly could not have done it without this help.

Second of all, MSc. Arch. M.H. Arkesteijn, my second supervisor from Delft University of Technology. With her scientific and constructive criticism, I found myself rethinking what I did and professionalizing this whole research.

Third of all, Ron Zevenhoven en Agnes Hofstee, the owners of the innovative company Share Knowledge Now, for their trust to do this research and to teach their open and fruitful attitude to integrated professionalism. I owe this interesting research topic to them. Their out of the box thinking has helped me to keep challenging myself and to ask the right questions to continue. Also, with their connections within the Dutch theatre landscape, I could always find the right expert contacts to interview. Most importantly, they have been an essential link for me to get in contact with Carré to get the accurate information for my case study.

Last but not least, the organization of the Royal Theatre Carré itself, mostly Hans Petter. Even though it is not the most accessible organization for an outsider, they have provided me with the information to be able to finalize this research. I am very grateful for that.

Also, I want to thank all informants and interviewees for their valuable input.

Thanks to all of you!

Summary, Futureproof Monumental Theatres

A real estate strategy tool, resulting in an advice for monumental theatres, such as the Royal Theatre Carré

Abstract

Monumental theatre buildings such as the royal theatre Carré, facilitate different forms of performance arts and are obliged to maintain the monumental values of the building. Monumental theatres face many challenges. such as growing multifunctionality demands, physical limitations. The research question of this research is "What tool can be designed, resulting in an advice, that futureproofs monumental theatre buildings in the Netherlands, such as the Royal Theatre Carré?". The question is answered with a literature study and a case study consisting of interviews and a document analysis. Valuable monumental tools that specify a real estate strategy tool for monumental buildings are the characterization grid and the historical value table. The value which includes the current trends in the Dutch theatre landscape, the most valuable real estate strategy tool for monumental theatres is the DAS-frame. The most important advice for Carré are some management adjustments, a floating theatre, a renovated modernized roof, some sustainability measures and most importantly a second auditorium. The final tool that futureproofs monumental theatre buildings is a combination of the monumental value tool and the theatre trend matrix implemented in the DAS-frame. The result of the tool; the final step by step plan is than the actual strategic advice. Often monumental theatres are already futureproof in a way because they automatically comply to trends in the Dutch theatre landscape. They contribute to a certain desired experience.

Key words

Monumental theatre strategy design, monumental theatre buildings, real estate management, real estate strategy, futureproof strategy tool.

Introduction

The Royal Theatre Carré is a corporation with one clear main goal; to show as many performances yearly as possible. Carré still succeeds to attract many visitors every year (Petter, 2017b). Even during difficult times for theatres with declining visitor numbers and subsidy cuts (van Oort, 2017), Carré has managed to keep their ticket sales steady and remain financially stable and is considered to stay solid in the future (Insinger de Insinger de Beaufort, 2014; Stichting Carré Stichting Carré Fonds, 2016). Carré is one of the few (if not the only) theatre in the Netherlands that can support itself without subsidy (Petter, 2017b), this does not take the hidden subsidy of the rental price into account. Carré aims to be a precursor in many kinds of sustainability measures such as waste separation (Petter, 2017a). On the website of Carré, the ambition to become more energy neutral can be found (Carré, 2016).



Figure I. The prominent monumental façade of the Royal Theatre Carré (musicalweb.nl, n.d.)

The building of the Royal Theatre Carré is prominently situated along the river Amstel in Amsterdam (as shown in Figure I). The building is considered an important heritage monument for the city of Amsterdam. Carré is considered an honour to play in for its actors, and a unique experience for its visitors.

During my first months in Carré, through some explorative observation measurements, conversations and document analysis, some challenges for the building of the royal theatre Carré were found (Petter, 2017a):

physical limitations, multifunctionality, logistics in routing and congestions, maintaining the monument, technical challenges

Problem statement

Monumental theatres will always have at least two interdependent challenges: to provide visitors with the best possible theatre experience accommodate and to conserve and maintain the monumental values of the building. Interdependency as Baccarani (1996) states is a characteristic of complexity. Managing complexity demands an exceptional level of high quality and customized management.

A written strategy or masterplan is not yet present in the Royal theatre Carré (Petter, 2017a). Problems are mainly solved by the time they rise. This corresponds to what is mentioned in the literature as an emergent strategy approach (De Jonge, Arkesteijn, Den Heijer, De Vries, & Vande Putte, 2009; Lynch, 2006). As Lynch (2006) states corporate strategy is benefited most when strategic approaches are combined. This research aims to contribute to better business for monumental theatres such as the Royal Theatre Carré by adding more prescriptive strategy approaches on the basis existing tools, methods and models.

Businesses can greatly benefit from a real estate strategy aligned with a business vision (Edwards & Ellison, 2009; Haynes, 2012; Heywood & Arkesteijn, 2017; Osgood, 2004; Then, T. H. Tan, S. R. Fonseca, & J. P. Anker, 2014). Many tools and models have been designed to draw up a real estate strategy (Heywood & Arkesteijn, 2017), but are often very generic and inappropriate for complex buildings (Baccarani, 1996). A customized Real Estate strategy tool, design specifically for monumental theatre buildings is desired. This research provides that tool.

The main research question is:

"What tool can be designed, resulting in an advice, that future proofs monumental theatre buildings in the Netherlands, such as the Royal Theatre Carré?"

Figure II. shows how, via this research, with the tool-boxes and the case study, the Future-Proofing monumental theatre tool is designed. The sentence: 'A real estate strategy, resulting in recommendations, for monumental theatre buildings' can be extrapolated into 3 different concepts;

- 1. Real Estate Strategy
- 2. Monumental Buildings
- 3. Theatre Buildings

These concepts form the basis of my three sub questions. Real Estate strategy forms the last question in order to be able to review the analysed Real Estate strategy tools on their usability for monumental theatre buildings.

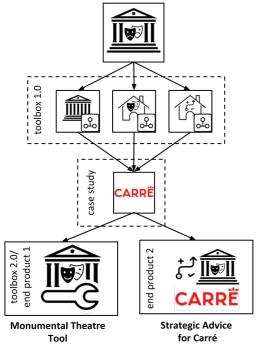


Figure II Model visualizing the structure, sub questions and end-results of this research (own figure)

Subquestions:

- 1. Which aspects of the value of monumental buildings needs to be included in a real estate strategy tool in order for the tool to future proof?
- 2. Which aspects of theatre buildings need to be included in a real estate strategy tool in order for the tool to future proof?
- 3. Which tools exist to design a real estate strategy and which ones are suitable for monumental theatre buildings?

End products:

- 1. The monumental theatre tool that future proofs
- 2. A strategic advisory report for the Royal Theatre Carré

Methodology

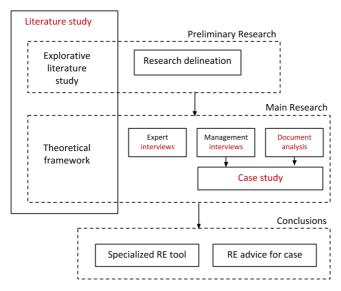


Figure III The research methodology

The research methods include a literature-study, in depth semi-open interviews, and a single case study of the royal theatre Carré as shown in Figure III. The data of the single-case study is obtained through a document analysis and management interviews.

Monumental buildings

This chapter provides an overview of monumental buildings and their value and how this can be added to a real estate strategy tool. The definition of a monument is fairly easily conducted; a monument is a building that has been designated a monument by the government. Monuments are divided in four categories: Dutch national monuments, Dutch provincial monuments, municipal monuments and protected city and village sites.

Monuments are considered of extreme importance for Amsterdam by the municipality of the city, for tourism amongst other things, but mostly because it creates the image of the city, it is within its DNA (Veldkamp & Franken, 2017). The municipality has written a notation for every monument, in which the monumental value is described on four different levels. On the exterior, the interior, the structure and the main construction structure and they are each appointed one of the three values of high-monumental, positive monumental or indifferent value and on the basis of those values interventions are reviewed (Gemeente Amsterdam, 2016a; Veldkamp & Franken, 2017).

Monumental buildings and sustainability

Although monuments might not always be energy efficient, they have and will outlive us all. Therefore, preservation is always higher prioritized then adding modern sustainability measures. These sustainability

measure are generally not as durable as the monument itself and will therefore most likely affect the durability of the monument. Monuments are sustainable in their durability

Interventions at monuments

To guarantee the survival of protected monuments, regular maintenance is required, but it is also important that the monument remains in use, otherwise the building will become obsolete and will probably not be maintained. To encourage this, owners of protected monuments are often attracted with tax deductions and subsidy contributions by the government. Changes to monuments will always have to be sought with a good balance between the possibilities of the monument and the wishes for contemporary use. Preserving the special character of the protected monument and the valuable elements it contains, must form the starting for any intervention.

Existing methods for monumental value assessment

To implement the monumental values in a new real estate strategy for monumental theatre buildings, it is necessary to research the value of these monuments. Models with which the value of monumental buildings can be found in literature. The four methods are analysed in the following paragraphs: the characterization grid by Appelbaum (2007), the SuMo calculation model developed by research institute SBRCURNET (2008), the building archaeological research guidelines method by Hendriks & Van der Hoeve (2009) and the sustainable heritage toolkit by OOMAdvies (2017). The characterization grid by Appelbaum scored best and is adapted for this research as can be seen in Figure best with the criteria. Urban context of the monument and sustainability is not yet incorporated in the Characterization grid. Because in the Netherlands the urban context is of high value for monuments, also considering the protected cityscapes, a final model cannot be designed without urban context and because of the growing sustainability demands in the Netherlands, this also needs to be part of the tool. Therefore, extra boxes have been put underneath the characterization grid in order to have this information be a part of the Toolbox 1.0 as shown in Figure IV.

Theatre Buildings

Theatre is a performance art that places human experience before an audience - in the present moment. Brown (2014) has listed ten reasons why theatre is still of importance in the 21st century. The municipality of Amsterdam sees their city as an arts-and culture city of world class. There is arts and culture provision for people of every age and class and background. The municipality draws up cultural plans and states 'Amsterdam breathes culture, and that is what makes it unique' (Gemeente Gemeente Amsterdam, 2016b). Theatre covers a large part of the art-policy of Amsterdam (Schuurman-Hess, 2017), the diversity of the cultural scene in Amsterdam and theatre as an important part of this is within the DNA of the city (Veldkamp & Franken, 2017).

Characteristics of the Dutch theatre landscape

The Dutch theatre landscape is mostly known and remarked for its number of theatres in a small country; a very high density compared to foreign countries, for example Germany (Hartendorf, 2017; Langeveld, 2017; Rouw, 2017; Schwörer, 2017; Westhoff, 2017). Only in the four biggest cities of the Netherlands specialized theatre buildings can be found for specifically one kind of performance art.

Characteristics of theatre buildings

Strong (2010) divides a theatre building in four main areas of activity. Their scale and character will vary enormously for each type, but this area division will be operational for about any building for the performance arts. The four areas are: the backstage, the stage (/ Theatre tower), the auditorium and the front house. Acoustic separation between spaces is an important consideration in this division. If noise-generating areas can be kept away from quiet areas it will avoid the need to employ expensive acoustic isolation techniques.

Constant and variable demands concerning theatre buildings

The constant demands concerning a theatre are: liveness, seats and sightlines and geometry & (Bone)-structure. People are the constant. There are also things that differ in between theatre buildings. There is no such thing as the perfect theatre. An architect has to work with a number of variables according to Hardy (2006): scale, form, flexibility and technology.

The Dutch theatre trends

Analysing the interviews has resulted in 31 trends. That is too much for clear and efficient future-proofing. Many of the identified trends are expected not to influence the building. Therefore, the trends were assessed on their impact on theatre real estate. This results in the final 15 theatre real estate trends are incorporated in the theatre trend matrix.

For a real estate strategy tool to be specialized for theatres, many different things have to be taken into account: the urban linkage with necessary functions and amenities, the division of the building in compartments, the variable and constant demands concerning the theatre, the current trends in the theatre landscape. In show the contribution of theatre characteristics to the Toolbox 1.0 including the urban linkage matrix and the trends and theatre Matrix, as shown in Figure IV.

Strategy in Corporate Real Estate Management

The importance of strategy is seldom questioned, but can be substantiated from multiple points of view. The financial benefits are almost impossible to research as corporations all practice strategic management in a way. In literature, there are many tools for designing a real estate strategy. Criteria as drawn up by Heywood and Arkesteijns research (2017) have been used to make a preselection of RE alignment models that are to be analysed, the tools that validate for further researched are: the strategy alignment model by Osgood (2004), the integrated recourse management framework by Then (2005), the DAS-frame by de Jonge et al. (2009) and the Business-facilities management alignment framework by Then & Tan (2013). The DAS-Frame and the strategy alignment model were assessed best suitable for this research, as shows in Toolbox 1.0 in Figure IV.

Toolbox 1.0

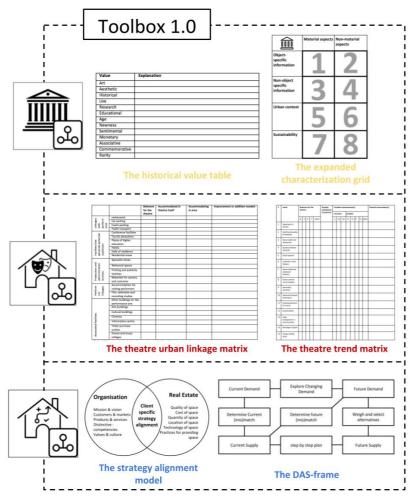


Figure IV Toolbox 1.0 of a real estate strategy for monumental theatres that future proofs

Case study Carré

When a small stakeholder-analysis is conducted, a few differences from theatre stakeholder structure according to the theory can be found as can be seen in Figure V. Carré has performers and audience similar to any other theatre. Carré also has staff or employees and an owner like any other theatre. The interesting difference is that the owner of the building is not the party that is responsible for the management of the building.

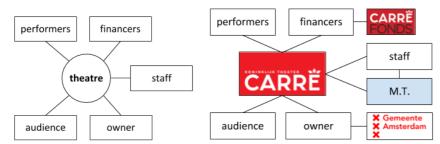


Figure V Left: stakeholders of theatres (Langeveld, 2009b) right: stakeholders at Carré (own figure)

Business vision of Carré

The main goal of Carré is that every Dutch person has visited Carré at least once in their life to experience the magic we have to offer (van Opheusden, 2017). This sounds a bit brochure-like, but the idea is clear; to make sure that inhabitants of the Netherlands have visited Carré at least once in their life.

Seven main aims of Carré are identified to support this vision:

- 1. Wide varied programming
- 2. Discover and accommodate new kinds of performance art (van den Hanenberg, 2018)
- 3. Program only the best performances of each form of performance art (Westerlaken, 2014)
- 4. Program more tekst plays (van de Velde, 2017)
- 5. The annual circus performances
- 6. Carré aims to provide a show every day of the year
- 7. Upholding the brand as 'Broadway on the Amstel' and program internationally
- 8. Carré is looking for new ways to intensify its creative dialogue with the artists (ANP, 2017c).
- 9. Carré aims to be a precursor in sustainability

Monumental tools in Carré

Both the monumental tools in Toolbox 1.0; the expanded characterization grid and the monumental value table, have proven to be effective in practice in this case study, as new information about the monumental values of the building has been provided through the use of these tools. Both tools have been adjusted to be a better fit in this research. Functional value and general information and renovations has been added to the final tool to make it more complete. The monumental part of Figure VI shows the result of this.

Theatre matrixes in Carré

The theatre urban linkage matrix has not provided us with any useful input or new information concerning a real estate strategy for the Royal Theatre Carré. Consequentially this tool is not included in Toolbox 2.0.

The theatre trend matrix has proven efficiency in practice in this case study as Carré was critically reviewed on how it currently complies with the current trends in the Dutch theatre landscape. Not all parts of the theatre trend matrix have proven to be effective, the whole possible improvements columns did not contribute us with any useful information and is therefore excluded from the final matrix. The final theatre trend matrix can be found in the theatre part of Figure VI.

Real estate strategy models in Carré

The DAS Frame has proved to be of great value for this research, as it provides us with strategic output. Although step 1 and step 2 appeared similar as the future demand including complying to trends was similar to the current demand as the trends were already identified in the theatre trend matrix. Step 3 'weigh and select alternatives' has proven to be of great value, as a thorough research of all possibilities that improve the specific

challenges were identified, after which a substantiated decision can be made for which alternative offers the best solution. Step 4 has also proved to be valuable for this research. As the different interventions are prioritized and therefore focus and structure can be applied in the process. The DAS-frame will be part of the contribution of real estate strategy tools to Toolbox 2.0, as shown in Figure VI.

The strategy alignment model is not as it only limitedly contributed this research with new strategic output next to the DAS-frame.

Toolbox 2.0

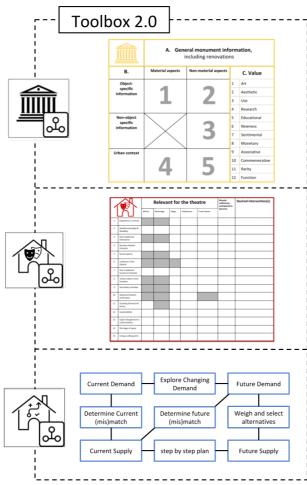


Figure VI Toolbox 2.0

Conclusions

The question, 'What tool can be designed, resulting in an advice, that futureproofs monumental theatre buildings in the Netherlands, such as the Royal Theatre Carré?' is answered with Figure VI. When the monumental value tool and the theatre trend matrix are included in the DAS-frame, this results in Figure VII; the final monumental theatre tool that futureproofs.

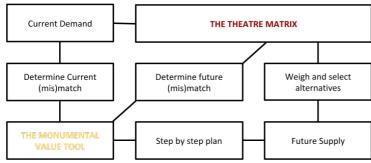


Figure VII The monumental theatre tool that futureproofs

Concluding, maintaining a monumental theatre, should not be underestimated. It requires expertise and knowledge. Also, financial means are necessary. Logically, the necessities of these requirements, result in a fairly conservative attitude of theatre organizations concerning monument maintenance. Turning this mentality thought around is essential. Maintaining the monument should rather be approached as an opportunity for the theatre organization, as this is the strength of the building. It adds to the unique selling point of the theatre and it contributes to the theatre-experience.

Strategic advice for the Royal Theatre Carré

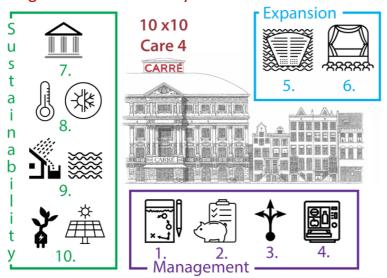


Figure VIII Visual representation of the 10x10 care for Carré strategic advice (self-designed)

The strategic advice for Carré consists of 10 actions: 1. Write business vision, 2. compose a multi-year financial plan + (corresponding) multi-year maintenance plan, 3. Optimize current organization, planning and scheduling, 4. Implement a new pre-order drinks and snacks system, 5. Design a floating theatre, 6. Build a second auditorium, 7. Renovate roof, proactively maintain monument, 8. Invest in a new climate system, 9 Create gender neutral toilets + water saving measures and 10 Implement sustainable energy.

Table II shows the schedule per year of which measure of the 10x10 care for Carré plan should be implemented. Although continuous reviewing the goals and aims of the business is recommended, after 10 years a critical reflection of the success of the 10x10 care for Carré plan should take place.

		2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028
1	Write business		Continuous execution of the written business vision, reviewing and adapting the vision									
	vision											
2	Multi-year plan		Continuous execution of the multi-year financial plan, reviewing and adapting this plan									
3	Optimize use of					Executing	g Mapiq					
	supply											
4	New drinks and				Executin	g the new o	Irinks and	snacks syst	em			
	snacks system											
5	Floating	Continuously and flexibly usable, whenever desired, most likely mostly during summer										
	theatre											
6	New roof +											
	maintenance											
7	Second							Start pla	inning			
	auditorium							new aud	litorium			
8	New climate											
	system											
9	Toilets +											
	Water											
10	Sustainable											
	energy											

Table II The 10 year scheme of the 10x10 care for Carré plan (Legend: <mark>Planning</mark>, <mark>Execution, Realization, Continuous</mark>, implemented / finished

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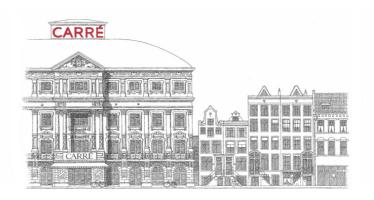


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Appendix C

Appendix D

Reading Guide

This research is built up in ten chapters, the contents of these chapters of the research are described shortly.

1. Introduction

This chapter addresses the choice of the subject 'Monumental Theatre Buildings' and the problem definition. The research goal, questions, scope and relevance are discussed.

2. Research methods

This part describes the methods that will be used during this research, a methodology model is given and the research strategy is described.

3. Monumental buildings

This chapter presents the literature study and the interviews that have been conducted to find out how Real Estate tools can be made more specific to include monumental value of Dutch monuments.

4. Theatre buildings

This chapter presents the literature study and the interviews that have been conducted to find out how Real Estate tools can be made more specific for theatre buildings to future proof.

5. Real estate strategies

This chapter presents the literature study that is conducted on Real Estate strategies. Existing real estate tools to align the real estate strategy with the business vision are analysed.

6. Toolbox 1.0

The information that is found in chapter 2, 3 and 4 is combined in Toolbox 1.0

7. Case study Carré

The tools in Toolbox 1.0 are reviewed in a single case study of the monumental 'Royal Theatre Carré'.

8. Conclusions

In the conclusions chapter, the main question is answered. The limitations of this research and the answer of the questions is discussed. Lastly, recommendations for further research are included.

9. Strategic advice for Carré

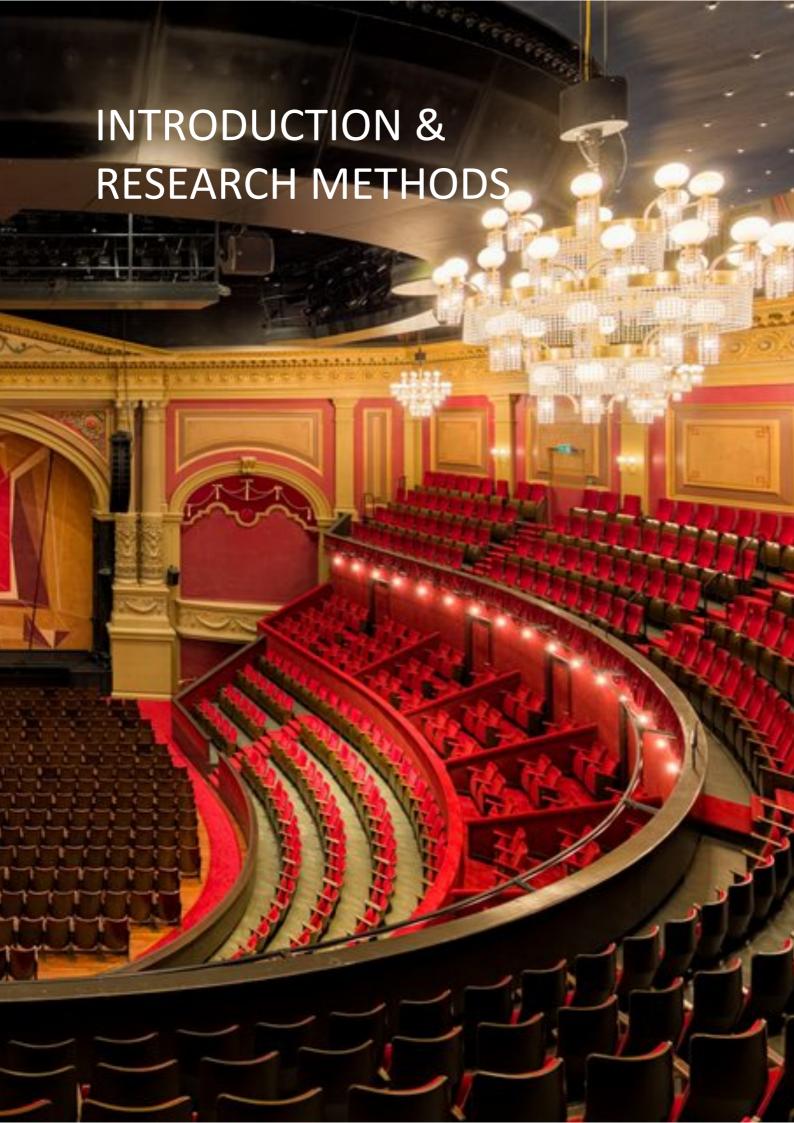
The information from chapter 7 is used to write a strategic advisory report for the Carré.

10. Reflection

In this chapter, firstly the research is reflected on, how valuable the findings are and how effective the methodology was. Secondly, my personal process of this research is reflected on.







1. Introduction

Firstly, This chapter provides an overview of the Royal Theatre Carré, its history and the current situation of the organization and some challenges that rise with their building. Secondly, the importance of corporate strategy and different ways of strategy approaching in organizations are given and applied to Carré. These challenges are summarized in the problem statement, resulting in the research questions. The chapter finalizes with the scope and the possible benefits for science, society, monumental theatres and specifically the Royal Theatre Carré.

The information that can be found in paragraph 1.1 is a combination of explorative conversations during my first month in Carré, a document analysis of reports by independent consultant parties, Arcadis and Royal Haskoning DHV and several annual reports of the Carré Foundation. Additionally, some conversations with technical consultant Ron Zevenhoven and 'Manager technique, building and maintenance' of Carré, Hans Petter, whom also takes place in the management team of Carré, have taken place. Next to this, books about the history of (the Royal Theatre) Carré have been read, and to analyse and describe the current situation and challenges, Real Estate literature has been used.

1.1 The Royal Theatre Carré

1.1.1 A short history of Carré

On December third, 1887, the newly completed Carré building opened its doors. At the time, it was a startling building. The circus director, Oscar Carré, used the building for his fixed circus during summer, in contrast and addition to his touring circus. From 1893 onwards, Carré was used as a theatre when the circus was on tour, starting with variety shows (Variété). This was the first transformation of Carré, with many more to come (hansvg, 2017).

We fast-forward in time to the centenary of Carré in 1987. To celebrate this anniversary, the musical Cats was brought to Carré. This enormous success heralded the beginning of a flourishing period of growth for the musical genre in the Dutch performance art landscape. Many famous and highly acclaimed artists were discovered in Carré (Pels, 2017). The highlight of the centenary was the award of the predicate 'Royal'. This predicate is supported, as the royal family has their own box of seats in the theatre and regularly visits premieres in Carré.

Nowadays, Carré is the third most known cultural brands in the Netherlands (Carré, 2016). The monumental and iconic building of Carré is inseparably connected with the branding of Carré as a cultural institution (van Opheusden, 2017). The Royal Theatre Carré is probably the most famous theatre in the Netherlands and is also inseparably connected to the Dutch performing arts landscape.

A more extensive history of Carré can be found in Appendix I.

1.1.2 The Royal Theatre Carré as organization

The goal of Carré as an organization is to show as many performances as possible. The aim the organization of Carré is that every Dutch person should have experienced the magical theatre feeling that Carré provides, at least once in his or her life (Petter, 2017b). The Royal Theatre Carré has always been a theatre of cultural entrepreneurship combined with a leading position in its programming and productions in the Netherlands (Stichting Carré Fonds, 2016). Even though the organization has specific goals in mind, a well-defined written strategy or masterplan is not yet present (Petter, 2017a; Zevenhoven, 2017a). This lack of structure harbours the danger of unsuccessful or failing of pre-set targets.

Carré started as a family business. It is named after its founder, famous Circus director Oscar Carré (Peekel, 1997; Wolf, 2012). During my first weeks in Carré, I experienced that the roots of a family owned business can still be found within the structure of the organization. Carré is managed in a traditional and conservative manner. Financially risky performances are therefore avoided (Petter, 2017b). This is policy because a certain

ticket sale needs to be guaranteed to be profitable. Additionally, Carré is not likely to program performances that cannot guarantee an occupancy of the auditorium of less than 50-60%.

Carré still succeeds to attract many visitors every year (Petter, 2017b). In contrast to other main theatres (in Dutch: Schouwburgen) of Dutch cities, with often decreasing visitor numbers (Zwetsloot, 2015). The same performances that are shown in Carré are frequently sold-out (van den Hanenberg, 2003). Even during these difficult times for theatres with declining visitor numbers and subsidy cuts (van Oort, 2017), Carré has managed to keep their ticket sales steady and remain financially stable. This is expected to remain solid in the future (Insinger de Beaufort, 2014; Stichting Carré Fonds, 2016). From the beginning, Carré is one of the few theatres in the Netherlands that can support itself without subsidy (Petter, 2017b), although this does not take the hidden subsidy of the cheap rental price. Therefore, the survival of Carré is guaranteed.

Sustainability

Carré aims to be a precursor in many sustainability measures, such as waste separation (Petter, 2017a). The ambition to become more energy neutral is stated on the website of Carré (Carré, 2016). For this purpose, Carré has become partner with sustainability investor Wereldhave. This long-term partnership consists of a financial contribution, next to technical and facilitating support by the experienced team of Wereldhave. The renovation of the former Amstel Foyer, on the fourth floor of Carré is the first project that Wereldhave has committed to.

The desire to be more sustainable is a relatively recent development. In 2013 a joint venture of 13 theatres in Amsterdam was brought together with the goal to reduce CO2 emissions with 3% annually. Carré, as the biggest theatre of Amsterdam, did not take part in this joint venture (Leeuwerik, 2013), the reason for this is unclear.

1.1.3 The Royal Theatre Carré as a building

Alongside the Amstel river, the building of the Royal Theatre Carré is prominently situated, also shown in Figure 1.1. The building is considered an important heritage monument for the city of Amsterdam. A striking feature is the Lodge Foyer, once used as living space for the Carré family and some of their artists (Clocquet & de Bruin, 2017). The buildings auditorium currently facilitates 1.756 seats. The monument was built in the classicist style to function as Oscar Carré's main circus-building in 1887 and has been renovated several times since. Between 1991 and 1993, Carré was extensively renovated under the direction of the architects Onno Greiner and Martien van Goor (currently GGHarchtitecten). Among other things, a completely new backstage theatre house was built and the theatre opening was enlarged. Between 2003 and 2004, the theatre was completely rebuilt from the inside and renovated by the same architects. At the top of the theatre, the restaurant 'In de Nok' was added to the building with a spectacular view of Amsterdam.



Figure 1.1 The prominent monumental façade of the Royal Theatre Carré (musicalweb.nl, n.d.)

In 2016, a small internet competition about the most beautiful theatre of the Netherlands has resulted in a first place for Carré. The assessment criteria were atmosphere, appearance, comfort and location (top10lijstjes, 2016).

During my first months in Carré, a document analysis was conducted after several explorative conversations. Five specific challenges for the building of the Royal Theatre Carré were found: physical limitations, multifunctionality, logistics in routing and congestions, maintaining the monument and technical challenges.

Physical limitations

When constructed in 1887, the building of Carré was situated on the edge of the city. Since that time, Amsterdam has grown enormously. Currently, Carré is located in the city centre of the capital of the Netherlands. The building hardly has any physical growing possibilities as it is built-in between the Amstel river and other buildings, streets and canals, as shown in Figure 1.3. During the renovations of 1992, the architects have tried to create as much space as possible, but constructing the backstage on the canal of the Onbekendegracht was not allowed. The current size of the backstage was the maximum allowed possibility for expansion (Huijten, 2018). Carré has gained a lot of space during this renovation, but still desires more.



Figure 1.3 Physical urban context situation of the Royal theatre Carré, Carré in the red square (GoogleMaps, 2018).

Multifunctionality

Originally, the building was constructed to solely accommodate circus activities. Shortly after the completion of the building, other forms of performance arts, such as revue theatre, made their entrance in the building (Peekel, 1997). Nowadays, Carré is a multifunctional theatre, known for its flexibility and versatility. Carré currently accommodates all different forms of performance arts such as; opera's, musicals, cabaret-theatre and dance- and ballet performances (TheatersinNederland, n.d.). Also, in honour of the original function of the building as a circus, a circus-act is still performed yearly, two weeks during Christmas. Even though different forms of performance art traditionally require radically different types of venues, Carré manages to successfully show them all on the same stage, making it a true multi-purpose theatre (Mell, 2006; Strong, 2010). Carré remains unique for the traditional circle shaped circus build-up; a theatre-en-ronde. This theatre-en-ronde seating plan provides two different options for the performance space, to perform shows in the proscenium theatre as shown in Figure 1.2a and to perform shows in the circus set up, as shown in Figure 1.2b. Also there possibility for intermediate shapes or forms, as the whole stage can be adjusted in height, hydraulically.

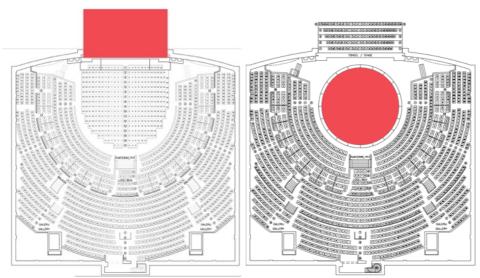


Figure 1.2a & 1.2b Setup options for performances in Carré, left; proscenium setup, right; circus setup (performance space shown in red)

Next to the main function of Carré as a (multi-purpose) theatre - which will always remain its main function – Carré also accommodates non-theatre events (Petter, 2017a). Since 1997, the managers of Carré have shown a growing interest to attract business markets. Alongside of business events, such as conferences, Carré also accommodates gala's, political debates, sports and television events and occasionally even parties. These secondary functions are facilitated to generate more income (Pels, 2017). Accommodating these different (theatre related and non-theatre related) activities sometimes result in organisational and logistic challenges due to some limitations of the building itself (Petter, 2017a).

When Carré was built, a building for the performance arts only had to accommodate the show itself, and facilitate visitors to their seats as soon as possible. Therefore public spaces in the building were and are still limited in size. Nowadays, a theatre building has to provide and accommodate a full theatre-experience (Brochard, 2016; Redactie Cultuurmarketing, 2014b; van Oort, 2017). Consequential with this trend, is a growing demand for hospitality functions in the theatre building (Alexander, Carpentier Alting, Van der Krogt, Logger, & Wevers, 2007; Langeveld, 2009b; Mell, 2006; Stravens, 2017). Currently, Carré has three different hospitality areas within the building to meet this desire.

Logistics in routing and congestions

The main entrance doors to the auditorium are an eye catcher when entering the building of Carré as a visitor (Brochard, 2016). The original goal was to have the visitors in the auditorium as quick as possible, to start the performance. At the end of the show, the visitors were immediately directed to the exit door. Nowadays, the visitors arrive up to a few hours before the start of the show, while the auditorium is not yet open. First, the visitors are guided towards the wardrobes or one of the restaurants or cafés in the building. Some of these restaurants and cafés are challenging to find, specifically the restaurant 'In de Nok' is difficult to reach because of narrow stairways and inconveniently situated elevators. During peak moments, congestions and crowdedness are of frequent occurrence. The congestions are limited to specific locations; the main entrance door, the wardrobes, the bars, the toilets and at the entrance doors to the auditorium. These bottlenecks mostly take place in the hour before commencement, during the breaks of the performances at the bars and during exit.

Maintaining the monument

Maintaining the beautiful monumental building that Carré is accommodating is obligated by the monumental law in the Netherlands. Meeting these requirements demands customized conservation work which ensures high research costs. In case of a necessary intervention, the construction costs will therefore be much higher compared with the costs for a non-monumental building. As stated before, a written long-term business vision and a corresponding long-term maintenance plan for the building is lacking. Big investments, such as for the renovation of the monumental zinc roof, are budgeted. The financial resources are recruited, when the maintenance should actually have been finished already.

Technical challenges

Carré has been entirely renovated in 2004. Current insights advise for technical theatre installations to be renewed about every 12 years (Zevenhoven, 2017b). All technical installations, such as lift-shafts, group cabinets, building automation system and climate control installations are outdated (Zevenhoven, 2017b). These technical installations have not been renewed since the renovation.

1.2 Corporate strategy, prescriptive and emergent approach

Corporate strategy should be embedded in an organization's future plan, including its purpose, ambitions, its resources and how it interacts with the world in which it operates (Lynch, 2006). There are two main routes in strategy, the prescriptive approach and the emergent approach (Lynch, 2006; Mintzberg, 1994);

- The prescriptive approach is a lineal rational process starting with where-we-are-now and developing strategies from this starting point. A prescriptive corporate strategy is one whose objectives have been defined in advance and whose main elements have been developed before the strategy commences
- The emergent approach evolves incremental and continuous. Therefore, it cannot be easily summarized in a plan, which then requires to be implemented (Lynch, 2006; Mintzberg, 1987). The final objective of emergent corporate strategy is unclear and the elements are developing during the course of its life as the strategy proceeds. The developed approach learns by trial, experimentation and discussion. There is no final agreed strategy but rather a series of experimental approaches that are considered by those involved and then further developed. The strategy emerges during a process of crafting and testing. It is derived from a spontaneous feeling of what the organizations strategy ought to be from practical day-to-day experiences.

Concludingly, every corporation has strategy, the question is whether that strategy is explicit: The result of careful planning, born out of a consensus among that corporations top leadership or implicit, an unconscious decision to keep on doing what the company has been doing and simply muddle through (Hewlett & Kaufmann, 2008).

Lynch (2006) states that to concentrate on just one approach would be to miss important elements of the two facets. The development of corporate strategy is better aided by combining various strategic processes. state that corporations with well-defined strategic plans and a well-defined business strategy are at a distinct advantage: they have a common direction that is clear to all.

1.3 Problem statement

Within their financial limits, organizations of monumental theatre buildings such as the Royal Theatre Carré face two main challenges:

- 1. to provide their visitors with the best possible theatre experience
- 2. to conserve and maintain the monumental values of the building

Monumental theatres therefore have interdependent activities; its main function as a theatre and conserving the monument. Interdependency, as Baccarani (1996) states, is a characteristic of complexity. Managing complexity demands an exceptional level of high quality and customized management.

Since the written long-term strategy or masterplan is not yet present in the Royal Theatre Carré (Petter, 2017a). Organizational challenges and building maintenance are resolved at the time that a challenge or problem occurs. This corresponds to an emergent strategy approach (De Jonge et al., 2009; Lynch, 2006). According to Lynch (2006), corporate strategy benefits most when strategic approaches are combined. It would therefore be useful to evaluate more prescriptive strategy approaches within the organization of the Royal Theatre Carré.

Moving towards a more intentional prescriptive strategy can be beneficial to provide a complete overview of the organization, allowing a comparison with the objectives of the organization (Lynch, 2006). Tools and methods can contribute to move towards a more prescriptive strategy approach and to improve business (Calabretta, Gemser, & Karpen, 2016; Van Der Pijl, Lokitz, Solomon, van der Pluijm, & van Lieshout, 2016). This research aims to contribute to a well-developed business plan for monumental theatres such as the Royal

Theatre Carré by adding additional prescriptive strategy approaches at the base of existing tools, methods and models. By combining relevant tools concerning monumental value, theatre buildings and real estate strategies, this research aims to benefit the future of monumental theatre buildings in the Netherlands that will use the tool.

Businesses can greatly benefit from a real estate strategy aligned with a business vision (Edwards & Ellison, 2009; Haynes, 2012; Heywood & Arkesteijn, 2017; Osgood, 2004; Then et al., 2014). Many tools and models have been designed to draw up a real estate strategy (Heywood & Arkesteijn, 2017), but the application of conventional systems developed for ordinary buildings have been found to be inappropriate for complex buildings (Baccarani, 1996) with interdependencies. Current methods and models for designing a real estate strategy are generic. Interdependent and complex buildings such as monumental theatre buildings will benefit most from customized strategy design. This research aims to provide a tool with which the most futureproof advisory report for monumental real estate can be written. Using the tool will contribute to improved business and more s for monumental theatres.

1.4 Research questions

Out of the problem statement the main research question is formulated:

"What tool can be designed, resulting in an advice, that future proofs monumental theatre buildings in the Netherlands, such as the Royal Theatre Carré?"

The term 'futureproof' is not (yet) common in real estate theory. 'Futureproof' signifies the best possible solution for the building and organization, while anticipating on trends in the corresponding landscape. Comparable terms that are used in real estate theory are generally 'long-term functional and sustainable lifecycle' or a smaller part of that sentence. Futureproof is more suitable for monumental buildings as there is no option for demolishing the building, conserving the monumental values of the building is a constraint (Veldkamp & Franken, 2017). The term life-cycle is ineffective because it suggests an end point; the moment the building might become obsolete and is reallocated or demolished. This is not the situation with monuments as the life-cycle of a monuments is considered to be infinite. The remaining option for monumental buildings is simply to futureproof the monumental building, to adapt the building in such a manner that it faces its best possible future.

Figure 1.4 shows how, with the toolboxes and the case study, the monumental theatre tool that future proofs and the strategic advice for Carré are designed, in this research.

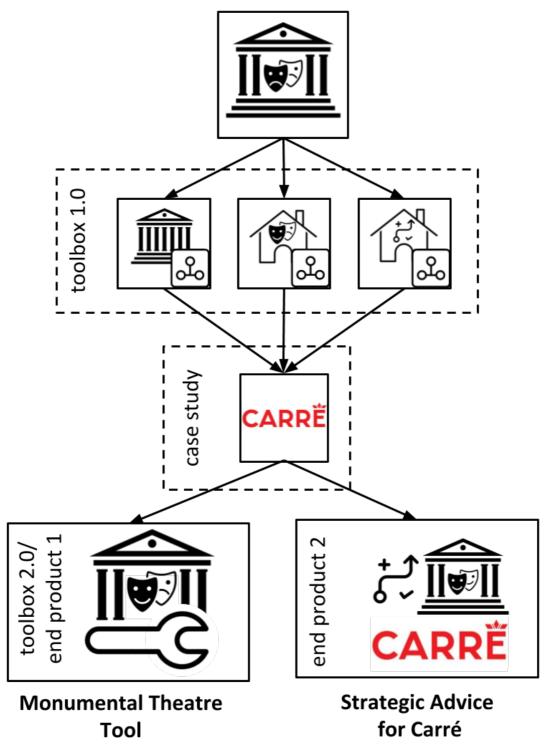


Figure 1.4 Model visualizing the structure, subquestions and end-results of this research (self-designed)

The sentence: 'A real estate strategy tool, resulting in an advice, for monumental theatre buildings' can be extrapolated into 3 different concepts;

- 1. Real Estate Strategy Tool
- 2. Monumental Buildings
- 3. Theatre Buildings

These concepts form the base of my three subquestions. Real estate strategy forms the last question to review the analysed real estate strategy tools on the usability for monumental buildings and theatre buildings respectfully monumental theatre buildings.

The first subquestion of this research is:



1. Which aspects of the value of monumental buildings need to be included in a real estate strategy tool for the tool to future proof?

At present, models to design a real state strategy for monumental buildings are lacking. To design a specific real estate strategy tool for monumental theatre buildings, its monumental value needs to be evaluated and incorporated. Firstly, it is essential to act in respect to the history and image of the building. Secondly, it is obliged by governmental law to conserve buildings with a monumental status in respect to their cultural heritage value. The answer to this question will be a toolset to describe

monumental value in different manners. Subsequently, that it can be used for real estate strategy tools. The question will be answered with a literature study and interviews. Most literature was found in the PhD dissertation of Van Emstede (2015) entitled 'Value proposition in conservation of Dutch Monuments 1981-2009'. The interview was held with the department of Monuments & Archaeology of the municipality of Amsterdam.

The second subquestion is:

2. Which aspects of theatre buildings need to be included in a real estate strategy tool for the tool to futureproof?

Theatre buildings in the Netherlands accommodate many specific functions compared with other buildings. For example, accommodating shows of the performance arts for many visitors. Therefore, it is essential to design a more specific real estate strategy tool for monumental theatre buildings, in which the characteristics of a theatre building are incorporated. The Dutch theatre landscape is a turbulent. The current trends of the Dutch theatre landscape need to be included for the tool to futureproof, as responding to trends is crucial to futureproof. The characteristics of theatre buildings have been evaluated with a



literature study. The current trends in the Dutch theatre landscape have been identified by conducting interviews with managers of different theatre organizations (producing companies and organizations of theatre buildings) throughout the Netherlands.

The third subquestion is:



3. Which tools exist to design a real estate strategy and which are suitable for monumental theatre buildings?

The final tool will be based on an existing (more generic) real estate strategy tool. Therefore, existing tools need to be researched. The real estate management theory provides many tools to design a real estate strategy. At the base of the research of Heywood and Arkesteijn (2017) and criteria that have been drafted in the previous two subquestions, a selection of usable tools is made. This third question is answered with a literature study.

Table 1.2 and the three subquestions above, show the first part of this research. The answers of these three subquestions will result in one big Toolbox: 'Toolbox 1.0'. This Toolbox will be tested in practice in the Royal Theatre Carré. This single-case study will result in two end products of this graduation research:

• End product 1: The monumental theatre tool that future proofs

The toolbox 1.0 will be improved as it is tested in practice with the case study of Carré, the improved version; toolbox 2.0, the tools in this toolbox will be combined into one tool. That tool will be the monumental theatre tool that future proofs and the main end product of this research, as it is the answer to the main research question.

• End product 2: A strategic advisory report for the Royal Theatre Carré

The case study of Carré provides many new insights of the organisation and the building itself. With these insights, a strategic advise report for the Royal Theatre Carré is written, focussing on the best solutions to improve their challenges as described in the previous paragraphs. In this advice report, solid plans are offered to the Royal Theatre Carré to ensure a future proof organization and building.

Sub 1. Which aspects of the value of monumental buildings need to be included in a real estate strategy tool in for the tool to futureproof?		Which aspects of theatre buildings need to be included in a real estate strategy tool for the tool to futureproof?	Which tools exist to design a real estate strategy and which are suitable for monumental theatre buildings?			
Method Literature study & interview		Literature study & interviews	Literature study			
Literature study	Literature found in PhD Van Emstede (2015) Governmental documents	Scopus, google scholar Search terms; 'improving theatre', 'buildings for the performance arts'	Selected tools from paper of Heywood & Arkesteijn (2017)			
Interview	Municipality of Amsterdam: Department of monuments and Archaeology	Different theatre organizations throughout the Netherlands				
Toolbox 1.0	Tools/ methods/ lists to frame monumental value	Characteristics of theatre buildings List of trends in the Dutch theatre landscape	Selection of relevant tools and methods to design a Real Estate strategy			
Case study	Case study of the Royal theatre Carré, testing toolbox					
Integration	Integrating tools in toolbox 1.0 with knowledge from practice					
End products	Toolbox 2.0 and Strategic Advice for Carré					
Interview	interview with GGHarchitecten to check the advice on feasibility					

Table 1.2 Summary of the first part of this research; subquestions and research methods and results

1.6 Scope

This research is focussed on the Netherlands, including the Dutch monumental regulations and the trends in the Dutch theatre landscape. The results could be broadened to other countries by incorporating the theatre trends and monumental regulations of the concerned country.

Monumental theatre buildings are managed by theatre organizations. These organizations have financial interests, like all organizations. This research focuses on opportunities for monumental buildings in addition to financial constraints. Financial calculations are not specifically included, but only considered.

The designed monumental theatre tool that futureproofs, will only be of use for monumental theatres because it incorporates monumental value, trends of the Dutch theatre landscape and characterization of theatre buildings. Different parts of the tool can possibly only be used for monumental buildings and theatre buildings, but this is not focused on efficiency and use might not be as effective for these separate components as it will be for monumental theatres combined. Monumental theatres will always have at least two corporate obligations; to accommodate shows of the performance arts and to maintain and conserve the monument that it accommodates. Because this interdependency is taken into account in this research, the tool is focused on monumental theatres.

The strategic advice report is specifically designed for the Royal Theatre Carré. This report includes recommendations on an organizational management level, but mostly focusses on strategic advice for the future of the building itself.

1.7 Relevance

1.7.1 For science

This research focuses on making monumental theatre buildings more futureproof. the Netherlands has many monumental buildings, also in theatre real estate. This research focuses on how existing theoretical models on Real Estate strategy can be used for monumental theatre buildings. Based on the comparison of different data from the case study of Royal Theatre Carré and literature research, recommendations will be given. The results are useful for future research in monumental real estate as well as research in theatre real estate and the combination of both.

1.7.2 For society

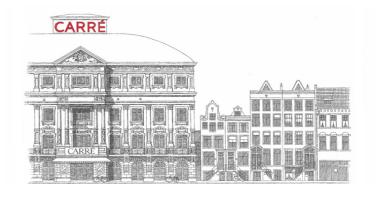
The practical relevance and usefulness of this research is recognized by experts in the field of theatre technique and construction, my graduation company Share Knowledge Now and by the technical manager of the Royal Theatre Carré. With the results of my research, new insights are offered about the monumental theatre building of Carré, and an advisory report are offered to Carré. Finally, this report contributes to a more future proof building itself. The tool is easy usable for all other monumental theatre buildings in the Netherlands as well.

1.7.3 For managers of monumental buildings and managers of theatre buildings

The designed monumental theatre tool that can be used in all monumental theatres. Also, the monumental value tool can be used by any monumental building to frame its monumental value. The theatre matrix can be used by any theatre that wants to comply with trends in the Dutch theatre landscape.

1.7.4 For the Royal Theatre Carré

The focus of this research is the Royal Theatre Carré. This research is therefore most beneficial for this unique organization. A case study has been conducted on their organization and building which provides Carré with an overview of the performance of their organization and building. Subsequently, the advisory report provides Carré with new insights on how they can strategically respond to their challenges and the current trends in the Dutch theatre landscape.



2. Research methods

This chapter describes the used methodology for this research. Figure 2.1 shows the research design. The research methods for this research included a literature study, several interviews and a single-case study. The single-case study was established through interviews and a document analysis. This chapter explains why and how these methods were used.

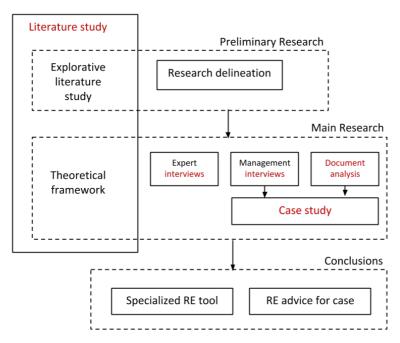


Figure 2.1 Research method design, methods shown in red (self-designed)

2.1 Literature study

A large part of the research questions has been answered with a literature study. A literature study reveals research already conducted in the field. A literature review is part of affirming credibility as an expert of the chosen research area (Bryman, 2012). The tools, lists and characteristics of the three subquestions were all found in literature. The literature was found through Scopus, Google Scholar and books in the library of Architecture of the TU Delft. PhD-dissertations and Master theses that were found in the repository of Delft University of Technology were also explored. Important references from the dissertations and theses have also been looked up and used for this research. With the snowballing technique, relevant references from the dissertations and theses were also used (Noyes et al., 2011).

2.2 Semi-open interviews

Part of the research is conducted in the form of semi-open interviews. Four different interviews were designed, one for the municipality of Amsterdam, one for identifying trends in the Dutch theatre landscape, one for the Management Team of Carré and one for the renovation architects of Carré; GGH architects. This last interview was not used for the data, but to review the quality of my strategic advice in practice. A total of eleven interviews were conducted, two with the municipality of Amsterdam, five with theatre managers of different theatre organizations throughout the whole country, three with the Management Team of Carré and one with GGH architects. The interviews were based on a list of questions, functioning as an interview guide. The questionnaires were not strictly followed. The interviews were set up as a dialogue. The flexibility of a qualitative interview responds to the direction in which the interviewee takes the interview (Bryman, 2012). The interviews were transcribed and coded, as described in the corresponding paragraphs. Cited text in this thesis is marked in bright yellow in the transcriptions.

2.3 Single-case study

A case study is a research strategy with an intensive study of main of a social phenomenon as main feature in one or more research units (Braster, 2000). Intensive in this sentence is meant as in-depth, thorough, durable and not superficial. Yin (2009) argues that in general, case studies are the preferred method in research questions including "how" or "why" some social phenomenon works and when the investigator has little control over events. The basic case study entails the detailed and intensive analysis of a single case. The single case should be related to the theory and theoretical propositions of interest (Yin, 2009). Single-case designs require careful investigation of the case, to minimize chances of misrepresentation and to maximize the access needed to collect the case study evidence. Yin (2009) has stated that unusual or extreme cases, like this case of the Royal Theatre Carré, are a rationale for single-case studies. Yin (2009) also states that these cases frequently deviate from theoretical norms or everyday occurrences.

Choice of the Royal Theatre Carré

The choice to use the Royal Theatre Carré as the case for this study is mainly because the technical consultant of Carré; Ron Zevenhoven, owner of the technical consultant company 'Share Knowledge Now' has experienced similar challenges for the building of the Royal Theatre Carré as described in paragraph 1.1.2. Ron Zevenhoven quested this research challenge to universities for students to conduct research on how to make Carré more futureproof.

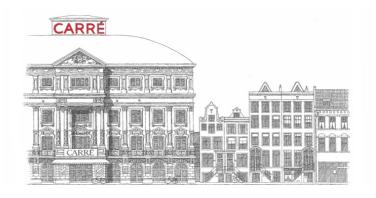
Since Carré is a specific multi-purpose monument and former circus- theatre, unlike any other theatre in the Netherlands or perhaps in the world. The fact that this research is about the Royal Theatre Carré comes with opportunities, since it is generally considered the most famous and prestigious theatre of the Netherlands. This creates a broad support for this research and opens doors and interests with the municipality as well as with other interviewees and parties.

The case study is designed through the answers and conclusions of the three subquestions as mentioned in the previous chapter, with the toolbox 1.0. With this case study the effectiveness in practice, of the tools in toolbox 1.0 was tested. This has resulted in the toolbox 2.0, which was then combined in the final monumental theatre tool that futureproofs. The case study will also result in a strategy advice report for the Royal Theatre Carré.

2.3.1 Document analysis

Documentation from the municipality and from the organisation Carré have been used as reference for the case study. Annual (financial) reports, exploitation reports by independent consultancy parties and a notation about the monumental value of Carré as drawn up the municipality, were also used. These documents have been evaluated and the useful information was organized and drawn up in this research.

The collected evidence will be combined with data that is obtained from the interviews to minimize bias and establish credibility. Solely documents should not be used as proof or facts by themselves (Bowen, 2009). Documents can contribute to making inferences. However inferences should only be treated as clues worthy of further investigation (Yin, 2009).







3. Monumental buildings

In this chapter, the first subquestion is answered: 'Which aspects of the value of monumental buildings need to be included in a real estate strategy tool for the tool to futureproof?'. The chapter is structured as follows:

First, a definition of monuments is given. Second, different categories of monuments in the Netherlands are discussed. Third, the interest of the municipality of Amsterdam with monuments is described, because the municipality has a high interest and is involved with monumental buildings. Fourth, monuments and sustainability is discussed, as new sustainability requirements are set, monuments have to comply with these new regulations. The fifth topic is about challenges that rise when interventions to monuments are made. Then, tools and models that have been found in literature that help to frame monumental value are analysed. In the conclusion, these tools and models are reviewed on the base of a set of criteria in to evaluate their use for this research and their competence to be part of the (final) toolbox.

The data that has been used in this chapter is mostly gathered from a literature study. The literature has been found by first looking theses in the repository of the TU Delft in which monumental value has also been researched. The PhD dissertation of van Emstede (2015) on the Value of Monumental buildings was found, which has provided me with many valuable research papers and books and some tools that frame monumental value. Also, the Master Thesis of Wolswinkel (2017) on the use of Building Information Modelling to make monuments more energy efficient provided this research with one more monumental value tool that was not used in the PhD of van Emstede (2015). Lastly, governmental documents and databases on nationwide monumental regulations and monuments in general were used, these were found at governmental websites.

Also, two interviews were held with the municipality of Amsterdam. The first interview was held with two civil servants (Dutch: ambtenaren) of the department of Monuments & Archaeology. This interview was conducted to investigate how the municipality values monuments and to draw up the governmental obligations of managing and conserving a monumental building. The other interview with the municipality was with the department of municipal real estate. The interviewee was the civil servant in charge of the ownership of the Royal Theatre Carré. The goal of this interview was to define the interest of the municipality as the owner of the building of Carré. The information obtained in this second interview turned out more appropriate for the case study than for this chapter, as the focus was on the ownership of the Royal Theatre Carré. Information of these interviews and interviewees can be found in Table 3.1.

#	Interviewee	Departement	Position	Date			
A.1	Maartje Veldkamp & Frederik Franken	Monuments & Archeology	Monumental Consultatnts	22-11-2017			
A.II	Sandra Schuurman-Hess	Municipal Real Estate	Asset manager arts and culture	11-12-2017			
Table 3.1 Interviewees of the municipality and some of their information							

The interviews have been transcribed and can be found in Appendix A (confidential). The transcribed interviews are coded in five categories: 1. Monuments and the municipality of Amsterdam, 2. Interventions at monuments, 3. Monuments and sustainability, 3. Carré, 4. Other. The information is coded corresponding to the structure of this chapter. The coded information was put together in the corresponding paragraphs and supported with literature. Therefore, the information in paragraph 3.3, 3.4 and 3.5 is established through a combination of a literature study and interviews.

3.1 Defining monuments

This paragraph describes a definition of monumental buildings or monuments. To include monumental value in a real estate tool to future proof, it is important to build a definition of monuments.

Monuments are historical buildings of a certain age that are considered of such an importance by society, that we desire to preserve them for ourselves and future generations. They are the material remains of our cultural and social history (Nusselder, van de Ven, Schnitger, & Bouwresearch, 2008). The way of living in the 21st century differs greatly from the way of living in times that these monuments were built. Therefore, at the time

these monumental buildings were built, they were used differently than nowadays. To use ancient monuments these days as functional building, interventions are usually necessary. Monumental buildings in the Netherlands are protected by the Dutch governmental law. They aim to protect ancient buildings to prevent a decrease in monumental value. Consequential, any intervention to these monuments need to be approved by the government.

In literature, monumental buildings are referred to as (cultural) heritage. Franco and Magrini (2017, p. 13) define Cultural Heritage as:

'An important legacy of which we are merely temporary custodians; thus, we are aware of the need to preserve it for future generations, following the more general principles on which the concept of sustainable development is based.'

The Dutch governmental protection of cultural heritage is referred to as a building with a 'monumental status', therefore in this research the word(s) 'monument' or 'monumental building' are both used. These words seem similar, although not every building defined as 'heritage' is also automatically a governmental protected monument. This research is limited to those buildings that are a designated monument by the government. Consequential, in this research the definition of a monument is the Dutch definition of a monument; a monument is a building that has been designated as a monument by a governmental institution.

3.2 Categories of monuments in the Netherlands

The Dutch government has categorized monuments in four different categories. As they all demand different management and maintenance, it is necessary to describe them individually. Not only differ regulations per category, they are also governed differently. It is therefore important to know which monumental status is designated to a building, this is fundamental to how monuments are best managed.

The four different categories are:

1. <u>Dutch National Monuments (Dutch: Rijksmonumenten)</u>

Dutch National Monuments are buildings that are considered to be of national importance due to their beauty, history or contribution to science (Nusselder et al., 2008; RCE, 2016). They are at least 50 years old and are protected by the Dutch law (Nusselder et al., 2008). In the beginning of January 2018, the Netherlands counted 61.966 national monuments, 14,042 within the province Noord-Holland and 7,506 in the capital Amsterdam (Monumentenregister, 2018). The National service of Cultural heritage (Dutch: Rijksdienst Cultureel Erfgoed (RCE)) is responsible to appoint and govern these monumental buildings (RCE, 2016). Most national monuments are privately owned (Nusselder et al., 2008).

2. <u>Dutch Provincial Monuments (Dutch: Provinciale monumenten)</u>

These monuments are only found in the two provinces: Noord-Holland and Drenthe. Provincial monuments are not limited to buildings only, also: dykes, boundary poles and municipality-transcending objects can be listed as provincial monuments as well. The list is composed by the Provincial States of the province and is protected by the province (monumenten.nl, n.d.). Noord-Holland accommodates 544 of the National monuments, of which 17 in Amsterdam, and Drenthe 295 (Monumentenregister, 2018).

- 3. <u>Municipal Monuments (Dutch: Gemeentelijke monumenten)</u>
- Municipal monuments are monumental buildings, not considered of national importance but of local importance by the municipality. Every municipality has a list of protected municipal monuments. At the end of December 2015, the Netherlands counted 55,801 municipal monuments, of which 1.639 in Amsterdam (Monumentenregister, 2018).
- 1. Protected city and village sites (Dutch: Beschermde stads- en dorpsgezichten)
 These areas or sites possess a special cultural historic character. They are designated by the minister of Education Culture and Science (OCW) and the minister of Infrastructure and Environment (I&M) in collaboration with the municipalities and the Provincial States. Not all buildings within these sites are necessarily considered a monument. To preserve the monumental character of these sites, permits are required for any intervention to the exterior part of the object (RCE, 2016). There are 482 protected sites in the Netherlands of which 6 in Amsterdam (Monumentenregister, 2018).

Table 3.2 provides an overview of the types of monuments and the amount of each category of monument for the Netherlands and for Amsterdam.

Туре	Governance	N. in NL	N. in Amsterdam
1. National monument	National service of cultural heritage (RCE)	61.966	7.506
2. Provincial monument	The provincial states of the province	839	17
3. Municipal monument	The municipality	55.801	1.639
4. Protected city- and village sites	Minister of OCW and I&M. municipalities and provinces	482	6

Table 3.2 Overview of types, governance and amounts of each type of monument (Monumentenregister, 2018) N=Number, NL= the

3.3 Monuments and the municipality of Amsterdam

The municipality of Amsterdam is very much involved and is very interested in monuments. Multiple guidelines have been created to fulfil this interest. Monument owners are required to stick to these guidelines. This paragraph describes the main interests of the municipality regarding monuments and how guidelines have been established. Understanding the motivation for the constructed guidelines, creates understanding for owners and managers of monumental buildings and the procedures to manage their monument. The data in this paragraph is mostly established by interviews.

The municipality of Amsterdam is concerned with monumental buildings within the city, Veldkamp and Franken (2017) state:

'Amsterdam is Amsterdam because there are monuments in it. Without these monuments, the city would have looked completely different'.

The monuments are considered of extreme importance for the city, for example for tourism. However, monuments are within the DNA of the city; they create the image of the capital of the Netherlands (Veldkamp & Franken, 2017). The Municipality of Amsterdam considers monumental buildings to have an infinite users life-cycle; they always have to remain in use. By keeping the buildings in use they will be maintained and not deteriorate. For that reason they can endlessly stay in use (Veldkamp & Franken, 2017). The economical, functional and technical life-cycle and use of the monument will have to adapt in such a manner that this supports the infinite survival of the building. Veldkamp and Franken (2017) proceed, saying:

'Monuments have already proven themselves, it is not for nothing that they have already endured time and that they are still there, whether interventions have taken place or not, they are still there. Even though a 17th century dwelling was completely differently used and inhabited then they currently are, but they are still functionally in use. Monuments have a certain adaptability. Modern buildings can be very rigid and functionally built, when the function then changes even only a little bit, immediately the building becomes inefficient and needs to be demolished. Already, there are more dwellings from the 50's and 60's that are being demolished then there are 17th century buildings being demolished, and that does tell us something'.

Next to the fact that there are more than 9.000 protected monumental buildings within the municipal area of Amsterdam, a large part of the city is also a protected city-site. As Figure 3.1 shows, Amsterdam has three state-protected city-sites, three state-protected village-sites and two municipal protected city-sites. The designation of a protected city-site intends to preserve the historical structure and spatial characteristics of an area, and above all: to strengthen and utilize its developments. The existing qualities of such an area are often an important reason that people like to live and work in these neighbourhoods or areas. Residents are proud of their environment and feel connected to it. The starting point for a protected city-site is the protection of an area. The cultural-historical value of the protected city-site is protected by taking into account the special character of the changes, not by 'freezing' or locking the area (Gemeente Amsterdam, n.d.).

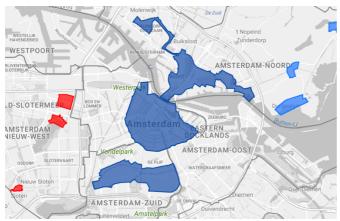


Figure 3.1. Designation of protected national (dark-blue), municipal (red) and village (light-blue) sites (Gemeente Amsterdam, 2017b).

An important consequence of the designation of a protected city-site is that the municipality (borough) should define so-called 'protective zoning plans' (Dutch: beschermende bestemmingsplannen) for the designated area now and for the future. With a protective zoning plan, specific values of the area can be regulated through spatial and urban planning provisions. Within a protected city-site, an environmental permit is required for the demolition of a building and a restriction on the number of permit-free construction activities is determined. The aim is that no undesirable degradation of the cultural-historical values takes place. Recent studies show that the status of protected city-site leads to an increased value of real estate (van Dommelen & Pen, 2013). The protective zoning plan provides a certain degree of legal certainty. In addition, more is invested in the spatial quality of buildings and surroundings in a protected cityscape (Gemeente Amsterdam, n.d.).

When it comes to buildings that have been designated a monumental status, firstly there is the category of the monument as has been explained in paragraph 3.2. Secondly, the municipality has written a notation per monument, in which the monumental value is described on four different levels; 1. on the urban planning and/or architectural values of the exterior, 2. values of the main construction structure, 3. values of internal structure and/or floorplan and 4. values of the interior finish. These parts are each appointed to with one of the three values: indifferent value, positive monumental value or high monumental value. At the base of these values, interventions are reviewed, as shown in Table 3.3 (Gemeente Amsterdam, 2016a; Veldkamp & Franken, 2017). This notation is about the whole cadastral parcel. It is often assumed that monumental restrictions are only limited to the exterior or façade of the building, as is the case with a protected city-site, but that is incorrect, if there is a monumental status designated to the building, this concerns the entire cadastral parcel (Veldkamp & Franken, 2017).

Me	onumental Values	Indifferent	Positive monumental	High monumental
1	Urban planning and/ or architectural values (exterior)			
2	Values main construction structure			
3	Values internal structure / floorplan			
4	Values interior finish			

Table 3.3 The notation scheme of monumental value by the municipality of Amsterdam (Gemeente Amsterdam, 2016a)

Most logically, the higher the monumental value of the segment, the fewer interventions are possible and the more substantiated should any intervention be to receive a permit. With a high monumental value designated, any intervention has to have a restorative approach as starting point (Veldkamp & Franken, 2017).

For example: the DeLaMar Theatre in Amsterdam. According to approved plan; except for the façades, everything was demolished to ensure functional use. This example shows that there is only a monumental value designated to the façades. This is limited to only the shell of the building (Veldkamp & Franken, 2017). This is shown in Table 3.4.

Monumental Values		Indifferent	Positive monumental	High monumental
1	Urban planning and/ or architectural values (exterior)			
2	Values main construction structure			
3	Values internal structure / floor plan			
4	Values interior finish			

Table 3.4 The notation scheme, filled in for the DeLaMar Theatre

It is valued by the municipality when monuments are able to keep their original function. Specifically, for a theatre it is almost unimaginable that it would lose its function (Veldkamp & Franken, 2017). Additionally, more extreme interventions to a monument will be possible if this can be substantiated as a contribution to maintaining its original function. Consequentially, the function of a monumental building can be seen as a monumental value in itself. Often, the function can be changed a bit with the desires and demands regarding current trends, but that has to be compatible and fitted with the original concept of the building, there should be an interaction between the intervention and the original concept of the building (Veldkamp & Franken, 2017).

Two examples;

Example 1: The Tusschinski theatre has changed in function from a theatre to a cinema, which is still similar in use and purpose. The new function could easily be fitted in the original concept of the building. No drastic interventions needed to take place for the building to undergo this change of function, the monumental value was not affected (Veldkamp & Franken, 2017). The building is still popular and fully operational, partly thanks to the application of this function change.

Example 2: At the Werktheatre in Amsterdam-East the theatre function was terminated. Because a function within the performance arts was not realistic anymore due to financial feasibility, other functions were looked at. Now, the building is a creative hub, with functions such as an architecture studio, a restaurant, a photo studio, and meeting-, event- and exposition-spaces (EntreeMagazine, 2017). Because of the monumental value, the stage, the auditorium and the balconies needed to stay in place. These areas have been transformed into an office garden with glass separated rooms and a library; the building is still recognizable as a former theatre (Veldkamp & Franken, 2017). Therefore, the experience and the monumental value of its original function is still visible and tangible within the building even though it is now a building with a completely different function.

Managers of a monumental building have a conservation obligation. The municipality has a monitoring and advisory function in this (Kozijn, 2016). The absolute minimum that is necessary for conservation is regular maintenance. Different parts of a building each have their own maintenance cycles. Conservation inspectors that work for the municipality, review permits, look around and supervise constructions to monuments and check whether renovations run in accordance with the approved permit (Veldkamp & Franken, 2017). When the owner does not comply with the conservation obligation, when the period for maintenance has clearly expired and the conservation of the monument is at risk, the municipality will intervene. Maintenance obligation can be in a way of restoration, reparation or partial replacement of parts of the monument that have become dysfunctional of unusable caused by any kind of degradation. But the maintenance also includes measures aimed at counteracting partial deterioration and natural decay of materials (Kozijn, 2016). All these maintenance activities should always be conducted with the historical material preservation and monumental value as starting point.

The department of monuments and archaeology of the municipality of Amsterdam controls incoming permits on the preservation of monumental value. The department can also be used as a knowledge institute, offering free advice for monumental buildings in the city, regardless whether they own the building or not. This advice can be about anything from maintenance to renovation to large-scale reallocation. When owners of a monument ask help with preservation issues, this department can contribute with their expertise, although they will only undertake action once asked for help (Veldkamp & Franken, 2017). This advice is free, but when help is asked for the whole building permit, some reading costs will be charged, of which the height will be calculated according to the building sum (Veldkamp & Franken, 2017)

Taking into account the point of view of the municipality concerning monuments will ease the substantiation of the manner a monument is managed. The guidelines and regulations of the municipality with monuments does not necessarily have to be a part of the final tool that future proofs, but their guidelines and viewpoints need to be taken into account.

3.4 Monumental buildings and sustainability

It is generally known that monumental buildings are energy inefficient (Franco & Magrini, 2017). This causes a problem in the current time where high sustainability requirements are the new standard. In the interview, Veldkamp and Franken (2017) state that a monument in itself is more durable than any other building and that they are already sustainable, in spite of any energy inefficiency:

'Most materials that are used in monumental buildings are durable materials, the brick, the wood, old wood, that is wood from the seventeenth century, possesses a certain quality. When we replace those with window frames that are currently being considered sustainable, then you can start again renovating about 5 years later, because then they wood that is currently used will start to rot. That is why we have a reserved attitude towards using new materials, also when they are more sustainable, the quality of the original materials needs to be realized.'

The users-lifecycle of a monument is the highest form of reuse imaginable, constantly rebuilding and demolishing is considerably worse for the environment and consequentially less sustainable than a monument. Sustainability measures have to mostly be found within the monument itself, using the building correctly can also contribute to energy-efficiency. For example, shutting the in- or outside blinds can contribute to energy efficiency (Veldkamp & Franken, 2017). Practice has shown that the package of measures must be well coordinated and that the use of, for example, wall insulation has little effect if there is too little ventilation (OOMAdvies, 2017).

Sustainability measures such as sun-panels, green roofs and façade insulation are only applicable when they do not affect the monumental value. Customization is key and preservation is desirable. For example, changing the windows with double glazing means throwing away the existing windows and replacing it with windows with a lifespan of 15 till 20 years which is much shorter than the lifespan of the current material. The gain on energy saving will not win the argument when it comes to degradation of monumental value (Veldkamp & Franken, 2017).

Although monuments might not always be energy efficient, they have and will outlive us all. Additionally, preservation is always higher prioritized then adding modern sustainability measures. These sustainability measure are generally not as durable as the monument itself and will therefore most likely affect the durability of the monument. It is important to take this into account with any intervention at monuments.

3.5 Interventions at monuments

Because interventions are sometimes necessary for monuments to survive, this paragraph describes how monuments have to be managed when interventions are executed.

As stated before, preservation always has to be at the core of any intervention. Franco and Magrini (2017) have pointed out six reasons for the preservation of monuments:

- to know, to discover, to understand, and to reveal or unveil what is already clear and evident within the material body of the ancient artefacts, or the opposite, to reveal what is still hidden;
- to save and to take care of the existing artefacts;
- to consequently repair damages that have been caused by unpredictable forces of nature or, more often, by man's lack of care, to guarantee survival;
- to remember and highlight, within the material fabric, anything we think could be important for our present and future generations;
- to celebrate, to remind, and to educate those who will look at those relics, which will improve our historical consciousness, our aesthetical and creative capabilities;
- to use again the monuments that we are in front of, or to continue using it within a sort of historical continuity or with significant changes, so that it can be still part of our present and future life, urban scene, and landscapes.

Veldkamp and Franken (2017) state that conserving and preserving monuments can be seen as an obligation, a restriction and a limitation. It should rather be looked at as a source of inspiration and creativity. The building will always have to be the starting point, because it is desired to keep monuments in its most original shape. As stated before, most monuments are currently being used differently than how they were used in the time they were built. Modern living standards and new functions and demands to buildings ask for a flexible approach when a monument is subject to intervention (van Altena, ten Cate, & Dubelaar, 2008).

In the past, monuments have been rebuilt and refurbished fairly drastically. This was not always done with respect for its original historical building style. When renovations are done these days, the original monument has to be the starting point. When interventions are made to monuments, the challenge lies in finding the balance between users demands and the possibilities that the monument offers. Every intervention needs to be motivated with careful considerations. Every monument is inseparably connected with its environment and urban context. Consequentially, the object should not be assessed on its own, but in its spatial and social context. The location, soil type and structure of the landscape around it are all part of this. Ultimately it is important to keep in mind that no one actually owns a monument, society takes care of them. When thought about their life-cycle, there are no human beings that live as long as a monument (van Altena et al., 2008; Veldkamp & Franken, 2017). About reviewing the permits, Veldkamp and Franken (2017) state:

'We mostly review permits on the long-term durability of a plan, a monument survives and outlives all of us, current owners are only temporary owners or users, passing by the building, something small may be left behind, but not to such an extent that the monument cannot be preserved.' (Veldkamp & Franken, 2017)

Any intervention to a monument needs to be customized to the building. The plans will be reviewed by the experts of the municipality and will mostly be reviewed for the survivability of the monument. Monuments have already proven to have a right to exist, it is no coincidence that they - whether with or without some interventions - have survived a significant amount of time (Veldkamp & Franken, 2017). On the website of the municipality, a document with clear guidelines on how to deal with monuments can be found (Veldkamp & Franken, 2017). These are the guidelines as listed by the municipality (Gemeente Amsterdam, 2016a):

Functional compatibility

Repurposing is of all times and all places. In the past, it was attempted to maintain as much of the existing as possible. Today, innovation is usually the starting point. To preserve as much historic material as possible, it is important that the new destination conforms to the monumental values of a monument. If a new function can be fitted in an existing building, the existing monumental can be retained. If the essence of the monument is lost due to the new function, the proposed function is not appropriate.

Functional durability

Loss of monumental values can only be discussed in interventions that provide a functional added value for a long time. Interventions with a temporary character and without added value for the future of the monument are not possible.

• <u>Insurmountable intervention</u>

An intervention at the expense of monumental values is possible when this is necessary for the monument to keep functioning and when there is no reasonable alternative with fewer consequences for the monumental values.

• Respect construction history

Many monuments have been changed and modernized in the past. Subsequent changes and / or additions can be of great value and increase the readability of the building history. Reconstruction of parts of a building can disrupt the readability of valuable interventions from the past.

• Reversibility

Contemporary changes to a monument should not affect the monumental values and have to be reversible.

To guarantee the survival of protected monuments, regular maintenance is required. It is also important that the monument remains in use, otherwise the building will become obsolete and will probably not be maintained. To encourage this, owners of protected monuments are attracted with tax deductions and subsidy contributions by the government. Changes to monuments will always have to be sought with a good balance between the possibilities of the monument and the wishes for contemporary use. Preserving the special

character of the protected monument and the valuable elements it contains, must form the starting point for any intervention.

Similar to paragraph 3.3, taking into account these guidelines for monuments is importance for managers of monumental buildings as these have to be responded to when a permit is applied for.

3.6 Existing methods for monumental value assessment

To implement necessary characteristics of monuments in a real estate strategy tool that futureproofs for monumental theatre buildings, methods and models in literature are analysed. The selection of these tools has been made firstly by scanning the PhD of Van Emstede (2015), this has resulted in the characterization grid (paragraph 3.6.1) and the building archaeological research guidelines method (paragraph 3.6.3). Van Emstede (2015) has researched more models and tools, but these were interior or garden specific and not useful for this research. The SuMo calculation model was found in the Master Thesis of Wolswinkel (2017) and the Toolkit sustainable heritage was found through research on governmental websites. The four methods that are analysed in the following paragraphs:

- The characterization grid by Appelbaum (2007)
- The SuMo calculation model developed by research institute SBRCURNET (2008)
- The building archaeological research guidelines method by Hendriks & Van der Hoeve (2009)
- The sustainable heritage toolkit by OOMAdvies (2017)

3.6.1 The characterization grid by Appelbaum (2007)

Appelbaum has designed a universally applicable methodology that addresses the broad spectrum of issues that arise across conservation practice, independent of specialty, setting and object use. This methodology is not building specific but concerns all kinds of objects that are involved with conservation. The methodology consists of 8 steps, of which only the first step is most interesting for this research; characterize the object, because that is the step in which value assessment the object takes place, or as Appelbaum defines it: 'characterization'. In step one, Appelbaum (2007) characterizes objects in the characterization grid (Figure 3.2) a matrix to distinguish material and immaterial values. There are four quadrants indicated, with the dimensions of the material and immaterial aspects on the horizontal axis. The vertical distinction is made for the object specific information and non-object specific information. This creates four ways to look at an object. This information about the object offers help with decision-making, each quadrant is of equal importance.

		Material aspects	Non-material aspects
Object- specific information	information	observed phenomena and their interpretation, materials identification, determination of structure	history of the object, current values, projected future.
	source	object	custodians, others
	strategy	physical examination, analysis, imaging, testing	interview, consulting institutional records
Non-object- specific information	information	methods of manufacture, material properties, deterioration studies	information about related objects, art history, general cultural information
Information	source	history of technology, materials science, conservator's knowledge of similar objects	allied professions conservator's prior knowledge
			review literature, consult allied professionals

Figure 3.2. Appelbaum's characterization grid (2007)

Quadrant 1

This quadrant contains information that is object specific and material-based. It describes the current physical state. It is primarily generated during physical examination.

Quadrant 2

This information is specific to the object but non-material based. Particularly important in the methodology are the values the object has held throughout its history and those it holds for current custodians and other stakeholders. Other information is the custodian himself, his planned use of the object and his preferences about its appearance.

Quadrant 3

Contains information that is material-based but not object specific. It involves the chemical properties and physical behaviour of the component materials of the object and often comes from materials science. History of technology of the object type and its expected methods of construction is also part of this quadrant.

Quadrant 4

Non-material and not specific to the object. This information relates to the history of general type of the object under consideration also included is a wide range of cultural information.

Material aspects versus non-material aspects of the object

To examine the physical state of an object, the conservator must put aside the normal gaze and not read the object as a whole. Focusing on small sections of an object at a time is the best way to assure that this shift takes place. When we don't put sufficient attention to the objects non-material aspects we may end up preserving the material but not the objects meaning and vice-versa.

Object specific versus non-object specific information

Division between information that is specific to the object and information that is generic. The information in quadrant 2 is a mainstay of conservators' expertise. It includes general knowledge about the properties and behaviour of materials, methods of construction and the history of technology. Information defined by quadrant 4 on the other hand includes general information from art history and other material culture fields as well as history, anthropology and sociology. Without this information, the object is isolated from the other objects that share its cultural history.

Value	Explanation
Art	Was created intentionally as art or appreciated as such
Aesthetic	Aesthetic appeal
Historical	Associated with specific historical event or period
Use	Is in use
Research	Yields information to researchers
Educational	Conveys information or ideas to viewers
Age	Looks old and is desirable as such
Newness	Looks new and is desirable as such
Sentimental	Engenders personal sentimental feelings
Monetary	Is worth money on the open market
Associative	Is associated with a famous person
Commemorative	Commemorates a person or event
Rarity	One of a relatively few examples of its type

Table 3.5 All values concerning historical objects as drafted by Appelbaum (2007)

The variety of pieces about (monumental) values indicates that an object can be of value for various reasons. An important distinction that comes back in the various pieces about values, the splitting is in material values and immaterial values and that all monuments are considered to have a certain authenticity. Appelbaum has also enlisted 13 different values that can be used to analyse historical value of a building. The table, as shown in Table 3.5 is also included in this research.

3.6.2 The Su-Mo calculation model by research institute SBRCURNET (2008)

For monumental buildings to physically and functionally survive, some kind of intervention will be necessary over time, amongst which sustainability measurements. These interventions will have to be carefully tested to the cultural and monumental value of the building, it is essential to keep and secure these values. When the Sustainable Monuments (SuMo) method is used (as shown in Figure 3.3), a historian indicates the cultural values of a monument with a thorough interior and exterior inspection. The method consists of a calculation model for the cultural values and includes a worksheet that needs to be filled in by the historian.

Determining the Mo-coefficient (monument-coefficient)

The number and weight that rolls out of this expertise trajectory will decide to which extent measurements for improving sustainability are allowed. The degree of adaptability and changeability of the monument determines how far we can go with sustainability measures. The table that can be found in Appendix II has been drawn up to easily categorize this monument coefficient.

The Su-index

The Su-index is calculated with a simplified version of the Greencalc+ calculation model. When the Su and the Mo score are multiplied a number of at least 180 is desired, this is equal to a Greencalc+ score.

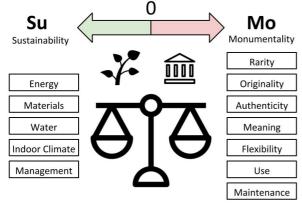


Figure 3.3 Looking for the right balance between sustainability and monumentality in the Su-Mo method (Nusselder et al., 2008)

Determining the Su and the Mo score

Most environmental effects cannot simply be added together. Using the so-called 'hidden environmental costs', all environmental effects in the SuMo calculation model have been brought under one denominator. The hidden environmental costs are the costs that we would have to incur to carry out the project in a sustainable manner.

3.6.3 The building archaeological research guidelines method by Hendriks & van der Hoeve (2009)

The Building Archaeological Research (BAR) method, as shown in Table 3.6, is developed by the RCE (Rijksdienst voor Cultureel Erfgoed) is commonly applied in practice and consists of guidelines. It is based on a qualification of cultural values instead of quantification. Intangible values are determined with an analysis of criteria in five different categories. These values are described in a report, but this mostly doesn't offer sufficient support to review an intervention plan. Consequentially, the historical expert indicates these values per building part as high, positive or indifferent, as the municipality does and requires as well. Because it is difficult to assess these intangible values, references in the sketch are made that refer to a text that describe this. This method is used in practice for building history inventory, building history recording and building history decomposition.

Part 1. General historical Values	1.1 Relation with cultural, socio-economic and/or spiritual development(s)				
(related to developments in society)	1.2 Relation with development(s) in geography, landscape and/or public administration				
	1.3 Relation with technological and/or typological development(s)				
	1.4 Importance as a result of its character				
Part 2. Ensemble values	2.1 Relation with (inter)national (historical) structure				
(interconnection) and urban values	2.2 Importance development surrounding area				
	2.3 Importance of the manner it has been parcelled out/developed				
	2.4 Importance for the appearance of a region, town, village or neighbourhood				
	2.5 Relation with the structure of the surrounding area				
Part 3: Architectural-historical values	3.1 Importance for the history of architecture				
	3.2 Importance for the oeuvre of a master builder or architect				
	3.3 Aesthetic qualities of the design				
	3.4 Ornamentation				
	3.5 Interior finish (in connection with the exterior)				
Part 4: Building archaeological values	4.1 Importance to the history of building engineering				
-	4.2 Readability of its construction history (historical layering)				
	4.3 Use of materials				
Part 5: Values on the base of the	5.1 Interconnection between appearance and (historical) function				
history of use	5.2 Importance of a (historical) function, use or production				
, ,	5.3 Reminder of a historic event or prominent inhabitant/user/client				
T. I. O. C. C. II. C. I. D. D. C. II. I.					

Table 3.6 Guidelines of the BAR-method in a table (Hendriks & van der Hoeve, 2009)

3.6.4 The sustainable heritage toolkit by OOMAdvies OOMAdvies (2017)

Research and Development Monuments (OOMAdvies) specializes in providing insight into the development possibilities of monumental buildings, urban development and landscape structures. The Sustainable Heritage Toolkit was compiled by the OOMAdvies consultancy firm on behalf of the province of Gelderland. The purpose of the toolkit is to give local authorities, private individuals and other parties involved with heritage, insights customized solutions to reduce the energy consumption of historic buildings. With this, the province wants to stimulate sustainable initiatives. Only restorations and maintenance are not always sufficient for these buildings to stay efficiently in use. That is why the province focuses on the sustainable use of monuments. Reducing the energy consumption of monuments provides a cost advantage in terms of preserving monuments. The toolkit is supported by the National Cultural Heritage Agency (RCE) and various other monument agencies. The toolkit is opted for a low-threshold and national use.

Many current energy-saving measures are not consistent with the construction method of historic buildings and can even lead to damage when applied. The desire to make monuments more energy-efficient in respect to the cultural-historical value of the building has led to the provision of this toolkit.

The toolkit provides an insight into the techniques, materials and insights in the field of responsible sustainable measures in protected monuments. In doing so, the balance is sought between comfort, energy consumption and monumental values. Solutions are offered that provide all stakeholders with guidance, both plant assessors in the assessment of construction plans and monument owners who want to know what they can implement. The choice menu leads quickly and easily to the practical situation in question, in which the applicable measures, points of interest and criteria are formulated. The solutions cover both architectural measures, installation techniques, energy generation and behavioural measures.

The toolkit is accessible online via http://www.toolkitduurzaamerfgoed.nl/ and works as a click-through choice-menu, through which problems are easily found and concrete solutions are offered for any situation Figure 3.4 shows the first of the choice menu and Appendix III shows a complete table of all options in the choice menu. The focus of the toolkit is on the practical feasibility, and suggests product specific solutions



Figure 3.4 the first options of the choice-menu image of the Sustainable heritage toolkit (OOMAdvies, 2017)

3.7 Conclusion

The question "Which aspects of the value of monumental buildings need to be included in a real estate strategy tool for the tool to futureproof?" is difficult to answer. There are many ways to incorporate monumental value in a real estate strategy tool. When the municipality is contacted, the notation for the specific building can be requested and this value can be maintained. This would be responding to monumental value in a minimal manner, by only responding to guidelines by the municipality. To futureproof monuments more ambitiously, a more thorough manner of framing monumental value is desired. The analysed tools in paragraph 3.6 offer a wider addition to include monumental value in a real estate strategy tool that futureproofs monumental theatre buildings.

To have a complete overview of the values that are analysed, the four models have been combined together in one tool to make sure no value is forgotten in the final tool. As Figure 3.5 shows, most tools and models have overlap. All values fit in the characterization grid, except for sustainability of the SuMo model and Part 2. Ensemble values of the BAR-method.

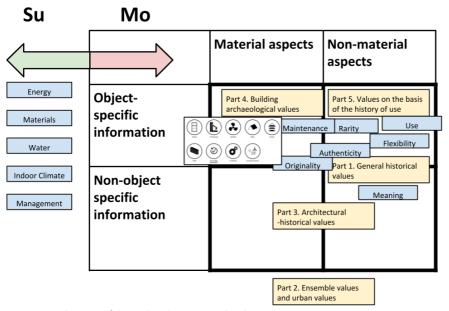


Figure 3.5 Combination of the analysed monumental tools

Figure 3.5 is not an efficient model to future proof, it is unusable because it is chaotic. To choose the best tool to use for this research, a list of criteria has been drawn up for the analysed tools to be tested on. The criteria are designed by good sense and logic for their applicability to this research; the tool needs to describe monumental value, should be applicable for theatres. Also, the authenticity of the monument and its technical state needs to be incorporated. Finally, the tool needs to contribute to a prescriptive strategy.

		The historical value table	The characterization grid	The SU-MO model	The BAR method	The sustainable heritage toolkit
1	Number of criteria	13	4	10	20	9 categories
2	Helps describing monumental value	Yes	Yes	No	Yes	Yes
3	Applicable for theatres	Yes	Yes, but not specifically for buildings	Yes	Yes	Yes
4	Integrity/ authenticity	Yes	No, integrated in criteria	Yes, multiply score ranging from 0 - 3	Yes, but unknown	No
5	Technical state	No	Yes	Yes, per building component	No	Yes
6	Themes criteria: values	Art, Aesthetic, Historical, Use, Research, Educational, Age, Newness, Sentimental, Monetary, Associative, Commemorative, Rarity	(non-) Object specific and (non-) Material specific	Cultural historic, architecture- historic and context value	Historic, ensemble, Architecture- historical, archaeological, history of use	Only sustainability measurers per material and object specific building compartment
7	Concrete handles	No	No	No	No	Yes
8	Emergent or prescriptive strategy	Prescriptive	Prescriptive	Prescriptive	Emergent/ prescriptive	Emergent
	Expected usefulness for real estate strategy tool for monumental theatre buildings	Yes, the different values create new viewpoints	Yes, because monumental value is taken into account very broadly, it could be integrated in a RE strategy tool	Yes, because of realistic sustainability measures in relation to monuments	Yes, but only minimally to meet municipal requirements.	This cannot be incorporated in a RE strategy tool because it is too concrete and specific

Table. 3.7 Reviewing and testing the analysed tools

As Table 3.7 shows, all the different models that have been found and analysed have a certain focus and value for this research. The characterization grid by Appelbaum (2007), scores best with the criteria. As Figure 3.5

shows, urban context of the monument and sustainability are not yet incorporated in the characterization grid. Because urban context and sustainability are of high importance in the Netherlands, considering new sustainability requirements and protected city-sites, a final model cannot be approved of without these. Consequentially, extra boxes have been put underneath the characterization grid, to have this information be a part of the finalized monumental tool, as shown in Figure 3.6.

	Material aspects	Non-material aspects
Object- specific information	1	2
Non-object specific information	3	4
Urban context	5	6
Sustainability	7	8

Figure 3.6 Finalized expansion of the characterization grid (self-designed, based on Appelbaum (2007))

Because Appelbaum has drafted the historical value table (as previously shown in Table 3.5) in addition to the characterization grid for more effectivity. This table is included in the toolbox 1.0, as effectivity is essential for the final tool to futureproof. Figure 3.7 shows the concluded contribution of monumental buildings to Toolbox 1.0. It includes the expanded characterization grid and the historical value table. This grid and table are a valuable asset for complete historical valuation of monuments and is therefore incorporated in the specialized real estate strategy tool that futureproofs monumental theatre buildings.

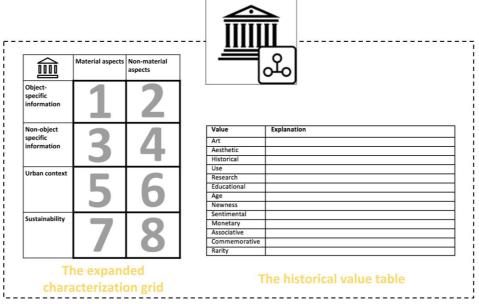


Figure 3.7 Contribution of monumental value to toolbox 1.0; conclusion of subquestion 1.

4. Theatre Buildings

In this chapter, the second subquestion 'Which aspects of theatre buildings need to be included in a real estate strategy tool for the tool to futureproof?' is answered, the structure is as follows:

Firstly, the importance of theatre and theatre buildings is discussed. Secondly, a small introduction of the history of the Dutch theatre buildings is given, which continues in some general characteristics of Dutch theatre landscape. Then, general characteristics of theatre buildings are analysed. In paragraph five the current trends in the Dutch theatre landscape are identified. This chapter finalizes with a conclusive matrix that contributes to making a real estate strategy more specific for theatre buildings.

The data that is used in this chapter is gathered with a literature study via Scopus, Google Scholar and Google Books, with terms in different combinations of (in as well English as Dutch):

- 1. Improve OR design OR characteristics
- 2. "Performance art" OR theatre
- 3. Building OR facilities OR "Real Estate"
- 4. Improving OR better 'buildings' 'theatres' and 'performance arts'

The theory and research on theatre buildings is limited.

In addition, the PhD dissertation of Wilders (2012) was found about the architecture of a theatre building as the context for the theatre experience. Some information and references from this PhD is used. Next to this, five semi-open interviews with managers of theatre organizations spread through the Netherlands have taken place. These interviews have been coded through a search of specific words to map the trends. In the other paragraphs, some of the interview data has also been used. Apart from that information, paragraph 4.1 until paragraph 4.5 has been established with a literature study. In paragraph 4.6, the current trends in the Dutch theatre landscape, the real fieldwork begins as this part is mostly established with the data from interviews.

4.1 The importance of theatre (buildings)

To support relevance for this research, this paragraph will substantiate the importance of theatre and theatre buildings. Firstly, a definition of theatre is given. Secondly the importance of theatre in general and for society is discussed. Thirdly, the contribution of theatre buildings to its urban context is described and lastly the importance of theatres for specifically Amsterdam is stated. Defining the importance of theatre creates support for this research and by enthusing stakeholders that are involved with monumental theatre buildings about the importance of theatre and all its aspects the best solutions that contributes to the future of theatre in general can be found.

A first definition of theatre is given by Beckerman (1970, p. 15):

'Theatre occurs when one or more human beings presents themselves to another or others.'

A more modern, thorough and comprehensive definition is provided by Barranger (2005, p. 3): 'Theatre is a performance art that places human experience before a group of people – an audience - in the present moment. For theatre to happen, two groups of people, actors and audience, must come together at a certain time and in a certain place. There, on a stage or in a special place, actors present themselves to an audience shares in the story and occasion. We listen, gather information, feel emotions, and actively interact with the actors and their events that define in some way what it means to be a human being in certain circumstances – both familiar and unfamiliar.'

Theatre has been as such for at least 3.000 years so there is reason to believe that the theatre of the future will be similar to the theatre of today. even though sometimes the opinion prevails that theatre is no longer relevant in the 21st century.

Brown (2014) has listed ten reasons why theatre is still of importance in the 21st century:

Creativity

Theatre helps us to develop our creativity. As our education system increasingly puts an emphasis on science, technology, engineering, and math, we cannot forget the importance of art.

Education

Theatre is a fruitful tool to learn. Going to the theatre teaches us about people, places and ideas that we would otherwise not be exposed to.

Social Change

Theatre is a cultural space where society examines itself in a mirror. Theatre has long been looked at as a laboratory in which we can study the problems that confront society and attempt to solve those.

• Self-Empowerment

Performance permeates every aspect of our everyday lives. Power relationships are constructed through performances. Understanding how performances unfold around us can help us to recognize and take control of the power dynamics that affect us.

Globalization

Theatre helps us understand people from cultures other than our own. We can learn a lot about people from cultures all around the world by studying their performance traditions. In doing so, we can learn to be less ethnocentric, and more accepting of others.

• The Body

Theatre reminds us that, even in this ever-changing digital age, there is a human body at the centre of every digital transaction. Accounting for the body in the design of the future will help us make technology that works for us rather than us working for technology.

History

Rather than learning history from reading it in a textbook, theatre makes history come alive.

Self-Knowledge

Theatre helps us to understand how our minds and the minds of others work. It helps us to see how the environments in which we live affect who we are and who we will become.

Self-Expression

Theatre teaches us how to express ourselves more effectively. It develops our ability to communicate our thoughts and feelings to others, improving our relationships and improving the world around us.

Human Beings

The performance of theatre is a universal cultural phenomenon that exists in every society around the world. Human beings are the only species that create theatre. Understanding theatre helps us understand what it means to be human.

Now that a definition and the importance of theatre has been described, a definition of a theatre building will be described. When a building accommodates any kind of performance arts or form of theatre we call this building a 'theatre' or a 'theatre building'.

The importance of theatre buildings for the world has been described by Appleton (2008, p. 8); they contribute to culture, economy, education, prestige, quality of life, regeneration and cultural democracy. Appleton proceeds, saying buildings for the performing arts contribute to a pattern of provision with places for people to gather and appreciate performances.

Figure 4.1 shows functional linkages of a building for the performing arts in a city. Functional linkages that a building of the performance arts can contribute to vitalize area include according to Appelbaum (2007):

- Linkages associated with a visit to a performance
 - o Restaurants
 - Car parking
 - Coach parking
 - o Public transport
- Facilities which generate potential audiences
 - Conference facilities
 - o Tourist attractions
 - o Places of higher education
 - Hotels

- o Halls of residence
- Residential areas
- Production and administration services
 - Specialist shops
 - Rehearsal spaces
 - o Printing and publicity facilities
 - Materials for scenery and costumes
- Performers linkages:
 - Accommodation for visiting performers
 - Film, television, radio and recording studios
- Associated facilities
 - Other buildings for the performance arts
 - o Arts buildings; art gallery, arts centre, arts workshop
 - Cultural buildings; museum, library
 - Cinemas;
 - o Information centre
 - Ticket purchase outlet
 - Drama and music colleges (dual use)

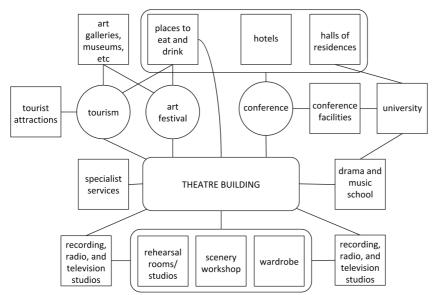


Figure 4.1 Functional linkages of buildings for the performing arts at city scale (Appleton, 2008, p. 97)

The importance of the arts and culture is greatly recognized in the Netherlands and described by Marlet and Poort (2011, p. 7):

- The user-value is the extra willingness of people to pay for pleasure and happiness in using art and culture in addition to the actual price they pay.
- The existence-value is the importance that people attach to the fact there is art and culture without using it themselves. A certain pride of an artefact that is connected to culture ore city someone feels connected to.
- The economic-value, the contribution to the economy.
- The social-value refers to the effects on quality of life and welfare, for example health, education and social contact
- The option-value is the value that people assign to the positive effects of art and culture, for example
 is the willingness to put extra effort in and pay extra to find a house closer to arts and culture
 facilities.

These values show the many influences art and culture, in this project theatre, can have on society.

The municipality of Amsterdam sees their city as an arts-and culture city of world class. There is arts and culture provision for people of every age, class and background. The municipality draws up cultural plans and states 'Amsterdam breathes culture, and that is what makes it unique' (Gemeente Amsterdam, 2016b). The

fact that an extensive art policy plan is in operation in Amsterdam says enough about the importance of arts for the city of Amsterdam. Theatre covers a large part of this policy (Schuurman-Hess, 2017), the diversity of the cultural scene in Amsterdam and theatre as an important part of this is in the DNA of the city (Veldkamp & Franken, 2017).

4.2 History of Dutch theatres

The majority of Dutch theatres have been built after world war II, which means that the Netherlands has been in a unique position to profit from the many revolutionary developments that have taken place since then in theatre architecture. During the 1950s, theatre architecture leaned towards bringing the stage itself closer to the auditorium so that audiences could literally be drawn into the action. Johan de Meester and Nicolaas Wijnberg went so far as to bring audiences both close to and around the performance by staging Euripides' Iphigenia in the building of Carré (Rubin, Nagy, & Rouyer, 2001). Another experiment in theatre-in-the-round during the late 1950s was conducted, which resulted in the first totally flexible theatre space in the country in 1964; the Tusschinski theatre.

During the 1970s and 1980s, the very notion of a fixed stage was replaced by the more modern idea of a theatrical space. Performances moved increasingly into spaces not initially designed for that purpose – streets, trains, stables, swimming pools, factories. These locations needed no sets; in fact they were sets (Rubin et al., 2001).

Older theatre buildings were built to accommodate the performing arts and not much else. Consequentially, these buildings often have small or cramped lobbies and public areas (Mell, 2006). The visitors were expected to enter and leave the auditorium and building as fast as possible. Nowadays there are more important activities in the building then solely the show itself; there is a pre- or after-talks in the foyer and the theatre building is expected to facilitate drinks, dinners and exhibitions. For example when the old and the new Luxor building Rotterdam are compared, the new Luxor is with an open and light foyer and with a wide public circulation and architectural route, where the old Luxors front door is not even 10 meters away from the door to the auditorium (Langeveld, 2017).

More extensive information about the history of Dutch theatres, based on (de Ruijter, 2005); Rubin et al. (2001) and Alexander et al. (2007), can be found in Appendix IV.

4.3 Characteristics of the Dutch theatre landscape

The Dutch theatre landscape is mostly known and remarked for its number of theatres in a small country; a very high density compared to foreign countries, for example Germany (Hartendorf, 2017; Langeveld, 2017; Rouw, 2017; Schwörer, 2017; Westhoff, 2017). An internet database from EM-Cultuur (2017) shows that there are 684 theatre auditoria amongst 480 theatre organizations, 247 organizations have a smaller theatre auditorium, of which 55% has a capacity between 100 and 300 seats. The Netherlands counts 285 theatres with a capacity of less than 200 seats, 211 theatres with a capacity of between 200-499 and 188 theatres with a capacity of more than 500 seats (EM-cultuur, 2017). The Netherlands has a total capacity of 337.500 theatre chairs of which almost 25% can be found in the province of Noord-Holland. Nowhere else in the world, except maybe in Broadway, such a high density of theatres can be found (Schwörer, 2017),

The Dutch theatre landscape is identified as diverse. Nowhere in the world a theatre landscape this diverse can be found and is considered unique (Rouw, 2017). The high density of theatre buildings results in high competition, financially as well as in the offer of performances (Rouw, 2017). Since all cities or villages in the Netherlands with a population of 75,000 or more have their own (multifunctional-) theatre buildings, theatre groups in the country are able to tour. This is something that is very Dutch, in any other place in the world only bigger cities would build a theatre (Langeveld, 2017). Touring has been an almost necessary part of Dutch theatre survival since the 17th century. This is very different compared to for example Germany, where every theatre building has its own self-producing theatre company (Schwörer, 2017). This makes the core business of almost all Dutch theatres to accommodate touring theatre productions. The theatres are all similar buildings in

form and size; multi-purpose and multi-functional theatre buildings that accommodate all different forms of performing arts (Langeveld, 2017). In a way this can be seen as problematic, because as Hardy (2006) states 'Different kinds of performances want different kinds of spaces' and as Strong (2010) states, 'Different types of performance are typically housed in particular types of theatre'. Being expected to accommodate all different forms of performing arts can be at the expense of the artistic value of the performance (Langeveld, 2017). Opera, ballet, musical, drama, dance, classical and popular music performances all simply require a place where people congregate but all with different needs both in the auditorium and on stage (Hardy, 2006). Next to accommodating these different kinds of performance arts they are also expected to accommodate many side activities. The diversity of the Dutch theatre landscape is most likely instigated by the touring nature of all productions in the theatre buildings, this can influence the quality of performances.

From a technical point of view, there has occurred a form of normalization in Dutch theatres. All theatres in the middle sized cities are relatively similar in structure, size and theatre technique (Rouw, 2017), this is also most likely the result of the touring productions, because touring is made a lot easier when the systems in the theatres function similarly. The Netherlands also distinguishes itself above surrounding countries by Flybar (trekkenwand) technology. In the Netherlands all Flybars are operated with a mechanical drawing system where in surrounding countries, even in London's West End, Flybars are often still operated manually (Rouw, 2017). All these normalized theatre buildings in the Netherlands have exceptionally well working and safe technical installations.

Only in the four biggest cities of the Netherlands, Amsterdam, Rotterdam, The Hague and Utrecht specialized theatre buildings can be found for specifically one kind of performance art. The Dutch centre of both art and culture, has the largest number of theatres and the most companies. Amsterdam has always been the leading centre of this avant-garde groups in the Netherlands (Rubin et al., 2001). Amsterdam counts as many as 39.000 theatre seats which is more than double the amount of any other city in the Netherlands (EM-cultuur, 2017).

4.4 Characteristics of theatre buildings

Theatre buildings have a specific structure, this needs to be incorporated and responded to when a real estate strategy tool is designed that future proofs monumental theatre buildings. This paragraph describes the general characteristics of theatre buildings.

Mell (2006, p. 139) states:

'A theatre is a very unique and complex building: all of whose systems must be integrated and coordinated for it to function properly. Everything in the building is intertwined and a seemingly small change or modification to one aspect can ripple through the entire building design as well as the building budget. '

From origin, all theatres consist of two essential areas, being the auditorium, which is designed specifically for the audience, and the stage, being designed for the production. These two areas are completely different but cannot function fully if not related (Mielziner, 1970). McAuley (1999) uses different terms: the practitioner space and the audience space. He calls the place where the practitioner and the audience space come together the performance space, this is brought together in the schematic display of a theatre space in Figure 4.2.

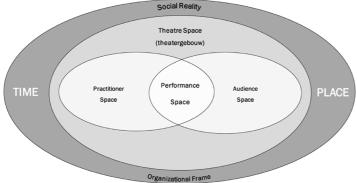


Figure 4.2 Practitioner space, audience space and performance space, a model by McAuley (1999)

Strong (2010) divides a theatre building in four main areas of activity. Their scale and character will vary enormously for each type, but this area division will be operational for about any building for the performance arts. Understanding how they work is an essential. The main components are, the Backstage, the (Working) Stage, the Auditorium and the Front house or public circulation (Figure 4.3 and 4.4):

• Backstage

The backstage area of a theatre must meet the needs of both the performers (rehearsal, dressing, preparation and relaxation) and of the production and technical staff responsible for the delivery and preparation of sets, costumes and technical equipment. These are activities that will generally need to take place away from public view if the mystique of the performance on the stage is to be preserved. Access routes to the stage from delivery doors, technical areas and dressing rooms should therefore not pass through any areas of the building occupied by the public (Strong, 2010).

• Stage (/ Theatre tower)

The stage is the area where the performance takes place – the area that is viewed by the audience (Mell, 2006). Frequently, the stage is enriched with a technical theatre tower with Flybars to provide the performances with the appropriate sound-, light- and scenery techniques.

Auditorium

The auditorium is the heart of a theatre building, it is a place of communication designed to enhance the vital interaction that creates the theatregoing experience. The primary activity of experiencing and presenting performances takes place. The auditorium can range from a simple studio space with fewer than 100 seats to a room with several thousand seats on multiple levels and a large mechanized stage house. In all cases, the audience seating is arranged to view the stage. The relationship between the two is the crucial factor that determines the success of the space. The acoustic requirements are of extreme importance in the auditorium (Strong, 2010). Next to the acoustics, the seating arrangement and the corresponding sightlines of the auditorium to the stage are essential (Mell, 2006).

• Front house

The front house encompasses all of the foyer facilities, which provides the needs of the audience and will usually also be open throughout the day, when there is no performance art activity. Unlike most other building types, the main users of a theatre building will all arrive shortly before the performance starts and will move all together at the same time during the intervals and at the close of the show. This phenomenon requires the building to be planned to accommodate large numbers of people moving through a sequence of activities as they progress to and from the auditorium (Strong, 2010).

Acoustic separation between spaces is an important consideration in this division. If noise-generating areas can be kept away from quiet areas it will avoid the need to employ expensive acoustic isolation techniques.

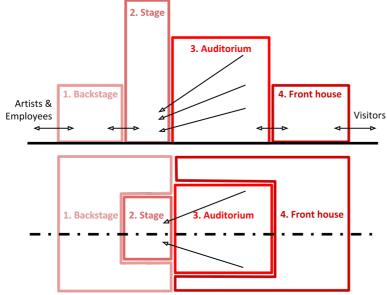


Figure 4.3& 4.4 General division of a theatre building in section view and plan view. Self-designed, based on Strong (2010).

4.4.1 Constant demands concerning theatre buildings

A list of constant demands of a theatre building has been drawn up by Hardy (2006):

Liveness

Theatre buildings are all designed to accommodate live events: Real-time interactions between human beings, which defines the unique selling proposition of live performances. When a theatre fails to make the audience feel the liveness and reaction of the rest of the crowd, the audience might as well have stayed home and watched television.

• Seats and sightlines

As the capacity rises beyond 500 people, it becomes increasingly difficult to make this intimacy tangible. The challenge considering seats, sightlines and intimacy is to get the audience (to feel) as close to the stage as possible by developing the most compact footprint you can.

• Geometry & (Bone)-structure

While buildings can adapt to for example new technologies over time, the geometry of the building is forever. The job of the theatre architect is to build theatres with really good bone structure that will endure and be worth renovating.

People are the constant: their size, the way they naturally tend to gather around something interesting, the limitations of their hearing and vision and their ability to sense one another's presence and share a feeling or a moment. These factors remain relatively constant; visitors go to a theatre because they desire a theatrical experience of any kind.

4.4.2 Variable demands concerning theatre buildings

There are many things that differ between theatre buildings, there is no such thing as the ideal theatre. An architect has to work with a number of variables according to Hardy (2006):

Scale

Different artistic offerings have different scales. Each genre demands a different scale of theatrical space and imply a different relationship with the audience.

Form

There are various formats that artists choose to work in, different styles of performance lend themselves to different arrangements. Most theatres can be categorized in one of the following forms (Mell, 2006):

- Proscenium the audience sits on one side and the performance takes place behind or on the other side of the proscenium arch
- Thrust the acting area is injected into the audience with seating around three sides (with or without proscenium arch)
- Arena or theatre in the round The performance area is surrounded on all sides by the audience and there is no stage house
- Black box / environmental / courtyard each performance may have a unique performer/ audience arrangement

Flexibility

Ideally, a space could satisfy all configurations. The common rule is; the more seats in the theatre, the less flexible it will most likely be. Multipurpose theatres must be flexible enough to accommodate a variety of art forms. Allowing the flexibility desired be a theatre artist is one of the primary balancing acts necessary in the design of a new theatre (Mell, 2006).

Technology

Technology is essential to keep a theatre up to date with the current standards. Technology is a constantly changing process, therefore a theatre is never designed around technology, but the technology is customized designed for the theatre. Innovations such as virtual reality, high tech laser shows and drones can be implemented in shows. Theatre buildings need adaptions to stay up to date with modern technology. For example Broadway theatres build in the 1920s now accommodate the latest robotic, computer controlled lighting and stage technology (Hardy, 2006). Technological innovations that are growing in use are 3D-mapping and virtual reality for example.

This proves that theatres constantly have to respond to new trends, additionally the trends in the Dutch theatre landscape are identified in paragraph 4.6.

The general division of theatre buildings and the constant and variable demands concerning theatre buildings will be incorporated in the Toolbox 1.0.

4.5 Managing a theatre

Because theatres are such specific buildings and they have specific groups of stakeholders, these buildings require specialized management. Because this should be taken into account for managers of theatre buildings some information about managing a theatre and corresponding stakeholders is described.

As Mell (2006, p. 133) states:

"Magic of theatre' aside, theatre is a business too and requires an administrative staff to program, manage, operate and maintain the facility."

In theatre management, a separation is made between single-user facilities and multiple-user facilities. Since the only theatre in the Netherlands with a permanent ensemble is the Stadschouwburg Amsterdam, the multiple-user facilities management style is more interesting to research. The key to a multiple-user facility is that the local ballet, symphony and opera company may use the performing arts centre; it is a building for residents within a certain radius of the building, but their interests are subservient to those of the facility, its funders and the community in general (Hardy, 2006).

Facility management

The job starts with responsibility for a physical space, including the condition and maintenance of the structure and systems. The manager must oversee front-of-house operations, including the box office, food services and ushers, frequently with a strong emphasis on the visitors demands. The job also requires an understanding of backstage operations, management of an industrial work space, and technologies that create the magic of performance. Finally, the facility manager must be heavily involved in capital planning, maintenance, budgeting and managing a very expensive and heavily-trafficked building whose life span should be measured in centuries and in the case of a monumental theatre for eternity (Franken et al). The facility is generally managed with a combination of the following activities:

- Presented events purchased by the facility
- Arts-organization rentals by local arts organizations that produce or present their own work
- Education programs the building often plays a role in developing and promoting educational programs in the community
- Produced events when the facility itself creates any sort of performance art
- Other community issues
 While these events tend not to be intrinsic to the buildings mission, they can strengthen the relationship between the building and the community and improve financial performance

The facility manager is expected to give access to revenue-producing activities.

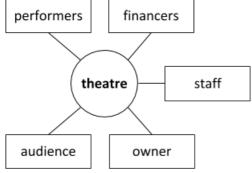


Figure 4.5 involved stakeholders with theatre buildings (Langeveld, 2009b)

Figure 4.5 is a first explorative stakeholder analysis, these are found in every theatre, as every building is owned and every theatre is operated by staff and needs to be financed for a theatrical event to occur, performer(s) and visitor(s) are needed.

With this paragraph, it is mostly stressed that managing theatre buildings requires a specialized knowledge of management. When a real estate decisions are made for theatre buildings, this should be done with the interests of all stakeholders in figure 4.5 taken into account.

4.6 Trends in the Dutch theatre landscape

For the real estate strategy tool to future proof that will be designed, the current trends in the Dutch theatre landscape need to be incorporated and responded to.

Interviews have been conducted with five managers of different theatre organizations to identify the trends in the Dutch theatre landscape. The interviews that have been conducted to identify these trends can be found in Table 4.1.

#	Interviewee	City	Organisation	Position	Date
B.I	Marco Hartendorf	Haarlem	Philharmonie Theater	Head of Techniques	30-10-17
B.II	Cees Langeveld	Breda	Chassé Theater	Managing Director	01-11-17
B.III	Marco Rouw	Enschede	Wilmink Theater	Manager productions& Techniques	01-11-17
B.IV	Görtz Schwörer	Amsterdam	Toneelgroep Amsterdam	Technical Director	06-11-17
B.V	Willem Westhoff	Utrecht	De Graaf & Cornelissen	Executive Producer	24-11-17

Table 4.1 Interviewees for the future theatre trends interviews and some of their information

All interviews have been transcribed and coded. They are coded as trend, other interesting or Carré. The conducted interviews have been analysed on overlapping topics. When the same topic is mentioned in two different interviews, this is considered a 'trend'. These words and topics have been marked and the trend number has been put behind it in parentheses. The corresponding numbers have been put together in a Table which can be found in Appendix V. The synthesis of this table has resulted in the trends. Next to the coding of the trends, the conducted interviews have also been coded on other interesting topics, that was assumed to be of use for other parts of this research and on information of the Royal Theatre Carré to use for the case study. The transcribed and coded interviews can be found in Appendix B (confidential).

When the Table in Appendix V is summarized, the current trends in the Dutch theatre landscape are identified, these trends are described here and some have been supported with literature:

1. Experience is central

In four out of five of the conducted interviews about theatre trends, the growing desire for visitors for a complete and exciting experience has been brought up (Hartendorf, 2017; Langeveld, 2017; Rouw, 2017; Schwörer, 2017; Westhoff, 2017). Visitors are increasingly looking for more than solely the performance itself, because you can see the performance anywhere (Brochard, 2016; Rouw, 2017). Because of this, visitors are more likely to visit bigger, better known theatres in the Randstad than their local theatres (Hartendorf, 2017). Visitors would most likely visit the theatre that has most to offer in the total picture (Rouw, 2017). Visitors want to feel like they are a night out, away from their daily concerns (Rouw, 2017). Even during the interview with the municipality, department of monumental advice, which was not about theatre trends, the growing demand for a total experience was named (Veldkamp & Franken, 2017). When you look at classical theatre buildings, like most monumental buildings are, they are often built with a very limited front house, whilst when we look at newly built theatre buildings, you enter in spacious foyers, this is all done to comply with the growing experience demand. Increasing importance of the aesthetics of the building can contribute to this experience (Mencarelli & Pulh, 2006).

2. Multifunctionality & Flexibilty

When compared to foreign countries, the Netherlands has fewer specialized theatres, all buildings are multifunctional. The problem with this is that these buildings are suitable for every kind of performance art, but they are not optimally suited for any one kind of performance art (Langeveld, 2017). There is even the chance that they have to be suitable for many other activities to extreme measures, such as local volleyball games or car exhibitions (Langeveld, 2017). External rental includes fashion shows, scientific congresses or any other party that wants to rent any of the facilities that is not in conflict with theatrical events in the building (Schwörer, 2017). There seems to be a desire to have more responsive designs of the theatre, which is different from the current situation. A theatre audience room is very introvert and closed, both literally and in terms of appearance, there is a desire for new theatres to be more open, transformable and flexible (Blom, 2014; Redactie Cultuurmarketing, 2014a).

3. Festivalisation

The visitors want everything, everywhere at all times, like a festival. Festivals keep growing in popularity and theatre is growingly responding to this trend (Blom, 2014). Theatres often try to react to this trend by organizing festival-like events (Hartendorf, 2017; Rouw, 2017). By doing so, theatres are sometimes not only accommodating performances in their own building but they are a spider in the web of different cultural institutions that organize events together (Rouw, 2017). Facility based festivals build cultural tourism (Hardy, 2006)

4. Inclusion of business market

Businesses are increasingly interested in theatres for example to give their employees the gift to visit theatre and socialize (Rouw, 2017). Next to this, the business market creates important secondary activities in the building (See trend 25.).

5. Growing non-traditional artist – visitor interaction demand

As can be seen in new Broadway successes such as 'the great comet of 1812', where the whole theatre exists of consecutive catwalks with the visitors in between. This way the visitor is always close to one of the actors, they can feel, see and smell the actual sweat and tears; an extreme form of intimacy (Langeveld, 2017).

6. Social Aspects

Young artists are breaking out of the common theatres and are settling in urban places. Their creativity isn't purely artistic but also the social aspects of their oeuvre (Erfdeel, 2015). The social function of theatres is much stronger in the Netherlands than in any of our surrounding countries (Langeveld, 2017). People in general enjoy to meet like-minded people, this is also motivation for visitors to go to the theatre (Langeveld, 2017).

7. Liveliness in the theatres

In not any other country the theatre buildings are as intensely used and lively as in the Netherlands (Langeveld, 2017). The Chassé theatre is a good example of this, there is a study area in the foyer and a cosy café where people read a newspaper, the public area is used every day even by playing children and adults can even practice yoga or Pilates.

8. Focus on the popular that has already proven to work and sell

Performance producing companies cannot take financial risks and therefore use existing stories, imported plays, famous actors or all of the above to be guaranteed of a certain visitor support (Westhoff, 2017). Our system is grafted this way because it seems to be what the visitors are asking for (Westhoff, 2017). Because people are familiar with a name (whether it was a book, film or a specific actor) this gives a head start in publicity and commerce (Westhoff, 2017).

9. Visitors come for famous performers

Cabaret-players owe their success partly to their presence and fame through television and the internet (van Oort, 2017). When a performer of a show was a guest in the popular Dutch television talk show 'De Wereld Draait Door' you can immediately see the ticket-sale for that show rise (Hartendorf, 2017).

10. Aging audience

An important and clear trend is the ageing of visitors. 15% of the inhabitants of the Netherlands can be ranged under the group 'elderly' (Redactie Cultuurmarketing, 2014b). This is often a group with time, money and interest to consume art. Elderly people are also risk-averse, therefore they are more likely to visit their local theatre and are less likely to travel further for a specific artist or theatre performance. They are faithful to one theatre. In the beginning of the cultural year they decide which shows they are going to visit at that theatre and on which date (Langeveld, 2017; Rouw, 2017).

11. Few young visitors

Younger people are not attracted to the theatre in general, they experience it to be too sophisticated, more suitable for the upper class, and too expensive (Veenstra, 2015). If younger people do visit the theatre they are more likely to visit because of a special show or artist they admire, they care only little where they have to travel to or how long, consequentially they will not be bound to one theatre (Langeveld, 2017). Finding topics that interest new young visitors remains difficult for theatres (Hartendorf, 2017). Theatres often fail to look into new innovative ideas to attract new young visitors (Rouw, 2017).

12. Visitors are mainly higher educated people

The misconception prevails that visitors are generally higher educated people, because higher educated people have more financial means. This is not true. Higher educated students are also likely to visit theatre, but rich people with a low education are less likely to do so (Langeveld, 2009a, 2017).

13. Progressive and innovative way of directing

Possibly because of our high level of education in performance art and our experimental avant-garde culture (trend 5), some of our directors are of great popularity in countries all over the world, for example the work of Ivo van Hove is greatly appreciated in New York and London (Westhoff, 2017).

14. Non-traditional theatre locations

Theatrical performances are not bound to their traditional buildings anymore (Hann, 2011). Examples of this are; temporary theatres, such as the Theatre Hangaar where one of the Netherlands best sold musical-play can be seen: 'Soldaat van Oranje'. Location theatre and Pop-up theatre are growing in popularity. Theatre buildings need to respond to this trend and get involved with such organizations or organize such events themselves to widen their horizon beyond just their own building (Rouw, 2017). Solutions can be found within the building as well, for example performances in the dressing rooms or theatre foyer, anything that is not the traditional 'visitor-in- auditorium-in-seats-are-looking-at-performers-on-the-theatre-stage' is interesting to visitors these days (Rouw, 2017).

15. Visitors desire more freedom in the theatre

The cinemas can be taken as an example, visitors have a lot of freedom: they are allowed to eat and drink in the auditorium and to use the toilet whenever they want to. Many theatres respond to this by increasingly allowing this as well (Hartendorf, 2017). Frequent and traditional theatre visitors are not happy with this because they are disturbed by opening coca cola bottles and creaking bags of crisps (Westhoff, 2017).

16. Digitalisation

Digitalisation can provide more opportunities in addition to the traditional forms of culture participation that are already known (Redactie Cultuurmarketing, 2014a, 2014b). For example the use of video-footage in theatre is more and more used (Strong, 2010). This results in smaller or fewer trucks for touring performances because a bigger part of the stage setting would be in projection or LED-walls. Also a new dimension such as scent or feeling can be expected in the future of theatre (Hartendorf, 2017). In Enschede a play has been performed with drones flying around of which the projections were used within the play (Rouw, 2017). Technical ingenuity will, however, only be used when needed in the interest or for strengthening the story or performance (Westhoff, 2017).

17. Normalisation in middle sized multifunctional theatres

Because of the normalisation in theatres the touring productions are bringing less and less stage setting stuff in their trucks and they expect the theatres to have all they need. The theatre building advice company (Theateradvies) has made a list of standard materials and tools that a theatre is expected to have (Hartendorf, 2017).

18. Efficiency in building up and breaking down the stage-set

Back in the days a theatre party entered the theatre with their truck before 9 o'clock in the morning to start building the set. Nowadays with normalisation in the multifunctional theatres and better techniques, companies enter only after lunch-time and are still easily finished building the set before dinner, even though the amount of employees they bring also has declined (Hartendorf, 2017).

19. Subsidy cuts

In 2011, one third of the former available art budget was cut off (Erfdeel, 2015) and the government has sharpened the requirements for subsidies. This has only had an influence on the number of productions offered and not on the amount of money that producers have, because there were production companies cut of completely, but the companies that were subsidized still received the same amount (Langeveld, 2017). Rouw (2017) expects that theatres will have to become fully self-sufficient. Only very limited performances are profitable financially on itself. Artists such as Frans Bouwer and Jan Smit are profitable in the Netherlands but a classical stage play is not, subsidy is needed to keep playing these performances (Hartendorf, 2017).

20. Secondary activities in the building have pressurized the daily schedule of theatres

Money needs to be earned by theatres, this is not done with culture but by attracting the business market (Hartendorf, 2017). Adding secondary activities such as nightly parties and daily business events for extra financial means, has resulted in extreme work-schedules for employees. Many multifunctional theatres have facilities such as bar and beer-pump connections in their main auditoria to be able to accommodate these secondary activities (Hartendorf, 2017). By accommodating all these extra activities, the daily schedule of theatres has been pressurized, building up in the morning for business congresses, that are hosted by daytime, breaking down and building up for theatre in the evening and then breaking down again (Hartendorf, 2017).

21. Advanced theatre techniques

We are a precursor in theatre techniques, once in two years we host a big internationally known theatre technique trade fair: the CUE. We are seen as an example for other countries with our innovate theatre techniques (Hartendorf, 2017). All flybars in the Netherlands are automated, in comparison; even in London's West End, all flybars are still operated manually (Hartendorf, 2017). There is a national partnership for theatre technicians, this group meets yearly, discusses problems and innovations and shares ideas(Hartendorf, 2017). Being this advanced in theatre techniques has also resulted in more specialisations, time and money investment are needed to keep these deepened specializations up to speed with the high standards (Rouw, 2017).

22. On-demand: last minute theatre wherever and whenever

People can choose what and when they want to see something, last minute. This is shown in ticket sales. People do not buy their tickets much in advance, but decide in the week or the day whether and what they will visit (Redactie Cultuurmarketing, 2014a; Westhoff, 2017). People are becoming increasingly busy, therefore they want to be able to consume any form of leisure or culture the moment that suits them best, this is difficult to realize for the performance arts, because it is live entertainment (Westhoff, 2017).

23. Many musicals no longer tour

Since the biggest musical producer of the Netherlands has been investing in owning private theatre buildings, he performs his musicals in his own building. The result is fewer touring musical-theatre productions and therefore a higher turnover in the multifunctional theatres because the musicals played there more days in a row, whilst other shows often only one or maybe two days (Hartendorf, 2017). Hartendorf also states that there are fewer musicals in general but the opinions differ about this.

24. Theatre buildings start producing themselves and enter alliances

Because the touring productions are holding back, more initiative from the theatre buildings themselves is needed, they increasingly join hands in alliances (Rouw, 2017). For example 'de theateralliantie'; a few – mostly bigger – theatres produce a performance together by which they spread the financial risk and the profit (Hartendorf, 2017; Rouw, 2017). This performance will only be played in the theatres that are in the alliance.

25. The visitor has a growing demand for luxury

Not even thirty years ago the theatre cafes only sold beer, cola and coffee from a big kettle. Nowadays assortment of wines, different kinds of beers and snacks need to be offered to meet the visitors expectations (Hartendorf, 2017; Langeveld, 2017). New seating-comfort is at the expense of the number of seats (Hartendorf, 2017). Visitors wish to be pampered from the moment they enter the building until they leave (Hartendorf, 2017). The visitors can be divided in two groups; those who buy a ticket and don't have the means to afford an evening out full of luxury and the group that wants their evening to be totally taken care off from beginning to end, break and welcome-arrangements included (Rouw, 2017).

26. Sustainability

Although the artistic value will always be number one for theatres, sustainability measurements unavoidably need to be taken in theatre buildings as well. LED, sun-panels and heat-cold storage are used increasingly (Rouw, 2017). The turnover rate for sustainability interventions are growing, for example the ten year old Wilmink theatre in Enschede has already had many sustainability refurbishments since (Rouw, 2017) and the Chassé theatre in Breda, which is twenty-two years old, has already had multiple extensive sustainability renovations done (Langeveld, 2017). In 2013, 18 theatres in Amsterdam have signed an agreement to annually decrease CO2 emissions with 3%, Carré did not take part in this agreement (Leeuwerik, 2013).

27. Theatres are often hesitant to break with their own traditions

To comply with new visitor demands, such as freedom and their new desire to connect with the artists, theatres sometimes have to break with their own traditions. Theatre companies are generally scared to do so (Rouw, 2017; Westhoff, 2017). Not all without reason, things like the red plush chairs and atmosphere, as they have always been, have proven to be the warmth that visitors are looking for when visiting a theatre (Rouw, 2017).

28. Scale enlargement in cultural policy

There is a shift from local culture-policy to more regional culture-policy (Langeveld, 2017). This shift can greatly influence the theatre landscape because with the current policy every small municipality has its own multifunctional theatre. A more regional culture policy can result in more centralized and

specialized theatre building. This would mean an even more difficult financial situation for these small local multifunctional theatres.

29. <u>Declining offer from (touring) producing companies</u>

The touring is becoming more and more expensive and therefore producing companies are choosing to stay for a longer period of time in one theatre (Hartendorf, 2017), this is mostly a result of subsidy cuts and the corresponding financial risks (Langeveld, 2017; Rouw, 2017).

30. Shortage of (storage) space

There is always insufficient storage space in theatre buildings (Schwörer, 2017), when renovations happen, the focus will always be on those areas that contribute to the visitors experience (Hartendorf, 2017). Shortage of space will always be a thing, because limits will keep being exceeded (Hartendorf, 2017). Mell (2006) states that storage is the one thing a theatre can never have enough of.

31. Unique selling point is a must

A theatre needs a unique selling point, new stuff needs to be tried such as roller skating or innovative new performances even though it can be a risk financially (Hartendorf, 2017).

So, analysing the interviews has resulted in 31 trends. That is too much to efficiently future proof. Many of the identified trends are expected not to influence the building. Consequentially, Table 4.1 provides on overview on the influence of the trend, is it a visitor trend, an organization trend a performance trend and or a building trend. These criteria have been established during the interviews. Many visitor, and organisation, or performance trends were named, that do not necessarily influence the building. If the box is black this means it is relevant for the criteria, if the box is grey it means it is a little relevant for the criteria and if the box is left white than it is not relevant.

		Visitor	Organisation	Performance	Building	Relevant trend for RE strategy
1	Experience is central					Yes → RE Trend 1
2	Multifuncionality					Yes → RE Trend 2
3	Festivalisation					Yes, → RE Trend 7 (combined with
						5 & 14 of this table)
4	Inclusion of business market					Yes → RE Trend 4
5	Growing non-traditional artist –					Yes, → RE Trend 3
	visitor interaction demand					
6	Social aspects					Yes → RE Trend 5
7	Liveliness in theatres					Yes → RE Trend 6
8	Focus on the popular					No, no direct influence on building
9	Visitors come for famous					No, no direct influence on building
	performers					
10	Aging audience					No, no direct influence on building
11	Few young visitors					No, no direct influence on building
12	Visitor higher educated					No, no direct influence on building
13	innovative way of directing					No, no direct influence on building
14	Non-traditional theatre locations					Yes, → RE Trend 7 (combined with
						3 & 5 of this table)
15	Visitors desire more freedom in the					No, no direct influence on building
	theatre					
16	Digitalisation					No, but included in RE Trend 10
17	Normalisation middle sized theatres					Yes → RE Trend 9
18	Efficiency in building up and					No, no direct influence on building
	breaking down set					
19	Subsidy cuts					No, no direct influence on building
20	Secondary activities					Yes → RE Trend 9
21	Advanced theatre techniques					Yes → RE Trend 10
22	On demand					No, no direct influence on building
23	Musicals no longer tour					No, no direct influence on building
24	Theatre alliances					No, no direct influence on building
25	Growing demand for luxury					Yes → RE Trend 11
26	Sustainability					Yes → RE Trend 12
27	Hesitant to break with own					No, no direct influence on building
	traditions					
28	Scale enlargement cultural policy					Yes → RE Trend 13
29	Declining offer producers					No, no direct influence on building
30	Shortage of space					Yes → RE Trend 14
31	Unique selling point is a must					Yes → RE Trend 15

Table 4.2 Reviewing the trends on different criteria, resulting in the final RE trends

As stated before, not all trends are relevant for the theatre building. The trends are reviewed for importance for the organization, visitor and performance and building. Those that are specific trends are not included in this anymore. By reviewing the trends with Table 4.2 it is made certain that the finalized trends are relevant to include in a real estate strategy tool for theatre buildings. It goes without saying that for successful theatre management, these other trends have to be taken into account as well, for example to create an audience profile and to respond to that with the programming of performances. By excluding the trends that do not have a (direct) influence on the theatre building, the final 15 Real Estate Trends are identified:

- 1. Experience is central
- 2. Multifunctionality (and flexibility)
- 3. Non-traditional interaction
- 4. Inclusion of business market
- 5. Social aspects
- 6. Liveliness in the theatre
- 7. Non-traditional performance locations and festivalisation
- 8. Visitors desire more freedom
- 9. Secondary activities
- 10. Advanced theatre techniques
- 11. Growing demand for luxury
- 12. Sustainability
- 13. Scale enlargement in cultural policy
- 14. Shortage of space
- 15. Unique selling point

4.7 Conclusion

The question "Which aspects of theatre buildings need to be included in a real estate strategy tool for the tool to future proof? has four different answers. For a real estate strategy tool to be made specific for theatres, many different things have to be taken into account:

- Urban linkage with necessary functions and amenities (as shown in Figure 4.1)
- Division of the building in compartments (as shown in Figure 4.2, 4.3 and 4.4)
- Variable and constant demands concerning the theatre (as described in paragraph 4.4.1 and 4.4.2)
- The trends in the theatre landscape (as identified in paragraph 4.6)

The interests of different involved stakeholders is to be taken into account by theatres. This does not differ from generic models, in which stakeholders are generally taken into account. Consequentially, this is not specifically incorporated in this conclusion.

Firstly, the theatre needs to be embedded optimally in the urban context concerning linkage with other important or contributing amenities in the neighbourhood. Having the right supporting functions within the area or within the theatre building can contribute to a more successful theatre organization and vice versa. To assess this, the matrix of Table 4.3 can be used. In this matrix, the concepts of urban linkage are reviewed on relevancy for the theatre. When they are considered relevant it is reviewed whether the theatre accommodates the function itself or whether and whether that is sufficiently done so, in the far-right column, possible desired improvement is described. Using the matrix will show whether sufficient supporting amenities are present in the neighbourhood of the theatre. When functions that are considered of importance to the organization are not present, the organization should try to attract a party that will accommodate the function in the neighbourhood, the organization can accommodate the function itself or find a different solution.

		Relevant for the theatre	Accommodated in theatre itself	Accommodating in area	Improvement or addition needed
ς c	Restaurants				
age	Car parking				
Linkages with perform ance	Coach parking				
> G 6	Public transport				
	Conference facilities				
nţi	Tourist attractions				
Facilities that generate potential audiences	Places of higher				
Facilities that generate pote audiences	education				
itie rat enc	Hotels				
acil ene udi	Halls of residence				
<u>т</u> <u>е</u>	Residential areas				
70	Specialist shops				
Production and administration services	Rehearsal spaces				
ion	Printing and publicity				
inis	facilities				
Production administ services	Materials for scenery				
S a P	and costumes				
ε δ:	Accommodation for				
orr	visiting performers				
Perform ers' Iinkages	Film, television and				
4 4 2	recording studios				
	Other buildings for the performance arts				
	Arts buildings				
ν	Cultural buildings				
iitie	Cinemas				
faci	Information centre				
Associated facilities	Ticket purchase outlets				
Asso	Drama and music colleges				
	000600	l			

Table 4.3 Matrix to check whether the correct amenities for a theatre are present

Different scales of divisions of a theatre building were found. The division as described by McAuley (1999) and Mielziner (1970) does not differ much from the division of Strong (2010), the only difference is a division between Stage and Auditorium, which Strong does make, but McAuley and Mielziner take this space together. For this research, the division as made by Strong is most effective, as the division is made by analysing actual theatre buildings and not just theatre as event as. The theatre as a whole is added to the compartmentalization as some demands apply to the whole theatre, this results in a final division of the buildings as shown in Figure 4.6.

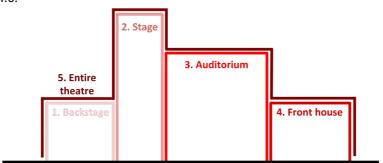


Figure 4.6 Compartmentalization conclusion of the theatre building

Table 4.4 is a matrix which reviews the RE theatre trends on the different building part. If improvement is desired or needed, the possible improvements can be categorized in one of the constant or variable theatre demands, resulting in a possible desired intervention. By filling in this matrix, the responsiveness of the building to the trends can be reviewed. The table is expected to be a valuable contribution to RE strategy design for theatre buildings. Both the urban linkage matrix and the trend and theatre matrix are a contribution for a real estate strategy tool that futureproofs monumental theatre buildings and are included in the theatre part of Toolbox 1.0, as shown in Figure 4.7.

#	trend	Relevant for the theatre					Already anticipated	Possible improvement(s)								Desired intervention(s)
							to (yes/no)	Constant			variable					
		Entire	В	S	Α	F		Li	Se	Ge	Sc	Fo	Fİ	Te	other	
1	Experience is central															
2	Multifunctionality & flexibility															
3	Non-traditional interaction															
4	Business Market inclusion															
5	Social aspects															
6	Liveliness in the theatre															
7	Non-traditional locations/ festivals															
8	Visitors desire more freedom															
9	Secondary activities															
10	Advanced theatre techniques															
11	Growing demand for luxury															
12	Sustainability															
13	Scale enlargement in cultural policy															
14	Shortage of space															
15	Unique selling point															

Table 4.4 Trends and theatre matrix (in this table in the head row B= Backstage, S= Stage, A= Auditorium, F = Front house, Li= Liveness, Se= Seats and sightlines, G = Geometery / bones structure, Sc= Scale, Fo= Form, Fl= Flexibility, Te= Technology)

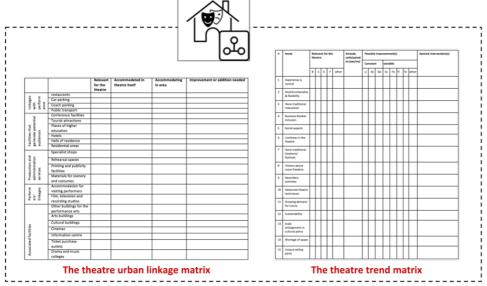


Figure 4.7 Contribution of Theatre characteristics to toolbox 1.0

5. Real Estate Strategy

In this chapter, the third subquestion is answered 'Which tools exist to design a real estate strategy and which ones are suitable for monumental theatre buildings?'. This question is important because for designing a more specific RE strategy tool for monumental theatre buildings, the base will be laid on existing tools.

This subquestion is answered with a literature study using Scopus and Google Scholar with the following terms:

- 'Real Estate' OR Accommodation OR Building
- Alignment AND/OR Strategy AND/OR Design AND/OR Models

The outcome was extensive, a lot of research has been done in the field of Real Estate Management and a lot of tools, methods and models have been designed that help designing a real estate strategy. With the search input of 'Real Estate Alignment Models' in Scopus, the research of Heywood and Arkesteijn (2017) was found. Their research interrogates twenty Corporate Real Estate (CRE) alignment models to understand CRE alignment and its theorization.

The structure of this chapter is as follows; firstly, some definitions are framed on the base of the theory of real estate management. Secondly, strategic management and some of its definitions and approaches are defined. Thirdly, the importance of alignment of real estate and corporate strategy is discussed. The fourth part exists of an analysis of existing tools, models and methods, concluding in how these tools, models and methods can be used for monumental theatres and the tool that will future proof, that is to be designed.

5.1 Corporate Real Estate Management

This paragraph provides definitions that are important to better understand what corporate real estate management or CREM is about and to better understand the contributions of putting effort in organized CREM.

Some different definitions of Corporate Real Estate Management are given. de Vries, de Jonge, and van der Voordt (2008, p. 209) frames corporate real estate management as follows:

"People and organizations need real estate to accommodate their activities and to express who they are and what they stand for. Over time, accommodation needs change and real estate deteriorates. Corporate real estate management aims to prevent or to reduce the resulting mismatch and to supply sufficient accommodation at the required location, time, quality level and cost."

Dewulf, de Jonge, and Krumm (2000, p. 32) define corporate real estate management as:

"The management of a corporation's real estate portfolio by aligning the portfolio and services to the needs of the core business (processes), in order to obtain maximum added value for the businesses and to contribute optimally to the overall performance of the corporation."

This definition automatically assumes that real estate decisions are made in relation to the business vision of the corporation. De Vries (2008, p.209) proceeds to say:

"This means that corporate real estate does not only have to meet the technical, functional and financial requirements of an organisation, but also has to contribute to the overall performance of that organisation."

Heywood and Arkesteijn (2017, p. 144) support this by arguing:

"A long-standing issue for corporate real estate management (CREM) is the relationship between corporate real estate (CRE) and organisational strategies to deliver organisational value."

Next to the necessity of real estate, corporations often consider it a burden, but the role of real estate can contribute to the corporation by promoting it and improving its performance. Corporate real estate management has been positioned in terms of a match between a business' demands on the one side and the

real estate supply on the other side. This connects the strategic level to the operational level. These four perspectives are translated in four domains (De Jonge et al., 2009, p. 10). This means Corporate real estate needs to meet and contribute to the organisations overall performance next to the organisations technical, functional and financial requirements. Additionally, CREM can be divided into four perspectives behind the modern approach as can be seen in Figure 5.1 (Dewulf et al., 2000):

- General Management focus is on obtaining corporate goals with regard to profit and long-term continuity.
- Asset Management reviews the financial opportunities of RE in relation to the financial position of the corporation.
- Facility management optimal support for the core business of a corporation, concerned with day to day needs for accommodation and flexibility.
- Cost control focused on controlling expenses.

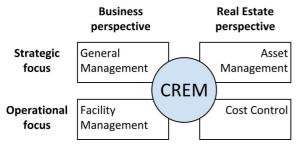


Figure 5.1. Different management fields in Corporate Real Estate Management (Dewulf et al., 2000, p. 32)

5.2 Strategic management

This research aims to design a real estate strategy tool for monumental theatres. To better understand what strategy really means, some definitions within the research field of strategic management are described.

The word 'strategy' is easily used as a synonym for 'important'. When wanted to be taken seriously, the word is easily added to create a certain significance for a topic (Jacobs & Vijverberg, 2005, p. 10). For example, an accommodation plan receives more attention when called a strategic accommodation plan (De Jonge et al., 2009, p. 24). Mintzberg (2013) frames five different definitions for strategy.

- Strategy is a plan
 - From a planner's point of view a strategy is a plan, or something equivalent, a direction, a guide, a course of action into the future, a path to get from here to there. It's a word we define in one manner, but mostly use in another way.
- Strategy is a ploy
 - Here, the real strategy is the threat, not the expansion itself.
- Strategy is a pattern
 - Consistency in behaviour over time, whether or not intended.
- Strategy is a position
 - Locating an organization in its environment.
- Strategy is a perspective
 - An organizations way of doing things, its concept of business, opposing to strategy as a position, strategy as perspective looks inside the organization.

It is essential to strategy that it is based on good knowledge of the corporation from the highest management levels of an organization, knowledge of the real strengths and weaknesses of a corporation is essential. Strategic management is that part of management that deals with the most crucial aspects of the organization; its survival, future, businesses, resources and structure for example. Although strategy design happens in the highest level of management in a corporation, the strategic level needs constant feedback from the operational level (and vice versa). Jacobs and Vijverberg (2005) are convinced that strategies are based on previous experiences. Visions and missions are not at the origin of a strategy-making process but emerge during that process.

Jacobs and Vijverberg (2005) state two different things concerning strategies:

- Strategy is about an important decision, about a profile or series of smaller decisions
- Strategy is about learning processes, to learn to know the organization and its strengths and weaknesses

The importance of strategy is seldom questioned but can be substantiated from multiple points of view. The financial benefits are almost impossible to research as corporations practice strategic management one way or another (De Jonge et al., 2009):

- From a management point of view strategy is relevant, for it makes an organization think about the
 future, this increases the chance to stay in control of the situation over time (De Jonge et al., 2009;
 Jacobs & Vijverberg, 2005).
- A strategy can create the perspective on the long term, the context is more or less fixed. Strategy
 relates to what drives people, individually and collectively and therefore creates identity and sensemaking (Jacobs & Vijverberg, 2005).
- When a strategy is designed by an organization, the organization is forced to make choice, to set priorities and to communicate these to the outside world; strategy creates commitment (Jacobs & Vijverberg, 2005).
- Strategy design creates the concept of strategic fit, strategic stretch and contingency. Additionally, corporation specific restraints and opportunities are created through strategies (Jacobs & Vijverberg, 2005).

Having looked into the importance of strategy creates support for this research. Strategies are essential to organizations, whether they are absent or present. This paragraph substantiates that it is useful for organizations to critically analyse their own strategic approach.

5.3 Strategic planning

Strategic planning is a misleadingly simple process: it determines where a business is going and how it plans to get there. In rapidly changing environments it is important to design a corporations mission and to tie goals to specific strategies. Without this step, strategic planning is just an empty exercise that does not achieve any goal (Hewlett & Kaufmann, 2008).

Strategic planning is generally about determining what senior managers want a corporation to be when it grows to the next level- and figuring out how to get there. Asking where the corporation wants to go and how to get there every few years is a beneficial exercise. The most successful corporations frequently monitor economic and real estate market cycles, and revisit and adjust their strategies accordingly (Hewlett & Kaufmann, 2008).

A strategic plan and the planning process offer a competitive edge, enabling the corporation to focus its capacities and vitalities and to measure achievements against prospects (Hewlett & Kaufmann, 2008). Identifying trends is an important step in strategic planning. The response to these trends can be either complying to the trend or ignoring the trend, but this should be a deliberate choice. The planning process will define the upside potential and the downside risks that the corporation might face. The deliberate consensus among managers is the key outcome of the strategic planning process (Hewlett & Kaufmann, 2008).

5.4 Aligning real estate to corporate strategy

this paragraph discusses the importance of aligning a corporation's real estate with the corporation's business strategy.

Corporate real estate management aims to optimally attune to organizational performance. When the organizational strategy is unclear it is difficult to align the real estate strategy (Dewulf, den Heijer, de Puy, & van der Schaaf, 1999, p. 5), CRE decisions will then be made in an ineffective or inefficient way (De Jonge et al.,

2009). Real estate decisions will only be effective when decisions support the enterprises' over-all business (Dewulf et al., 2000), the three different levels on which this alignment should happen are on corporate policy, real estate policy and portfolio level and maintenance policy on building level as can be seen in Figure 5.2.



Figure 5.2 Aligning corporate policy, real estate policy and maintenance policy (den Heijer & de Jonge, 2004)

It is very difficult to bring about change through real estate unless there is a major emphasis in the corporation on establishing a framework for change. Firstly, the business processes and how these processes result in added value needs to be reviewed. The aim is to find an optimal fit between organizational goals and value, activities, management style and the lay out of the building (Dewulf et al., 2000). The role of RE facilities as a business function that contributes to success is growingly recognized internationally. Real Estate demands for businesses change fast (partly) due to globalization, rapid technological advances and growing competition. Alignment of business needs and an organizations real estate facilities should be at the heart of any strategy to support business success (D. S. S. Then, T. H. Tan, S. R. Fonseca, & J. P. Anker, 2014).

CoreNetGlobal (2015, p. 5) strengthens the argument, saying:

'As the central point in the real estate planning process, the corporate real estate function is positioned to understand both corporate and business unit perspectives. Real estate works across the entire organization, including the main business units and the various support groups, to ensure that multiple interests are aligned and to optimize cost savings. As such, it is essential for corporate real estate professionals to build relationships with other business units, such as human resources, IT, and operations. Corporate real estate is considered the glue that helps bond the business units.'

This paragraph has stated the importance of aligning a corporation's real estate with the corporation's business strategy. Additionally, the real estate strategy tools that are analysed in this research for monumental theatre buildings should be real estate alignment tools.

5.5 Tools, Methods and Models in CREM

In real estate literature, there are many tools for designing a real estate strategy. A preselection of useful tools for this research has been made with criteria as drawn up by Heywood and Arkesteijns research (2017) as shown in Figure 5.3.

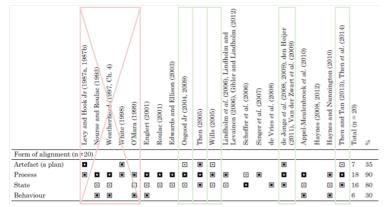


Figure 5.3. form of alignment per RE alignment model, with selection in green and red (Heywood & Arkesteijn, 2017)

Figure 5.3 shows the form of alignments per model that is compared in the research of Heywood & Arkesteijn (2017). Every model is reviewed and labelled with nothing, , or Allows for other forms to be included to lesser degrees. means that it is included in the article, typically as one of several forms present in comparable degrees. When something is implied from the model or, more usually, the accompanying text a '. For the tool to futureproof, it needs to be relatively up to date itself; additionally, only tools designed in the 21st century were incorporated, tools and methods before that time are not taken into account. The idea of an *Artefact* is an aligned plan or having a plan of achieving this as a useful base for strategic planning, this is considered of importance for monumental theatre buildings, therefore models without a label as artefact are not taken into account in this research. The same goes for *process* and *state*, consequentially only models with these three forms of alignment were selected. Further on in the research papery by Heywood & Arkesteijn (2017), it was found that Wills' (2005) model was not validated, therefor this model will also not be taken into account. Concluding, the tools that have been selected for further researched are:

- The strategy alignment model by Osgood (2004)
- The integrated resource management framework by Then (2005)
- The DAS-frame by de Jonge et al. (2009)
- The Business-facilities management alignment framework by Then & Tan (2013)

5.5.1 The strategy alignment model of Osgood (2004)

Osgood (2004) identifies three problems when looking at real estate strategies. The first problem is that he finds that real estate concepts are too frequently presented to executives in the language and with the resources of architects and brokers, instead of in understandable business terms that show the impact of the physical environment on a business strategy. The second problem according to Osgood is also a communication problem. Real estate managers are often not part of the discussion when the business strategy is drawn up and they are often not aware of the latest methods in the field of strategy development. This makes it difficult for real estate managers to get involved with the exact manner a business runs and the manner of thinking of supervising managers during the strategy-making process. The third problem is the fact that in practice 'strategy' and 'strategic plan' are used as interchangeable terms, whilst they are definitely related but they are different. Osgood's definition of a strategy is 'that what needs to be done' and his definition of a plan is 'how this should be executed'. The problem with many strategic plans is that they are only focused on the planning/ plans.

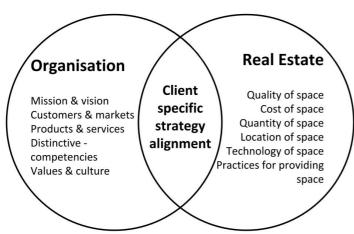


Figure 5.4 The alignment model (Osgood, 2004)

Osgood uses the strategy alignment model to solve the three problems mentioned above. The model, as shown in Figure 5.4 is only working and efficient when one important condition is met: organizational managers of the corporation need to be greatly involved.

They have to formulate the essence of their business strategy on the base of the five points in the left circle. After this step is taken, the model looks at how the real estate can be brought together with these five points and how the business strategy can be enhanced with real estate. To do so, space of real estate is in six different ways, as shown in the right circle. Important in both steps is that defining does not only happen in words, but also in measurable goals.

5.5.2 The integrated resource management framework by Then (2005)

The proposed framework is grounded on a clear understanding of the nature and demands of core business requirements, from which the needs of RE and its facilities will flow. This framework contributes to integrally fulfil corporate aims.

The framework, as shown in Figure 5.5, is a flowchart summarizing the main components of any business and it is real estate needs, their relationships, as well as input variables and outputs from the integrated management process. The overriding driver for this framework is matching supply to demand as a continuous response to the organization's strategic business initiatives in two main categories:

- Real estate provision; including strategic facilities planning and strategic asset management which are impacted by the organizations main aims
- Facilities support services management; includes facilities service management and asset maintenance management, governed by affordability drivers.

The feedback loops ensure capabilities of the framework to review strategic relevance as well as measuring operational performance.

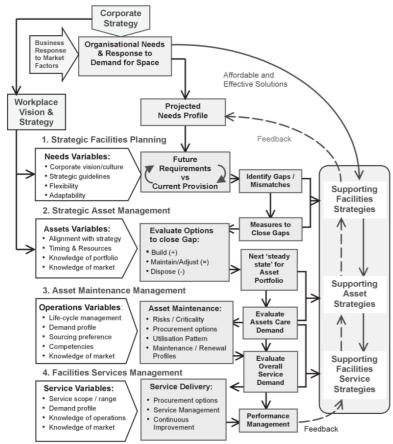


Figure 5.5 The integrated resource management framework (Then, 2005)

5.5.3 The DAS-Frame by de Jonge et al. (2009)

The DAS-Frame (as shown in Figure 5.6); literally Designing an Accommodation Strategy is a generic model that is applicable to every strategy development of all types of real estate on different levels and for different time frames. The framework stimulates a structured approach in accommodation strategy design for both complex and simple RE decisions. The framework forces organizations to think about objectives as well as resources and allows input from different stakeholders (divided in four categories; policymakers, controllers, technical management and users). The framework emphasizes the dynamic character of demand and the relatively static supply.

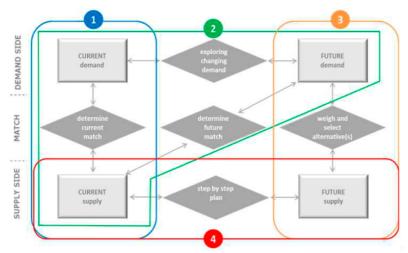


Figure 5.6 The DAS-frame with the 9 steps and the 4 steps (De Jonge et al., 2009).

The DAS-frame, shown in Figure 5, contains 9 elements is structured in 4 process steps;

- 1. Determine (mis-)match between current organization (current demand) and existing real estate (current supply);
- 2. Determine (mis-)match between future organization (future demand) and existing real estate (current supply);
- 3. Developing and weighing alternatives of possible adjustments of real estate, the search for a match between future demand and future supply;
- 4. Step-by-step plan for the implementation of the future supply that was selected in step 3.

By following the process steps of the DAS-frame, a thorough analysis is performed and designs are made to achieve the desired future supply. It should be noted that the steps do not necessarily have to be linearly executed. The goal is to find a match between future demand and future supply (De Jonge et al., 2009). In this model 4 main function of real estate are distinguished (De Jonge et al., 2009): spatial organization of activities, climate regulation, symbolic function, economic function.

5.5.4 The Business-facilities management alignment framework by Then & Tan (2013)

Then frames alignment as an active sense that implies moving in the same direction, supporting a common purpose, being synchronized in timing and direction, being appropriate for the purpose and in a passive sense, the absence of conflict. He specifies more so that next to only alignment of business vision and real estate, real estate should also be aligned with facility management.

The model, as shown in Figure 5.7, contributes to the following:

- Alignment in general and how this strategically improve real estate facilities and facility management practice and supporting management functions.
- The key parameters of real estate facilities and facility management that need to be aligned and their relationships.
- The alignment variables between the parameters as described above and the criteria that further define each of the alignment variables.
- A structured evaluation process or method that can be applied to evaluate the extent of alignment in any scenario that can occur.

Understanding of the extent of (mis-)alignment of real estate/ facility management with business needs will assist in:

- Approving the positioning of real estate facilities and facility management for more efficient support
- Managing the dynamic nature of FM and its reactive and proactive responses to align this with the business vision.
- Focusing real estate/ facility management to better understand business needs and drivers.
- Aligning facility management with real estate facilities performance criteria aimed at measuring the cost and value contribution of RE facilities to business objectives.



Figure 5.7 Business-facilities management alignment framework (Then et al., 2014)

5.6 Conclusion

There are many existing tools to design a real estate strategy. The preselected tools; the strategy alignment model, the integrated resource management framework, the DAS frame and the business-facilities management alignment framework are reviewed in Table 5.1 on their suitability for monumental theatre buildings. Criteria's include; level of detail, level of abstraction, emergent or prescriptive model approach, suitable for theatre buildings, suitable for monumental buildings, contributes to strategic input for a real estate strategy and focus on business and real estate alignment.

		The strategy alignment model	The integrated resource management framework	The DAS Frame	The business-facilities management alignment framework
1	Level of detail	Limited to no detail	Very detailed	Average	Average
2	Level of abstraction	Very abstract	No abstraction	Regular abstraction	Abstract
3	Emergent/prescriptive	Prescriptive	Prescriptive	Prescriptive	Prescriptive
4	Suits Theatre buildings	Yes	Yes	Yes	Yes
5	Suits Monuments	Yes	Yes	Yes	Yes
6	Contributes strategic input	Yes	No	Yes	Yes
7	Focus on RE alignment with Corporate strategy	Yes	Yes	Yes	No, focus on FM and RE alignment
8	Further research in case study	Yes	No	Yes	No

Table 5.1. Reviewing the value of RE strategy tools for this research field

Table 5.1. shows that the DAS-Frame and the strategy alignment model are the most valuable tools to develop a real estate strategy tool for this research. Therefore, the contribution of real estate strategy tools to toolbox 1.0 includes the DAS-frame and the strategy alignment model, as shown in Figure 5.8.

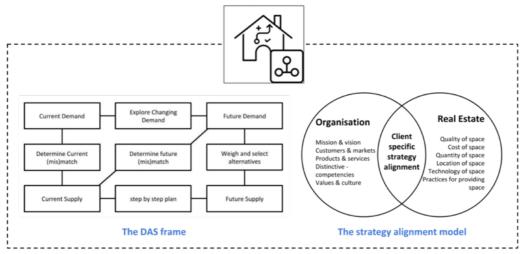


Figure 5.8. Contribution of real estate strategy tools to toolbox 1.0

6. Toolbox 1.0

This chapter summarizes the conclusions of Chapter 3, 4 and 5. By doing so, the Toolbox 1.0 is designed.

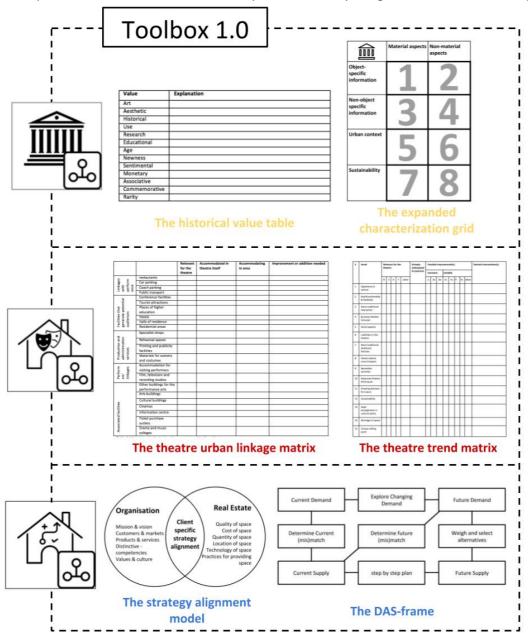


Figure 6.1 Toolbox 1.0 of a real estate strategy for monumental theatres that future proofs

As can be seen in Figure 6.1, the Toolbox 1.0 is designed, the toolbox includes 6 tools being:

- Monumental buildings
 - The historical value table
 - The expanded characterization grid
- Theatre buildings
 - o The theatre urban linkage matrix
 - o The trends and theatre matrix
- Real estate strategies
 - The strategy alignment model
 - o The DAS frame





7. Case study Carré

In this chapter, the case study of the Royal Theatre Carré is conducted. The case study is designed with the conclusions of the previous chapters, with all tools in Toolbox 1.0, which is shown in Figure 6.1. The case study serves two purposes:

- To test in practice the effectiveness of the tools, methods and matrixes of Toolbox 1.0, with which information the Toolbox 2.0 is designed.
- To design a real estate strategy advisory report for the Royal Theatre Carré.

The data that is used in this case study is obtained through a document analysis, consisting from reports that have been drawn up by Carré, annual reports, governmental reports, books about Carré and advisory reports by independent consultancy parties, Arcadis and Royal HaskoningDHV. Also, newspaper articles about Carré are used.

Next to this, three managers of the Royal Theatre Carré have been interviewed. The interviewees and the corresponding information can be found in Table 7.1. Two of the interviewees take place in the management team of Carré. Questions were asked about the mission and vision of the corporation and on the building. The transcribed and coded interviews can be found in Appendix C (confidential). The interviews are coded as General info, business vision, monumental, theatre, sustainability and other. The coded information is used as such in the corresponding paragraphs of this chapter, sustainability being part of the trends in paragraph

#	Interviewee	Organisation	Position	Date
C.I	Hans Petter	Royal Theatre Carré	MT: Manager techniques, building and maintenance	14-12-17
C.II	Pieter van Opheusden	Royal Theatre Carré	MT: Manager public services and events	20-12-17
C.III	Co Pels	Royal Theatre Carré	Management assistant	27-12-17

Table 7.1 interviewees of the Management of Carré

7.1 General information

Some Quotes of Managers of the royal theatre Carré are given to start of the case study:

"We have the building and the people, in Carré. In Carré, an energy that cannot be named is released by both performers and visitors. The building simply excites them (Van der Zwaan, the managing director in Zest-Magazine (2015))."

"People visit this building with the greatest pleasure. If we would have a cat to be walking around, visitors would still like it. With any tour inside or outside of the building, visitors are impressed and that is something that will never disappear (Pels, 2017)."

"There has been a period with many newly constructed theatre buildings in the Netherlands, these often lack ambiance. In Carré, even when you are outside, there is already ambiance, when you enter inside, there is also ambiance. We don't need any Christmas decorations for example, as we radiate Christmas without the decorations already (Petter, 2017b)."

"We are the Royal Theatre Carré. That has to do with the beautiful monumental iconic building amongst other things, what it looks like from the exterior and interior, that is the Royal Theatre Carré (van Opheusden, 2017)."

When a small stakeholder-analysis is conducted, a few differences from theatre stakeholder structure according to the theory can be found as can be seen in Figure 7.1. Carré has performers and audience similar to any other theatre. Carré also has staff or employees and an owner like any other theatre. The interesting difference is that the owner of the building is not the party that is responsible for the management of the building. Even though this structure is not uncommon in the Netherlands, it does raise a number of extra challenges, as the responsibilities concerning the organization and the building need to be very clearly divided between the owner and the managing corporation.

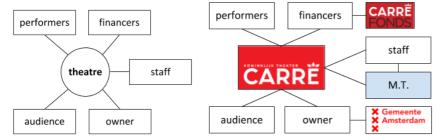


Figure 7.1 Left: stakeholders of theatres (Langeveld, 2009b) right: stakeholders at Carré (self-designed)

7.1.1 Performers of Carré

Carré is considered an honor to play in for its actors, and a unique experience for its visitors. 'Of all venues in the world, Carré is my favorite' is something that cabaret-player and musician Herman van Veen has stated. It is an opinion shared by many other artists (TheatersinNederland, n.d.). Well known Dutch comedian Youp van 't Hek has stated 'The building is beautiful and its history is exuberant' during his 200th show in Carré in 2013 (nos.nl, 2013).

7.1.2 Financers of Carré

Carré is financially (and artistically) independent, but partnerships are vital because the building needs a lot of attention and constant investment for maintenance and renovation (Stil, 2017). Also, for example keeping up the branding as for example 'Broadway on de Amstel' would not be possible without financers, as attracting foreign musical or theatre groups is expensive (Pels, 2017).

For financial security, the Carré foundation has been established in 2011. It is a merged foundation of the 'Foundation for conservation of the Royal Theatre Carré', 'Foundation Theatre productions of Carré' and the 'Foundation Friends of Carré (Stichting Carré Stichting Carré Fonds, 2011). On their website, the purpose for this foundation can be found;

'The Carré Foundation raises funds for the Royal Theatre Carré. By doing so, Carré can continue with what they are good at: bringing (accommodating) distinctive and diverse cultural program for everyone. From young to old, for all social classes from all parts of the country. the Carré Fund is committed to: theatre innovations & the monument, talent development and theatre productions.' (Stichting Carré Fonds, n.d.)

The Carré foundation supports Carré with an estimate of approximately one million euros annually. € 1.161.712 precisely as an average of the contribution in 2012; € 1.139.620 (Stichting Carré Stichting Carré Fonds, 2012), 2013; € 2.569.061 (Stichting Carré Stichting Carré Fonds, 2013), 2014; € 322.266 (Stichting Carré Stichting Carré Fonds, 2014), 2015; € 949.039 (Stichting Carré Stichting Carré Fonds, 2015) 2016; € 828.574 (Stichting Carré Stichting Carré Fonds, 2016).

The main sponsor is ING Bank, other partners and sponsors include KLM, Wereldhave, Akzonobel, Bilderberg, Forbo, Hanos, Lensen, Boontje, effektief groep and Eijsink (Fonds).

7.1.3 Staff of Carré

The staff of Carré is hospitable and all content employees, they are assumed to treat all visitors hospitable and as royalty (Zest-Magazine, 2015). The employees like to work here (Petter, 2017b). Also in contribution of the hospitality and the magical experience Carré desires to offer their visitors, during entrance and exit of performances a traditionally dressed doorman warmly welcomes the visitors.

7.1.4 Management Team of Carré

Table 7.2 shows the people that take place in the management team of Carré and their responsibilities. Although the, a clear job task division is missing and also an organogram is not yet present. As can also be seen, Hans Petter is the main responsible for the management of the monument. His area of expertise is in theatre techniques and not in building or monument management.

#	Name	Position
1	Madeleine van der Zwaan	Managing Director, Head of programming
2	Bart van Heugten	Financial Manager
3	Harriette Loeffen	Manager Sponsoring and Fundraising
4	Hans Petter	Manager of techniques, building and maintenance
5	Pieter van Opheusden	Manager public services and events
6	Eva Strien	Manager publicity and Marketing

Table 7.2 Name and function of occupants of the Management Team of Carré

7.1.5 Owner of Carré

The building is owned by the municipality of Amsterdam and is rented for a symbolic sum of 'one gulden' (45 eurocents) per year, by the organization of the Royal Theatre Carré (Clocquet & de Bruin, 2017). Although Carré states that they get by without subsidy, this is a form of hidden subsidy. This contract is considered to be infinite by the organization of Carré (van Opheusden, 2017). Consequentially, the management team of the Royal Theatre Carré is responsible for the whole management and maintenance of the building. This is a clear division of responsibilities. Carré is obligated to maintain the monument with their own financial means. Still, for big renovations, the organization of Carré needs financial help from the municipality for big renovations (Petter, 2017b; van Opheusden, 2017).

The idea of ownership from the municipality of the building is that it serves a purpose for the city as intended by the municipality (Schuurman-Hess, 2017). It does not work like this with Carré as Carré does not request financial support or sponsoring from the government or the municipality, this makes them independent. The municipality is the owner but has limited influence on the management of the building Carré.

7.1.6 Audience of Carré

Visitors do not just visit Carré for the beautiful performance, but also for the impressive building and its history, an evening in Carré should be an unforgettable memory (Zest-Magazine, 2015). Because of the broad programming, many different groups of people are attracted to visit. The main visitor is still the higher educated somewhat older visitor due to time and financial issues. Because Carré aims to attract every Dutch person, no clear focus can be brought to attracting a target audience within their strategy or business vision, as the whole of Netherland is a very broad spectre.

7.2 Business vision of Carré

A described business vision about future goals of the Royal Theatre Carré is not present (Petter, 2017a). Although this vision is not written down, it is in the minds of those in the Management Team (Petter, 2017a). Carré recognizes this is no longer appropriate for a theatre organization of their status and allure. By not having the business vision clearly stated, the execution is too scattered and too volatile (Petter, 2017b). Decisions cannot be made with a clear focus. Although Carré recognizes this and aims to commence with writing a substantiated business strategy, no action to move forward in this has been taken yet. The following information is therefore a personally written business vision, based on put together information that was conducted through the interviews with the management team of Carré.

Opheusden (2017), states that the main goal of Carré is that every Dutch person has visited Carré at least once in their life to experience the magic we have to offer. This sounds a bit brochure-like, but the idea is clear; to make sure that inhabitants of the Netherlands have visited Carré at least once in their life. Petter (2017b), states that the main goal of Carré is to provide, within 10 years, a different and new (theatre-)experience from what a visit to Carré used to be back in the days. Carré wants to provide a total theatre experience from the moment before you enter the building until the moment you leave the building (Petter, 2017b). The building will remain the same ambiance as it always and maintaining it as such as a main priority. Van der Zwaan, the managing director of Carré sees it as their main job to keep meeting, but most preferably to exceed the visitors expectations as they visit Carré (Zest-Magazine, 2015). She states that the strength of the organization lies in the programming of the performances and that the building should support that (Stil, 2017).

Next to the main vision as previously described, nine aims are identified to support this vision:

- 1. Wide varied programming
 - The performed shows that can be seen in Carré have changed from Circus, what it has been built for in 1887, to variety theatre, Folklore-theatre and Italian Operette to a mix of musical, cabaret, text-theatre, concerts and other forms of spectacle-theatre and events nowadays (Wolf, 2012). The building currently functions as a multi-purpose theatre that offers cultural performances for a broad audience with varied programming (Gemeente Amsterdam, 2017a). Of all these different forms of performing arts that Carré shows, they aim to show only the very best of each genre (Insinger de Beaufort, 2014). Since there is the desire for every Dutch person to have visited Carré once in his life, this programming needs to be as varied as possible (Petter, 2017a).
- Discover and accommodate new kinds of performance art (van den Hanenberg, 2018)
 For example, the new concept 'Carré Beweegt' or 'Carré Moves' in English, is a festival with physical theatre/ movement theatre/ cirque nouveau which is a new art form that enchants its visitors (ANP/Buzze, 2018). By accommodating new kinds of performance art, Carré aims to be a leading organization in the Dutch theatre landscape.
- 3. Program only the best performances of each form of performance art (Westerlaken, 2014)

 Carré introduces new genres in the Netherlands, such as the physical movement theatre as described in the aim above. The theatre does this by programming shows from established companies and new talents from all over the world (ANP/Buzze, 2018). Also when common forms of performance arts are shown, Carré aims to program either the best or largest show of its kind.
- 4. Program more text plays (van de Velde, 2017)
 Carré has pronounced the desire to program more text plays. Because of the size of Carré, generally other forms of performance arts are shown, as some text plays require a more intimate performance space. Text plays will most likely not sell 1.756 tickets per evening and will therefore not be profitable to show in Carré's main auditorium; they are a risky programming choice.
- 5. The annual circus performances
 Circus is within the DNA of Carré. In honour of its history and for its tradition and nostalgia, the circus is still performed annually during Christmas holidays (Petter, 2017a). During the period of the 'Wereldkerstcircus', for a period of two weeks, 3 shows are programmed daily, normally all sold out.
- 6. <u>Carré aims to provide a show every day of the year</u>
 That has been an aim since a few years. Realistically this is not physically possible, but programming as many performances as possible creates most attention and generates income (Petter, 2017a).
- 7. Upholding the brand as 'Broadway on the Amstel' and program internationally
 The annual performances that are brought to Carré from Broadway and West-end are a thunderous
 success, these performances are usually sold out. To keep facilitating these performances a lot of
 fundraising is necessary because bringing these shows to Carré is expensive (Pels, 2017). Being
 Broadway on the Amstel also contributes to Carré's aim to be program internationally (Wolf, 2012).
- 8. Carré is looking for new ways to intensify its creative dialogue with the artists (ANP, 2017c).

 An example is that Dutch famous artist, singer and poet Wende Snijders has recently been appointed as the proud new home-artist of Carré (ANP, 2017c). This means she has a small office in Carré and a rehearsal space and that she makes performances that are exclusively to be shown in Carré.
- Carré aims to be a precursor in sustainability
 Carré wants to be a sustainable theatre within its possibilities in the field of business management and real estate. Carré wants to deliver in this by waste reduction, waste separation and working with sustainable materials and products (Carré, 2018).

Producers and architects love working with Carré as Carré is an organization where everything is possible. Carré manages to deal optimally with the challenges that rise with performances and makes the best of it. For example the whole theatre-en-ronde has been filled with water or has been frozen for ice-skate performances. Working with Carré is inspirational this way because there is no limit to their creativity (Huijten, 2018).

7.3 Testing the monumental tools in Carré

In this paragraph, first some general information about the Royal Theatre Carré as a monument is given. Secondly, the monumental tools in Toolbox 1.0 are filled in for the Royal theatre Carré; the historical value

table and the expanded characterization grid. Lastly, a conclusion is drawn up. Next to the interviews with the management team of Carré, a governmental document with historical information of the building of Carré is used as data, this reference is from Pruijs (2002).

7.3.1 General monumental information

Figure 7.2 shows the protected city site map as drawn up by the municipality. It can be seen that the neighbourhood is filled with monuments. The building of Carré (within the blue circle in Figure 7.2) is only half red because only halve of the building is still monumental; the auditorium and the front house. This is because during a big renovation in 2004 all former horses and elephant stables have been demolished and a new backstage is built. Monumentality has not been taken into account as you can see in Figure 7.3 and 7.4. The former backstage part of the building, facilitating horses and elephants stables, has been completely demolished and has been replaced with a more cubist and modernized backstage building, as shown in Figure 7.4b. Consequentially, the backstage part of Carré's building has lost its monumental status (Petter, 2017b). This can also be seen in the notation as drawn up by the municipality of Carré, which is shown in Table 7.3

Mo	Monumental Values		Indifferent		numental	High monumental	
			Front	Back	Front	Back	Front
1	1 Urban planning and/ or architectural values (exterior)						
2	Values main construction structure						
3	3 Values internal structure / floor plan						
4	Values interior finish						

Table 7.3 The notation scheme of the municipality filled in for Carré

The current management team sometimes wonders how the permits for this new backstage building could ever have been approved of. They all agree that the space was necessary, but the new building is aesthetically considered an unattractive attachment of the building (Petter, 2017b; van Opheusden, 2017). In 2004, Carré loaned money from the municipality to renovate the rotten construction poles in the front house and auditorium area. Since then, for each ticket that is sold at the theatre an additional fee of 1,50 euros is charged (van Opheusden, 2017). Carré realizes that the original monumentality of the building must be guaranteed.

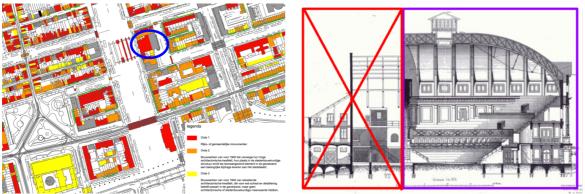


Figure 7.2 & 7.3 Carré in its monumental urban context, the right image shows a purple square with the part of the building that is still designated a monumental status, the red part has been demolished and renewed and is not monumental anymore (Gemeente Amsterdam, 2011)



Figure 7.4a & 7.4b The backstage area of Carré before 1990 and after 1993, before and after renovation (GGHArchitecten, n.d.)

7.3.2 Filling in the historical value table

Value	Relevant for Carré, Yes/no	Description
Art	Yes	Appreciated as architectural art and has accommodated arts ever since constructed
Aesthetic	Yes	The aesthetic appeal reaches far, it is the eye catcher on the river Amstel
Historical	Yes	It commemorates the history of circus and the classicistic building
Use	Yes	The building still shows between 330 and 360 shows yearly
Research	Yes	It can be researched as monumental theatre building
Educational	Yes	Not directly, although it teaches us about historical aspects of circus, theatre and architecture
Age	Yes	The building possesses its classicistic appearance and is desirable as such
Newness	Yes	Modern technologies are incorporated in the monument, the whole backstage is renewed to be more spacious and functional
Sentimental	Yes	The building engenders sentimental feelings with many of its employees, performers and visitors
Monetary	Yes	The building is a monetary valuable asset
Associative	Yes	Many artists, also whom have had their funeral in Carré
Commemorative	Yes	It commemorates Oscar Carré as well as many other managers and artists,
Rarity	Yes	There is no theatre or building like it in the Netherlands

Table 7.4 All values concerning historical objects as drafted by Appelbaum (2007)

Filling in the historical value table for the Royal Theatre Carré, as shown in Table 7.4 provides us with new insights. By taking into account all 13 different value concepts, other monumental values are found than those that come at mind most logically at first. For example, rarity value, sentimental value and commemorative value have resulted in values that had not come to mind yet, by describing the general monumentality of the building. By comparing the newness value and the age value, an interesting contradiction occurs in which original construction and newer renovations come to light, as the auditorium is still beautiful in its original shape but also possesses newness value as the stage opening has been widened and the auditorium is facilitated with the newest and most modernized theatre-technology.

7.3.3 Filling in the expanded characterization grid

	Material aspects	Non-material aspects		
Object-specific	- Imitation stone blocks	- Extreme symmetry with 3 horizontal sections		
information	- Square windows with articulated pilasters	- New special attraction when built that benefited the		
	- Central tympanum	bourgeoisie		
	- Brick façade with decorative plasterworks	- Predicate 'Royal' in 1870		
	- Zinc roof	- Important cultural activities have always taken place		
Non-object specific info.	X	- Classicistic building style		
Urban context	- Before Carré, Mill 'de Eendracht'	- Developed in 1660		
	- Neighbourhood includes mostly late 19th	- The area is a protected city site		
	century houses			
Sustainability	- LED – lights	- Green energy		
		- Initiatives to reduce waste and energy		
		- a green team has been appointed to think about		
		sustainability		

Table 7.5 All expanded characterization grid filled in for Carré (with information from (Clocquet & de Bruin, 2017; Pruijs, 2002)

Quadrant 1. Material aspects, object specific information

The façade is classically built and consists of imitation stone blocks. There are two stories, articulated by pilasters. Almost square windows are included in the mezzanine, also articulated by pilasters. A light cornice, in combination with a central tympanum, closes the façade. The brick facades have decorative plasterwork in cement. Double columns on either side of the main entrance in this middle ressault, rest on the basement of the ground floor and carry the mezzanine. On the first floor, there is a balcony over the entire width of the façade: the foyer in the open air. Fire escapes were connected at the ends, of which the left is still largely present. The right staircase has been demolished. The hood is provided with a beautiful zinc roof cover.

Quadrant 2. Non-material aspects, object specific information

An extreme symmetry is presented with three horizontal sections. When it was built, inhabitants of Amsterdam and the Netherlands had a new special permanent attraction, firstly only to be benefited by the bourgeoisie. King William III was so impressed that he designated Carré the predicate 'royal' on May first, 1870 at 'Paleis Het Loo. The circus theatre building on the Amstel is unmistakably unique. The circus theater was threatened with demolition at the end of the sixties during the time it was owned by a project developer. When the municipality became the owner, important cultural activities could take place again. Carré possesses exceptionally good acoustics.

Quadrant 3. Material aspects, non-object specific information

This box of the characterization grid does not obtain any important or useful information of Carré, as all material aspects of the theatre are object specific.

Quadrant 4. Non-material aspects, non-object specific information

The building was built in a style that belongs to the international movement called Classicism. Classicism is a movement in the visual arts that, between ca. 1640 and 1720, represented a return to classical Greek and Roman examples. The great masters of the Renaissance also served as an example for the classicists. Classicism belongs to the Baroque style period in terms of time, although it is in some way opposed to it.

Quadrant 5. Material aspects, urban context

The urban area was developed in 1660-1662. Before the Carré family arrived at the site of the building a mill called 'De Eendracht'. The building is situated on a piece of land with a width of six parcels. It has replaced a wooden predecessor; a 'royal' tent, which was later replaced with a stone façade. On the left of the building there were already four story high, late nineteenth century houses. This type is repeated until the corner of the Nieuwe Prinsengracht. On the right are two twin buildings from the eighteenth century with adjoining younger buildings and a newly built flat from the 1970's.

Quadrant 6. Non-material aspects, urban context

The area is a protected city site monument because of the history of the whole area and the story it tells for and about Amsterdam. Also, the area is a cultural hub within the City, with the National Opera and ballet just around the corner and the hermitage museum and the Jewish museum very close as well as some cinemas.

Quadrant 7. Material aspects, Sustainability

Old lighting in the backstage and front house of Carré Led Lights have been replaced with LED.

Quadrant 8. Non-material aspects, Sustainability

A green team has been appointed to think about sustainability measures. Carré uses green energy and different initiatives green energy to reduce waste and energy.

A more extensively described history of Carré (based on Peekel (1997) and Wolf (2012)) can be found in Appendix I.

7.3.4 Conclusion

Both the monumental tools in Toolbox 1.0; the expanded characterization grid and the monumental value table, have proven to be effective in practice in this case study, as new information about the monumental values of the building has been provided through the use of these tools.

Some overlap between the expanded characterization grid and the monumental value table was found. Information about the historical and age value was provided in both these tools. Consequentially, these can be excluded from the monumental value table. Box 3 of the expanded characterization grid, the material aspects of non-object specific information, has proven to be ineffective in practice, as there are monumental values concerning this in monumental theatre buildings. Also, the sustainability quadrants are ineffective as part of the expanded characterization grid, as sustainability challenges should be responded to overarched in the whole organization and building and not just be responded to in the monumental aspects of the building. Sustainability is already part of the theatre trend matrix in which it can be integrated complied to. Consequentially, the expanded characterization grid has been reduced again, by removing boxes 3, 7 and 8 as shown in Figure 7.5. Adding the urban context boxes to the extended theatre grid has been proven of important value in practice, as the urban context is of great importance in Dutch cities and most certainly when the specific area is designated a protected city site. This information is not Carré specific, but counts for all monumental buildings in the Netherlands, therefore the grid and the table can be permanently adjusted as their contribution to toolbox 2.0.

There is also information missing in both the expanded characterization grid and the monumental value table when full monumental value needs to be described. What is missing in both the tools is functional value. Functional value was stated of a high monumental value by the municipality. What is also missing is general

monument information and renovations. Describing previous renovations and the motivation for these renovations provides us with information on historic demand and supply which can be useful knowledge for motivate future adjustments.

m	Material aspects	Non-material aspects	Hist	orical Value
Object-	4		1	Art
specific information			2	Aesthetic
	_		3	H vrical
Non-object specific information	•		4	Use
		-	5	Research
Urban context	rban context 5 6	6	Educational	
		6	7	A
Sustainability			8	Newness
,		~	9	Sentimental
			10	Monetary
	Functional v	11	Associative	
			12	Commemorative
	General info		13	Rarity

Figure 7.5 The effective use of the monumental tools in Toolbox 1.0

When Functional Value is added in the historical value table and the historical value and age value are taken out of this table, a list of 12 values remains. When general information, including renovations is added to the tool and combined with the adjusted characterization grid and the historical value table are combined, the finalized monumental value tool for this research is established, as shown in 7.6. This is the tool that has been established from reviewing the monumental value tools of Toolbox 1.0 in practice and will be the contribution of monumental value to Toolbox 2.0.

	A. General monument information, including renovations							
В.	Material aspects	Non-material aspects		C. Value				
Object-		1	Art					
specific information	1	7	2	Aesthetic				
			3	Use				
			4	Research				
Non-object			5	Educational				
specific information		2	6	Newness				
		3	7	Sentimental				
			8	Monetary				
Urban context			9	Associative				
	1		10	Commemorative				
	4	5	11	Rarity				
			12	Function				

Figure 7.6 The finalized monumental value tool for Toolbox 2.

7.4 Testing the theatre matrixes in Carré

In this paragraph, the theatre urban linkage matrix and the theatre trend matrix; the theatre tools in Toolbox 1.0 are filled in for Carré.

7.4.1 The urban linkage matrix

	Daii iiiikage iiiatiix	Relevant for Carré	Accommodated in Carré	Accommodated in the area	Improvement desired
ce	Restaurants	Yes	Yes, 3	Yes	No
Linkages with performance	Car parking	Yes	No	Yes	No
Linkages with performa	Coach parking	Yes	No	Yes	No
Linka with perfo	Public transport	Yes	No	Yes	No
	Conference facilities	No	Yes	Yes	No
at	Tourist attractions	No	No	Yes	No
Facilities that generate potential audiences	Places of higher education	No	No	Yes	No
Facilities t generate potential audiences	Hotels	No	No	Yes	No
acili ene ote udie	Halls of residence	No	No	Yes	No
g 00 g	Residential areas	Yes	No	Yes	No
73 -	Specialist shops	No	No	Yes	No
ano	Rehearsal spaces	No	Yes	Yes	No
Production and administration services	Printing and publicity facilities	Yes	Yes	Yes	No
Producti administ services	Materials for scenery and costumes	No	No	Yes	No
orm ges	Accommodation for visiting performers	Yes	Yes	Yes	No
Perform ers' linkages	Film, television and recording studios	No			
es	Other buildings for the performance arts	No			
11.11	Arts buildings	No			
Associated facilities	Cultural buildings	No			
ted	Cinemas	No			
ciat	Information centre	No			
sso	Ticket purchase outlets	No			
A	Drama and music colleges	No			

Table 7.6 The theatre urban linkage matrix, filled in for Carré

Linkages with performances

In 2004, Carré's first restaurant was opened: Oscars, named after the founder of the theatre, it was located in the ridge. As it was reopened in October 2016 after renovations, begin called 'in de Nok', which translates in English to: 'in the Ridge'. In 2009, the second restaurant was opened: 'Bistro de Carrékelder'. Five years later Grand Café Carré with its red plush and chandeliers was added as third catering facility. More extensive (mostly three-course) meals are served here. As figure 7.7 shows, Carré currently facilitates three catering options to use before a show starts. Hard work is put in to attract sufficient visitors in the restaurants as there is a lot of competing offer in Amsterdam.



Figure 7.7 Catering facilities of Carré (Carré, n.d.)

The accessibility of Carré is as good as any amenity in the centre of Amsterdam, although there is limited parking near Carré, there are parking garages within walking distance that offer a discount for visitors of Carré. Via public transport, Carré is very accessible, there is metro and tram-lines within 5 minute walking distance that connects to train stations.

Facilities that generate potential audiences

Generating potential audiences by near facilities such as conference facilities and tourist attraction do not specifically benefit Carré. Carré attracts visitors via other marketing channels. The audience visits Carré for its performances and the building, the randomly walk-in and last-minute visits are very limited.

Production and administration services

As Carré is situated in the centre of Amsterdam and Amsterdam being one of the Dutch capital and one of the Netherlands main cultural hubs, all imaginable facilities are in proximity.

The rest of the topics of the theatre urban linkage matrix are considered to be of limited to no importance to Carré as for example rehearsal spaces are not important for a theatre that has its core-business in accommodating productions that are not produced in-house. And although the proximity of other cultural facilities might contribute to more intrinsic cultural interest, no direct importance for linkages with Carré can be found.

7.4.2 Filling in the theatre trend matrix

#	trend	Relevant for the theatre (Y=Yes, N=No, B=a bit			Trend Recogni						Desired Possible strategic interventi improvement on(s) by						
							Carré	Con	stant	var	iable					Carré	
		В	S	Α	F	E		Li	Se	Ge	Sc	Fo	FI	Te	other		
1	Experience is central	Yes	, for t	he wl	nole b	uilding	Yes									No	Yes
2	Multifunctionality	Yes	, for t	he wl	nole b	uilding	Yes									No	Yes
3	Non-traditional interaction	N	N	yes			Yes									No	Yes
4	Business Market inclusion	Z	Yes				Yes									No	No
5	Social aspects	Z	N	Υ	Υ	Υ	Yes	Υ			Υ	Υ				No	No
6	Liveliness in the theatre	Z	N	Υ	Υ	Υ	No	Υ	Υ	N	N			Z		No	No
7	Non-traditional locations	Z	N	N	N	N	No									No	Yes
8	Visitors desire more freedom	N	Υ	Υ	Υ	N	Yes									No	No
9	Secondary activities	Υ	Υ	Υ	Υ	N	Yes									No	Yes
10	Advanced theatre techniques	N	Υ	Υ	N	N	Yes									Yes	No
11	Growing demand for luxury			Υ	Υ	Υ	Yes	N	Υ	N	N	N	Ν	N	Z	Yes	Yes
12	Sustainability	Yes, whole building			Yes	N	N	N	N	N	Υ	Υ	Υ	Yes	Yes		
13	Scale enlargement	No, For the whole building not			No									No	No		
14	Shortage of space	Yes	, who	le bui	ilding		Yes	N	N	N	Υ	Υ	Υ	N		Yes	Yes
15	Unique selling point	Yes	, who	le bui	lding		Yes									No	No

Table 7.7 The theatre trend matrix, filled in for Carré (B= Backstage, S= Stage, A=Auditorium, F=Front house, Li = Liveness, Se = Seats and Sightlines, Ge= Geometery & Bonestructure, Sc = Scale, Fo= Form, Fl= Flexibility, Te = Technology)

As Table 7.7 shows, Carré already acknowledges many of the trends in the Dutch theatre landscape, but Carré considers many of these trends sufficiently responded to or irrelevant to Carré. In the next phrase it is substantiated whether the trends are sufficiently responded to or whether there are opportunities for strategic advice concerning the trends:

1. Experience is central

Carré's vision to provide a total theatre experience is responsive to this trend, the building is the actual experience. Managers state that no matter the activity, visitors love the experience the monumental building offers (Pels, 2017), also the municipality states that the monumental building of Carré gives added value to a theatre experience in Carré (Schuurman-Hess, 2017). Although Carré already greatly responds to this trend in general, new and improved manners to respond to this trend even more are looked into in the strategic advice.

2. <u>Multifunctionality (and flexibility)</u>

As figures 7.8 and figures 7.9 show, Carré accommodates many theatrical and non-theatrical events, no intervention is needed concerning multifunctionality and flexibility. Because Carré, still there is the possibility of improved strategic advice concerning opportunities for multifunctionality and flexibility.

3. Non-traditional interaction

As figures 7.8 and figures 7.9 show, Carré has different possibilities to build a stage, which responds to the trend of non-traditional visitor-audience interaction. Even though the theatre-en-ronde way of performing and the standard proscenium way of performing in Carré offer many different interaction possibilities, there is still room for improvement to respond to this trend.

4. <u>Inclusion of business market</u>

Ever since 1997, the managers of Carré have shown a growing interest to attract the business market. This trend is acknowledged by Carré and has been responded to ever since. Including the business market is an important part of Carré's exploitation. This trend is considered sufficiently responded to.

5. Social aspects

Social aspects are not Carré's core-business, the Management Team of Carré does not desire any extra interventions to enhance or promote more social aspects of the building (Petter, 2017b). Because the management team does not see any benefits in including social and non-theatrical events in the building, this trend is considered irrelevant to Carré.

6. Liveliness in the theatre

The same goes with RE trend 5, although improvements could be made to attract more day to day liveliness to the building, but the Management Team does not aspire to do so (Petter, 2017b). Carré aims to stay focussed on their goal to facilitate the best kinds of performance art and they don't see benefits in putting energy in secondary, when this is no specific extra support for the theatrical events.

7. Non-traditional performance locations and festivalisation

Within the building are sufficient options for non-traditional performance locations, but the Management Team of Carré does not aspire to use. Carré does participate in some festivals, such as the annual 'Holland Festival'. Carré also organizes some festivals such as 'Carré beweegt' and the new circus-theatre festival that is premiering in Carré in April 2018. Carré successfully organizes festivals to their own customized fit (van den Hanenberg, 2018). Although festivalisation is considered sufficiently responded to, opportunities for new non-traditional performance locations are looked into.

8. Visitors desire more freedom

Carré finds the appropriate amount of freedom per activity that is programmed. When a boxing Gala is showing, waiters with drinks walk through the auditorium and visitors encourage their favourite boxer loudly. When the circus is performing, sugar candy and popcorn is sold and can be consumed in the auditorium. During 'traditional' kind of performance art, visitors are not allowed to bring any noise-making snacks or drinks in the auditorium. This trend is acknowledged and responded to, there is no possibility for improved strategic advice.

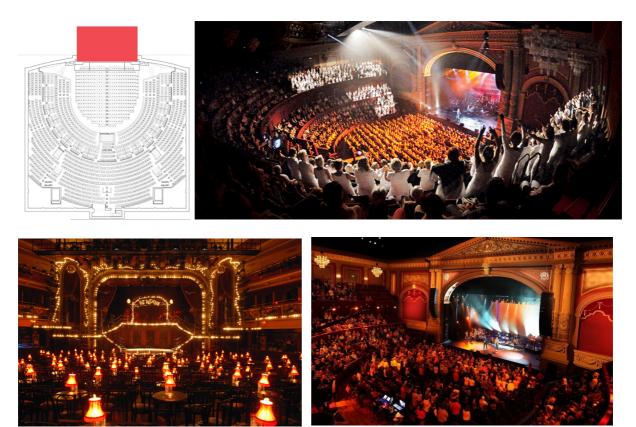
9. Secondary activities

There are many (secondary) activities in the building of Carré and the daily schedule is considered pressurized (Petter, 2017a). In the strategic advice, opportunities to optimize the use and management will be looked into.





Figures 7.8 Possibilities in Carré in theatre-en-ronde Circus in Carré; floorplan, political debate, circus and boxing gala (ANP, 2017a, 2017b)



Figures 7.9 Possibilities in Carré on the theatre stage; all kinds of performance art, floorplan, cabaret, musical, concert.

10. Advanced theatre techniques

Carré is the theatre with one of the most advanced technical systems in the Netherlands and keeps them up to date employing innovative theatre techniques consultants. Consequentially, this trend is sufficiently acknowledged and responded to.

11. Growing demand for luxury

A whole new seating arrangement is planned to be implemented, to comply with the growing demand for luxury of visitors. Carré has the comfort of the visitor as a high priority. There is limited room for improvement concerning this trend. Still, possibilities for improving luxury for the visitor are looked into.

12. Sustainability

Although Carré has high sustainability aims, sustainability is mostly established in small measures such as recycling cups, and changing lights to LED (Clocquet & de Bruin, 2017). These smaller sustainability measures feel useless to the management team of Carré as 90% of the energy emissions is located in the auditorium, with lighting and such for performances. Saving energy in the auditorium is not possible as this could affect the performance art. The performing arts will always be leading and more important than sustainability for a theatre (Petter, 2017b). Still there might be some sustainable opportunities that Carré is missing out on that can be implemented.

13. Scale enlargement in cultural policy

Scale enlargement in cultural policy is a trend that does not influence the building of Carré. Carré therefore does not need to take new, or extra measurements, to comply with this trend.

14. Shortage of space

Shortage of space is a trend that is most certainly relevant for the Royal Theatre Carré as it is one of their main challenges. Mostly in the front house area of the buildings, such as the foyers, more space is desired, but also more dressing rooms in the backstage and storage space. New possibilities to optimize use of space and new locations for possible expansions will be looked into in the strategic advice.

15. Unique selling point

Carré is already unique, the building and organization provide many special one-of-a-kind experiences amongst which the theatre- en-ronde, the nostalgia, the hospitality of all employees, starting with a friendly traditionally dressed porter that welcomes all visitors. The traditional classical circus feeling has never left the building. The ambiance is unique. Maybe the unique experience can be linked to the inexplicable 'magic' Carré offers, as many of the employees, managers, visitors and performers call it (Hilhorst, 2004). Also, the annual circus is a unique selling point, no other building in the Netherlands can say to have facilitated circus for over 130 years.

An analysis of the trends and the theatre trend matrix has resulted in possible improvement concerning eight of the fifteen theatre trends.

7.4.7 Conclusion

The theatre urban linkage matrix has not provided us with any useful input or new information concerning a real estate strategy for the Royal Theatre Carré. All needed amenities considering the urban linkage matrix are accommodated in Carré or in the area, no improvement is needed. Carré is doing well with accommodating inhouse facilities and has all other necessary and desired facilities in proximity. Because the theatre urban linkage matrix has not proven to be effective in practice, this tool is not included in Toolbox 2.0. It is considered that the urban linkage matrix is ineffective for all other monumental theatres in the Netherlands as well, because these buildings were all built within city centres of which all needed amenities are in close proximity.

The theatre trend matrix has proven efficiency in practice in this case study as Carré was critically reviewed on how it currently complies with the current trends in the Dutch theatre landscape. Not all parts of the theatre trend matrix have proven to be effective, the whole possible improvements columns did not contribute us with any useful information and is therefore excluded from the final matrix (as shown in Figure 7.10a and 7.10b). Also, not all trends turned out to have a relevant influence on all different parts of the theatre building, the parts that are considered irrelevant are shown in red in Figure 7.10a and are shown with a grey box in the final theatre matrix, as shown in Figure 7.10b. Sustainability is also part of this matrix as it is a current trend in the Dutch theatre landscape.

Figure 7.10b shows the final theatre trend matrix, the contribution of the theatre part to the Toolbox 2.0.

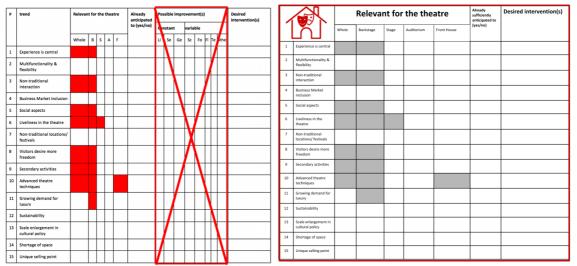


Figure 7.10a and 7.10b. the adjustment of the theatre trend matrix (7.10a) resulting in the finalized contribution of theatre buildings to Toolbox 2.0 (Figure 7.10b)

7.5 Testing the RE strategy tool in Carré

In this paragraph the DAS frame and the strategy alignment model are filled in for Carré with the information that is obtained from the interviews with the management team of Carré, the information is based on (Pels, 2017; Petter, 2017b; van Opheusden, 2017).

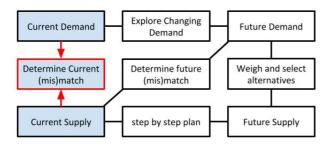
7.5.1 Using the DAS-frame for Carré

Because it is the challenges that are described that require strategic advice, these challenges form the base of in the use of the DAS-frame, being;

- physical limitations
- Multifunctionality
- Logistics, routing and congestion
- Sustainability
- Technology
- Maintain the monument

The circus and the seating plan are added to this, as during this research it was found out that Carré is currently pays attention to these challenges.

A. Step One of the DAS-frame: Determine current (mis)match



In the first step of the DAS frame, the current demand and the current supply are compared, and it is examined whether there is a match or a mismatch in this. In Table 7.7 these mismatches are identified.

Challenges	Current Demand	Current Supply	Current (mis)match
Physical	More space, most preferably an extra	Little space, only one auditorium	Current mismatch
limitations	performance space to facilitate up to 300 visitors		
Multifunctionality	More appropriate multifunctional use	The building is multifunctionally used but	Current mismatch
	of the building	often inefficient	
Logistics in	To have a smoother flow of visitors	There are congestions in the current	Current mismatch
routing and	during peak times	building	
congestions	 During breaks at counters and 		
	restrooms		
	- At the narrow entrance during entry		
	and exit		
Sustainability	A more sustainable building	The current building is not very sustainable	Current mismatch
Technology	To stay the best technically facilitated theatre building in the Netherlands	The newest technical facilities	Current match
Maintain the	To maintain the brand of Carré and the	A beautiful monumental theatre building	Current mismatch
monument	monumental building as this is the main	that is well appreciated by its performers	
	attraction supporting the core business	visitors and employees, The current	
	of Carré, an insulating and water-	monumental zinc roof is outdated and	
	resistant roof	leaking	
Circus	Facilitating the circus appropriately in	Facilitating the circus has an extreme	Current mismatch
	the monument	impact on the monumental building	
Seats	More comfort and leg space	Seats with limited comfort and leg space	Current mismatch

Table 7.8 the first step of the DAS-frame, resulting in 7 current mismatches

As table 7.8 shows, there is a mismatch in 7 of the 8 challenges in Carré. There is a current mismatch in physical limitation, as Carré desires more space than it currently has, most importantly for flexibility, but also multifunctionality reasons, Carré desires a second auditorium. The multifunctional demands of the building and the secondary activities pressurize the schedule, therefore not all areas in the building are used to their optimal potential. The problem in logistics and routing is mostly tackled, as new signs have been put up because of which visitors because of which visitors are less likely to get lost. The biggest challenge that still occurs is the fact that there are many congestions during peak times before and after performances and during the breaks. Entrances and exit doors and corresponding stairways are too small for the number of visitors that Carré accommodates. congestions are most problematic at the entrance of the building during entry and exit and at toilets and counters during breaks, as shown in Figure 7.12a & 7.12b.



Figure 7.12a & Figure 7.12b, Congestions at the end of the show at the wardrobes with narrow stairs (own image, taken on August 30^{th} after the show 'the biggest swan-lake ballet in the world')

Carré has expressed the ambition to be sustainable and to be more energy-neutral, current measurements remain limited to offering paper popcorn buckets and providing visitors with drinking water. Other sustainability measures must be found if Carré is to become more energy-neutral. Concerning Carré technology challenge, there is a current match, as the building is facilitated with the newest theatre technology. Carré has a passive attitude with the maintenance of the monument, for example currently the monumental roof is outdated and leaking.

Still accommodating the annual circus in the monumental building of Carré is challenging, as the building is under extreme circumstances for 3 weeks, as can be seen in Figure 7.13a, 7.13b and 7.13c.



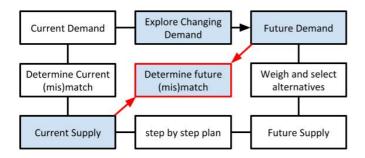
Figure 7.13a, 7.13b & 7.13c, accommodating the circus in Carré, from left to right; sleeping accomdation for foreign workers, horses stables in tents and extra bearing structure for extra trapeze forces in the building (own images, taken between December 13th and December 28th)

In the current seating plan is shown in picture and plan in Figure 7.14a and 7.14b, some seats do not have appropriate view on the theatre stage where the performance plays. approximately 438 seats have minimal limited view and about 164 seats have limited view. The seats lack luxury in comfort and leg-space.



Figure 7.14a & 7.14b Sightlines from seats in auditorium of Carré, self-designed (Blue = the stage, Red sees up to 50% of the stage (about 74 seats), Orange sees up to 75% of the stage (about 90 seats), Yellow sees up to 90% of the stage (about 200 seats), Light Green has limited view because of distance to stage (about 238 seats), Dark green has very limited view because of extreme long distance to stage (about 90 seats) (Greiner, 2005; Stichtingtekening, 2005)

B. Step two of the DAS-frame: Determine future (mis)match



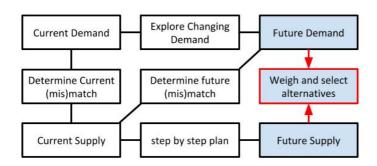
In step two of the DAS-frame, the changing demand is explored resulting in trends and a connecting future demand, this future demand is compared to the current supply and the future (mis)match is determined.

Challenges	Explore Changing Demand	Future Demand	Current Supply	Future match or mismatch	
Physical Limitations	Trend 14: Shortage of Space	More space, most preferably an extra performance space to facilitate up to 300 visitors	Little space, only one auditorium	Future mismatch	
Multifunctionality	Trend 2: Multifunctionality and Flexibility	More appropriate multifunctional use of the building	The building is multifunctionally used but often inefficient	Future mismatch	
Logistics in routing and congestions	x	To have a smoother flow of visitors during peak times - During breaks at counters and restrooms - At the narrow entrance during entry and exit	There are many congestions in the current building.	Future mismatch	
Sustainability	Trend 12: Sustainability	A more sustainable building (Current demand = Future demand)	The current building is not very sustainable	Future mismatch	
Technology	Trend 10: Advanced theatre techniques	To stay the best technically facilitated theatre building in the Netherlands	The newest technical facilities	Future match	
Maintain the Monument	х	To maintain the brand of Carré and the monumental building as this is the main attraction supporting the core business of Carré, An insulating and waterresistant roof	A beautiful monumental theatre building that is well appreciated by its performers visitors and employees, The current monumental zinc roof is outdated and leaking, as shown in Figure 7.16.	Future mismatch	
Circus	Trend 15: Unique selling point	Facilitating the circus appropriately in the monument	Facilitating the circus has an extreme impact on the monumental building	Future mismatch	
Seats	Trend 11. Growing demand for luxury	More comfort and leg space	Seats with limited comfort and leg space	Future mismatch	

Table 7.9 the second step of the DAS-frame, resulting in 7 Future mismatches

Table 7.9 is very similar to Table 7.8, this can be explained because the trends as identified in the theatre trend matrix (paragraph 7.4.3), have already been incorporated in the current demand, which makes it the same as the future demand already. This step therefore does not currently support us with extra information on Carré or a changed demand.

C. Step three of the DAS-frame: Weigh and select alternatives



In step three of the DAS-frame, alternative solutions to best fit the future supply with the future demand are found. These alternatives are then weighed up, resulting in the best future supply. Table 7.10 identifies this best future supply for the Royal Theatre Carré.

Challenges	Future Demand	Weigh and select alternatives	Future Supply	
Physical	More space, most preferably	Creating a second auditorium space	A new auditorium above on the	
limitations	an extra performance space	within the current supply, by internal	Onbekendegracht (yellow location	
	to facilitate up to 300 visitors	redesign	on Figure 7.15)	
		3 different locations for a new auditorium	_	
		as can be seen in Figure 7.15		
		Looking for an external location for a	_	
		second auditorium		
		Buying surrounding property, and build	_	
		the 2 nd auditorium in them		
Multifunctionality	More appropriate multifunctional use of the	More efficient scheduling through new	Introducing mapiq for optimized	
		management system; mapiq	use of current space and efficiency	
	building	Floating theatre	Realizing a flexible floating theatre	
Logistics in	To have a smoother flow of	Widening the entrance	Widening the entrance	
routing and	visitors during peak times	New pre-order drink and snacks system,	Implementing new drink and	
congestions	- During breaks at counters	such as pre-ordering your drink and	snacks system	
	and restrooms	snacks during ticket sale and have them		
	- At the narrow entrance	be ready in the break		
	during entry and exit	Making the toilets gender neutral	Making the toilets gender neutral	
Sustainability	A more sustainable building	A new heating system that stores heat	A new heating system, optimally	
•		produced by peak visitor and	fitting to the current situation,	
		performance moments	including W.KO	
		Heat and cooling storage (W.K.O.)	-	
		Water saving, grey water system	Grey- water system on new roof	
		Sun foil/ or sun panels on roof and on	Sustainable energy, including	
		new auditorium	adding sun-panels on the current	
		Contract a new, more sustainable energy	roof that is to be renovated or	
		supplier	renewed, and contract a new, mo	
			sustainable energy supplier	
Technology	To stay the best technically	х	х	
	facilitated theatre in NL			
Maintain the	To maintain the brand of	A multi-year maintenance plan and a new	A multi-year maintenance and	
monument	Carré and the monumental	building management system should	financial plan will be implemented	
	building as this is the main	improve the current situation, also more	Renovating Roof + insulation	
	attraction supporting the	clear job task division within the	Re-organizing the organization and	
	core business of Carré,	management can contribute to improved	job tasks	
	An insulating and water-	maintenance and communication with		
	resistant roof			
Circus	Facilitating the circus	The circus can be facilitated external, in a	The circus can be made better	
	appropriately in the monument	tent or different location, but still be	fitting to the current building, for example horse stables under the	
		'Wereldkerstcircus Carré'		
		The circus can be made better fitting to	new auditorium	
		the current building, for example horse		
		stables under the new auditorium		
Seats	More comfort and leg space	Roughly 1750 (no minimized capacity)	New seating plan to be	
	•	Roughly 1650 (middle option)	implemented with roughly 1650 seats, middle option with halve	
		Roughly 1500 (very luxurious)		
			more leg space and halve similar as	
			current seats but more comfortable	
			new seats.	

Table 7.10 the third step of the DAS-frame, resulting in a future supply

Options for a second auditorium Space:

1. Internal redesigning possibilities

a. 'In de Nok'

Many plans for redesigning 'in de Nok' into a flexible theatre space have been discussed by the management team. The area already functions as a small performance/ presentation space. The main problem with redesigning this space into an area that would facilitate more performances is that the area is not acoustically separated from the main auditorium room. Consequentially, this is not an option that contributes to multifunctional use of space. Renovating the building in such a manner that these spaces are acoustically separated is unprofitable.

b. 'Klein Carré'

Small Carré is already in use for some performances, mostly by performances of (musical-) theatreschools. The problem is that this area is only accessible from the backstage door of Carré, after entering in the backstage, 3 stairways in a concrete hall need to be climbed to

reach this rehearsal and performance space. It is very small technically limited, therefore this does not seem a good option.

2. Expansion possibilities

Analysing the surroundings of the building has resulted in 3 possibilities for expansion of the building as shown in figure 7.15a. The requirements for a new theatre auditorium are, an entrance and exit that does not pressurize the current entrance and exit and wardrobes because they are already optimally occupied, thus a private access and private facilities. Also, the auditorium needs to be fully acoustically separated from the main auditorium room. The new auditorium should ideally facilitate between 250 and 350 visitors. The loading and unloading of the set for the new auditorium ideally does not pressurize the current loading and unloading. There are three options:

- a. Option 1: raise the building (Red in Figure 7.15a), this would mean extreme interventions in the monument and raising the building, which is not likely to happen.
- b. Option 2: an auditorium above the canal (Blue in Figure 7.15a) it is very small and it is, there is limited to no possibility for loading and unloading of the set, it is not likely to succeed.
- c. Option 3: the yellow area is the current loading and unloading area of Carré, which has also, horses stables can be built underneath, to have appropriate accommodation for the animals in the circus. It has many advantages, but the main disadvantage is the blockage of monumental buildings as can be seen in figure 7.15b. The effects would be quite extreme as the property within the red frame of Figure 7.15b would have to be bought by Carré or the municipality. Next to the big investment, when this happens it is probably more likely for the new auditorium to be constructed within these monumental buildings. Huijten (2018), working at GGH architects, the renovation architects of Carré, considers this to be the most suitable expansion option for Carré.

3. External Location

There is also the possibility to look for a second auditorium on an external location, this is not a strong solution because the strength of the organization lies with the beautiful building, a second Carré on an external location is just not actually Carré.



Figure 7.15a possible places for a second auditorium connected to Carré and 7.15b facades that are blocked in option 3. (self-designed)
The sustainability challenges alternatives are summarized in Table 7.11. Water-saving measures can save up to 15-20%. Renovating the toilets into gender-neutral toilets will save valuable minutes every day and reduce congestions (Bovens & Marcoci, 2017).

Intervention	Potential saving	Return time
Placing Dockshelter	168 MWh (20.000 m3 gas)	
Insulating roof main auditorium	20%	
Energy storage underground (WKO)	51%	4-8 years on the additional costs
Insulating the pipes and place thermostatic radiator valves	10%	
Water-saving measures, grey-water system	15-20%	
Sun Panels	€ 130.000,	12-14 years

Table 7.11 alternatives for sustainability measures for Carré (Feldmann, Bijl, & Fraikin, 2016)

The current situation for the loading and unloading of the is with open doors as can be seen in Figure 7.16a. Cold air is goes directly from outside to the stage tower and the auditorium. One of the limitations for a good solution is that no loading and unloading platform can be placed on the outer façade because it is a public area. A possible solution is an inflatable dock shelter. The fan motors are easily operated with the help of two buttons, one for the tube motor and one for the blower motors, such a solution is shown in Figure 7.16b.



Figure 7.16a & 7.16b the current platform for loading and unloading the set and the potential saving dockshelter (Feldmann et al., 2016)

The monumental roof needs to be renovated soon, insulating the roof can save up to 20% of energy loss, as shown in Table 7.11 and Figure 7.17b. Since the roof covering needs to be replaced. There is an opportunity for the loss of heath, during wintertime, to be reduced by applying roofing with a high insulation value. In addition, it can be investigated whether it is feasible to apply roof covering, in which PV cells can be integrated.

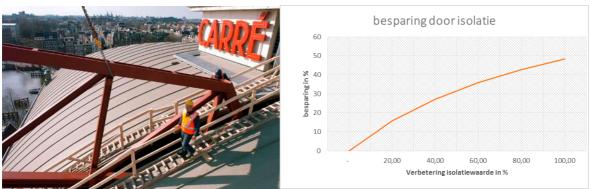
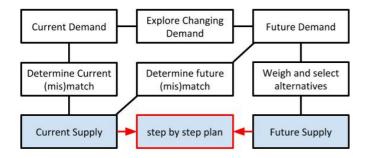


Figure 7.17a & 7.17b left: insulating the roof when renovated, right: improvement in performance when roof is insulated (Feldmann et al., 2016)

The alternatives that have been found for the multifunctionality challenges, the logistics in routing and congestions challenges and the maintain the monument challenges can all be implemented parallel next to each other, no specific alternative needs to be chosen. In honour of tradition it is decided to remain facilitating the annual circus in Carré; it is Carré's unique selling point. Within the design of the new auditorium, improved manners to facilitate the circus should be included. Renewing the seating plan with more leg space should be limited because more leg space results in fewer seats.

D. Step four of the DAS-frame: a step by step plan to get to the Future supply



The fourth step of the DAS-frame is a step by step plan of how to get from the current supply to the future supply. This step by step plan is shown in Table 7.12.

Challenges	Current Supply	Future Supply	Step by step Plan
Physical limitations	only one auditorium	A new auditorium on the Onbekendegracht, option 3. Buying surrounding property	No extreme priority, start planning in 2023, or in case of buying surrounding property, checking options with owners immediately
Multifunctionality	The building is multifunctionally used but often inefficient	Introducing Mapiq for optimized use of current space and efficiency	Implement as soon as possible: 2018/2019
		Realizing a flexible floating theatre	Implement as soon as possible, continuously and flexibly usable, whenever desired
Logistics in	There are many	New pre-order drinks system	From 2020, secondary priority
routing and congestions	congestions in the current building.	Making the toilets gender neutral	Combine renovation with grey water system
Sustainability	The current building is	A new heating system including WKO	Combine renovation with new roof
	not very sustainable	Grey- water system on new roof	Combine renovation with roof and heating system and toilets
		Sustainable energy, including sun- panels and a new energy supplier	Combine renovation with roof and heating system and toilets
Technology	The newest technical facilities	The newest technical facilities	Х
Maintain the monument	A beautiful monumental theatre building that is well appreciated by its performers visitors and employees, The current monumental zinc roof is	A multi-year maintenance and financial plan will be implemented	Extremely high priority, plan and implement as soon as possible
		Renovating Roof	Extremely high priority, plan and implement as soon as possible, combined with many other renovations, start planning immediately
	outdated and leaking, as shown in Figure 7.16.	Re-organizing the organization and job tasks	Secondary priority, after first prioritized things, around 2021
Circus	Facilitating the circus has an extreme impact on the monumental building	The circus can be made better fitting to the current building, for example horse stables under the new auditorium	Parallel with building the second auditorium, start planning in 2023
Seats	Seats with limited comfort and leg space	New seating plan to be implemented with roughly 1650 seats, middle option with halve more leg space and halve similar as current seats but more comfortable new seats.	This is the lowest priority as the current seating plan is still profitable and functioning, this should only be 2028 implemented after all other implementations

Table 7.12 step four of the DAS-frame, a step-by-step plan of how to get from the current supply to the future supply

Some of the planned interventions in the building should be clustered because that will save a lot of renovation time and money. The two combined clusters are:

Cluster 1, the renovation roof cluster includes:

- o Renovation of the monumental zinc roof
- o Grey-water system
- o Sun foil on the new or renovated roof
- A new heat and cooling system
- Making the toilets gender neutral, because interventions need to take place in the restrooms, to implement the grey water system, renovate this parallelly is easiest.

Cluster 2, the new auditorium as a new building on the Onbekendegracht (in the existing property or new building)

- o Buying the needed property
- The heating and cooling system part that is underground (WKO)
- o Sun-panels on the new auditorium
- Updating the building to be more circus-facilitating proof, with for example flexible horse stables underneath the new auditorium

7.5.2 Using the strategy alignment model for Carré

The strategy alignment model is used by aligning the organizational strategy and measures with the real estate strategy and measures. For Carré this is done in Table 7.13.

	ORGANISATION		REAL ESTATE		
	Strategy	Measure	Strategy	Measure	
MISSION & VISION	To provide a total and new	x	Maintenance and	Maintaining the prestigious	
	theatre experience in 10		interventions to the building	monumentality of the	
	years		when defects in	building to comply with the	
			performance occur	magic	
CUSTOMERS & MARKETS	Focus on all Dutch inhabitants	Broad programming	Creating new space to provide more flexibility in programming	Building a second auditorium	
PRODUCTS &	To show only the best kind	Constant search to program	Keeping facilities up to date	To stay the best technically	
SERVICES	of performance in the wide varied programming	the best performances	to be able to accommodate these performances.	facilitated theatre, with SKN and implementing Ultimo	
DISTINCTIVE	The building itself, the	A multi-year financial plan	To bring shows and artists to	A multi-year maintenance	
COMPETENCIES	circus and international		the building that best know	plan	
	programming (Broadway		how to use the power of the		
	aan de Amstel)		building		
VALUES & CULTURE	To treat all parties involved with Carré including visitors as royalty	A doorman that warmly welcomes visitors and friendly employees	Creating more luxury for the visitor within the building	A new seating plan in the main auditorium	

Table 7.13 filing in the strategy alignment model for Carré information from (Pels, 2017; Petter, 2017b; van Opheusden, 2017)
Legenda: orange shows, what is currently missing in Carré, green shows new measures that have already been identified in the analysis of Carré with the DAS-frame.

In the mission & vision part some valuable information is missing. When it is Carré's mission to provide a total and new theatre experience in 10 years, the corresponding measures for this are still missing. It is clear that to comply with this, the prestigious monument needs to be well maintained. The measure to build a second auditorium greatly complies with Carré's desire to have every Dutch person to have visited Carré once in their lives, as the double amount of shows can be performed per day and the second auditorium can be programmed to attract a completely different audience than the main auditorium. To continue to provide Carré's distinctive competencies, a multi-year financial plan and maintenance plan should be implemented, as was already concluded from the DAS-frame as well. To comply with Carré's desire to treat all parties as royalty, the new seating plan should be implemented, as was already concluded in the DAS-frame as well.

7.5.3 Conclusion

The DAS Frame has proved to be of great value for this research, as it provides us with strategic output. Although step 1 and step 2 appeared similar as the future demand including complying to trends was similar to the current demand as the trends were already identified in the theatre trend matrix. Step 3 'weigh and select alternatives' has proved to be of great value, as a thorough research of all possibilities that improve the specific challenges were identified, after which a substantiated decision can be made for which alternative offers the best solution. Step 4 has also proved to be valuable for this research. As the different interventions are prioritized and therefore focus and structure can be applied in the process. The DAS-frame will be part of the contribution of real estate strategy tools to Toolbox 2.0 as it has provided this research with handles for strategic advice for monumental theatre buildings.

In practice it is assumed that a written business vision to align the real estate strategy with is already present. The strategy alignment model has provided us with some strategic management insight, which is useful. Apart from that the strategy alignment model has not provided this research with more strategic input then the DAS-frame already had. Consequentially, the strategy alignment model will not be part of the Toolbox 2.0. The final contribution for real estate strategy tools to Toolbox 2.0 is the DAS-frame, as shown in Figure 7.18.

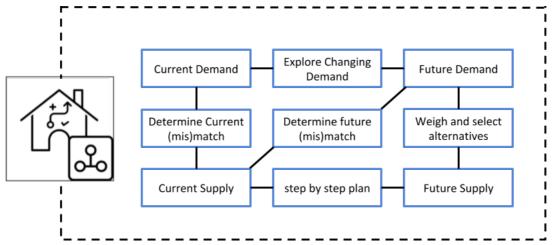


Figure 7.18 the finalized contribution of real estate strategies to Toolbox 2.0

7.6 Conclusions from the case study

		Effective and useful for Carré	Assumed effective for monumental Theatre buildings
Monumental	The historical value table	Yes, the adjusted version	Yes, the adjusted version
	The expanded characterization grid	Yes, the reduced version	Yes, the adjusted version
	Added:	General information & renovations	
Theatre	The urban linkage matrix	No	No
	The theatre trend matrix	Yes, the adjusted version	Yes, the adjusted version
RE strategy	The DAS-frame	Yes	Yes
	The strategy alignment model	Yes, but limited output after DAS	Yes, but limited compared to DAS

Table 7.14 Conclusion review table of toolbox 1.0 tested in practice in the case study

As Table 7.14 shows, there are some tools that have proven not to be (sufficient) use to future proof monumental theatre buildings in practice in the case study. These tools are:

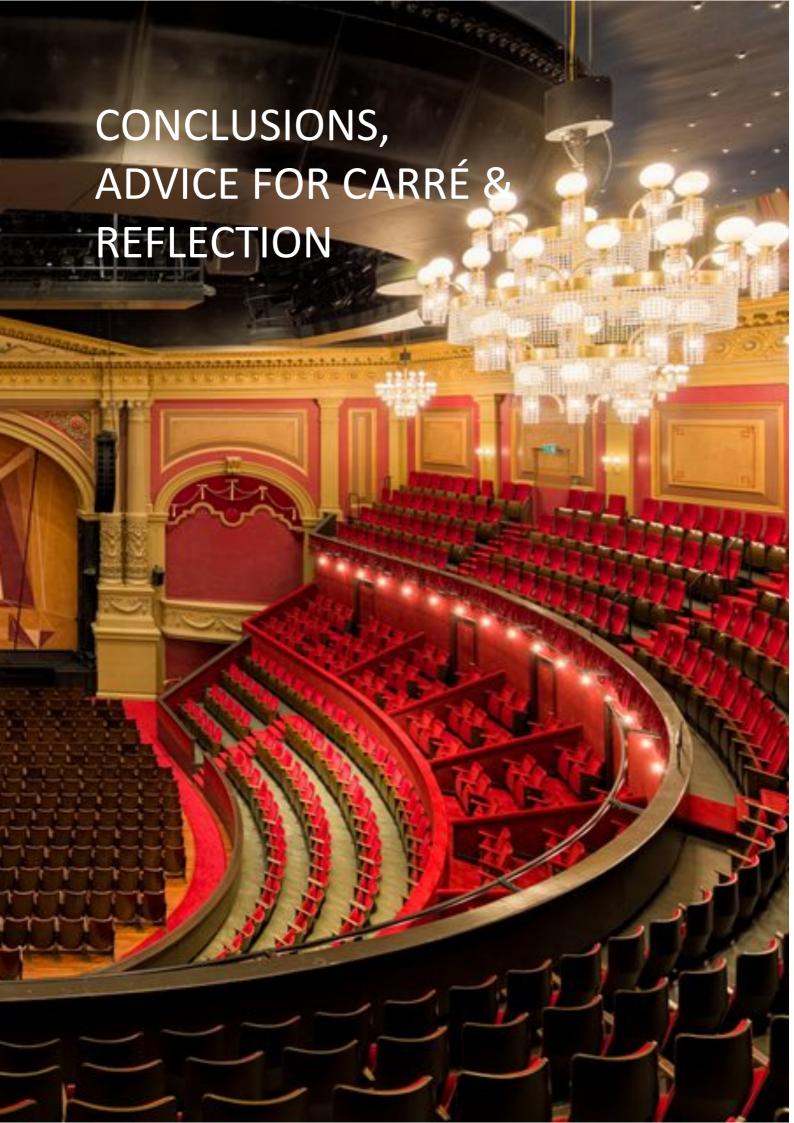
- The urban linkage matrix
 Filling in this matrix in practice did not result in any possible improvement for Carré.
- The strategy alignment model
 The model did not provide us with more real estate related strategic advice next to the DAS-frame.

As Table 7.14 also shows, there are some tools that have proven to be of use in practice in the case study. These tools have been adjusted to be more appropriate to future proof monumental theatre buildings. The tools that have proven to be of efficient use in the case study are:

- The historical value table
 - o The historical and the age value are removed
 - The functional value is added
- The expanded characterization grid
 - o The boxes 3, 7 and 8 are removed
- The theatre trend matrix
 - Some areas of the theatre building are not influenced by some specific trends.
 - Some trends were considered irrelevant for Carré
- The DAS-frame
 - o Step 1 and Step 2 were similar in practice
 - Step 3 and step 4 have proven to be a very effective contribution to write a strategic advice for monumental theatres.







8. Conclusions

This chapter first describes the conclusions, including the Toolbox 2.0 and the monumental theatre tool that future proofs. The chapter finishes with recommendations for future research and limitations of this research.

8.1 Toolbox 2.0

By adding up all finalized tools by practice in the case study, the toolbox 2.0 is designed, as shown in Figure 8.1.

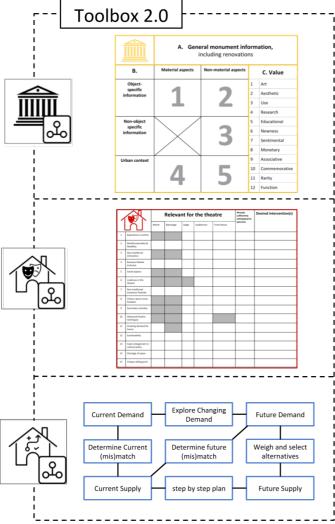


Figure 8.1 Toolbox 2.0

The final monumental tool

The finalized monumental value tool consists of three parts. Part A. General information, including renovations, part B, the adapted characterization grid, and part C, the adapted historical value table, both designed by Appelbaum. When these parts are used together, the most extensive monumental value of a monumental theatre is described.

The final theatre tool

The final theatre tool is the theatre trend matrix, which consists of the 15 final Real estate related theatre trends and also includes the general compartmentalization of a theatre building. By reviewing the building on all the trends, the management can respond to current development in the Dutch theatre landscape.

The final real estate strategy tool

The final real estate strategy - process - tool in the Toolbox 2.0 is the DAS-frame.

8.2 Combining the tools in Toolbox 2.0 into one tool

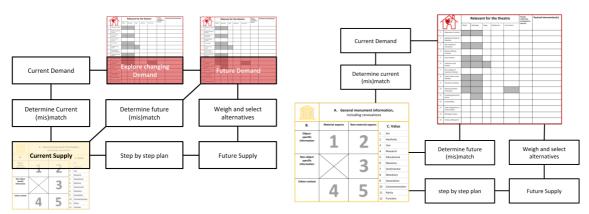


Figure 8.2a& 8.2b The monumental tool and the theatre trend matrix added with their overlap to the DAS-Frame (self-designed)

As was concluded in the case study, there is overlap in the tools of Toolbox 2.0. Figure 8.2a shows this overlap. The current supply of the DAS-frame is analysed in the monumental tool. Exploring constantly changing demand and drawing up the future demand of the DAS-frame was already done in the theatre trend matrix. Consequentially, the combined tool can be drawn up as shown in Figure 8.2b.

8.3 Conclusions

This research analyses tools concerning monumental theatre buildings to contribute to making these buildings more futureproof. The question; 'What tool can be designed, resulting in an advice, that futureproofs monumental theatre buildings in the Netherlands, such as the Royal Theatre Carré?' is answered with Figure 8.3, the final monumental theatre tool that futureproofs. Figure 8.3 is constructed from Figure 8.1 and 8.2. Figure 8.1 shows Toolbox 2.0, which includes tools that have been tested and proven of their use in practice in the case study. Some of them have been adjusted to function more appropriately. Figure 8.2a and Figure 8.2b show how the tools of Toolbox 2.0 can be combined into one effective tool, which has evolved into Figure 8.3, the final monumental theatre tool that futureproofs.

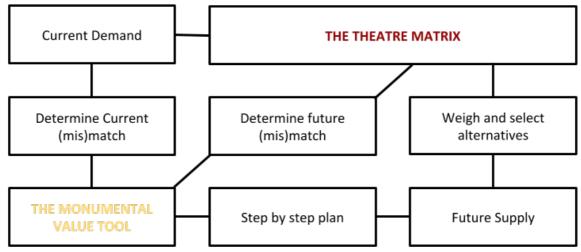


Figure 8.3 the final monumental theatre tool that future proofs (self-designed)

The tool functions according to the four steps of the DAS-frame; 1. determine current (mis)match, 2. determine future (mismatch), 3. weigh and select alternatives and 4. design the step by step plan. The step by step plan that is designed is the actual strategic advice; the result of the tool. The tool future proofs, because all the current theatre trends are identified and incorporated in the tool. The tool also future proofs because it takes

all monumental values of the building into account. The case study of Carré proves that using the tool will result in strategic advice for monumental theatre buildings.

Carré can become more futureproof by implementing the proposed '10 x 10 Care for Carré plan' as presented in Chapter 9. Therefore, it can be concluded that tools can indeed contribute to a more fruitful future to for monumental theatres by moving towards a more prescriptive strategy approach.

From the case study it can be concluded that in many ways, Carré is already more future proof than other non-monumental theatre buildings in the Netherlands, despite the extra challenges they are facing such as space limitations, monumental restrictions and logistics in routing and congestions. This can be explained because:

- the monumental values of the building contribute to the theatre experience, which is the most important trend in the Dutch theatre landscape.
- theatre visitors do not mind driving or traveling up to 200 kilometres for their favourite performance, theatre, artist or for the best theatre experience. Artists consider it an honour to perform in Carré, they desire to perform in it, because of the history of famous idols that the buildings once accommodated. The monument keeps attracting successful artists and corresponding visitors.
- of a history of artists, managers, employees and visitors that feels connected to Carré. For that reason they want to revisit and make an extra effort for the building to be maintained.
- of nostalgic reasons, for example: older people want to visit the Wereldkerstcircus in Carré with their grandchildren as they had visited the circus with their grandparents back in the days.
- the function of monumental buildings such as Carré also counts as a monumental value and must be guaranteed. Consequentially, extra effort is put in maintaining the buildings and to keep attracting new visitors to ensure the use of the monument in its original function.

Concluding, Carré is more futureproof than other non-monumental theatres in the Netherlands. It cannot be directly assumed that this counts for all monumental theatre buildings in the Netherlands. In general, monumental theatre buildings do already comply (partly) to 3 of the 15 identified trends in the Dutch theatre landscape; 1. Experience is central, 22. Non-traditional performance locations and 30. Unique selling point. Experience is central is the most important trend and a monumental status of a building often contributes to the theatre experience and often its unique selling point. Consequentially, monumental theatre buildings are already more futureproof than non-monumental theatre buildings because they comply with trends.

The interdependent challenges that monumental theatres face; faciliting the best possible theatre experience and maintaining the monumental values of the buildings, are the highest priorities of a monumental theatre building. Adding modern sustainability measures to the building is therefore not likely to be the first priority. Although this might not be the priority, many sustainability measures can be implemented that result in effective sustainable improvement for the monumental theatre buildings. For example: grey-water systems, sun-panels, insulation and storing heat (produced in the auditorium) and cold underground (WKO). Sustainability measures, or any other measure, will always have to be taken with conservation of the monumental values of the building as starting point as described in Chapter 3.

Concluding, maintaining a monumental theatre should not be underestimated. It requires specialized knowledge and high financial means. Logically, this fact results in a fairly conservative attitude of theatre organizations concerning monument maintenance and management. Maintaining the monument is approached as a limitation and a difficulty. This way of thinking should be turned around. Maintaining the monument should be approached as an opportunity for the theatre organization, as this is the strength of its organization. It adds to the unique selling point of the theatre and it contributes to the theatre-experience.

8.4 Recommendations for further research

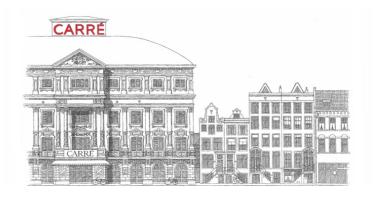
At first the methodology of this research was aimed as a bottom-up approach, taking observation measurements and interviews with all different stakeholders for their interests with Carré. After conversations with managers of Carré it was decided that a top-down approach would be more appropriate for now. As it

was Carré's priority to align their building management with their organizational management. For future research. When more research is conducted in the field of monumental theatre buildings a bottom-up approach including all stakeholders of the building would be recommended for more broad support, resulting in more substantiated decisions.

Secondly, financial aspects have not been taken into account in this research. When more research is done in the field of monumental theatres it is necessary to include financial feasibility.

8.5 Limitations

A single-case study always comes with certain limitations. Any generalized conclusions for monumental theatre buildings have been made with utter caution. Because the case was very one of a kind, it is possible that this has resulted in some bias. The data for the case study is mostly obtained through interviews with the management team of the case itself. It is possible that this has resulted in some bias due to self-criticism.



9. Strategic advice for the Royal Theatre Carré

In this chapter, the second end products of this research is presented: the strategic advice for the Royal Theatre Carré. Table 9.1 shows the over-all strategic advice. The advice is separated in a management part, a semi-temporal part and a building part. The plan is called; the '10x10 Care for Carré plan', as the final advice consists of 10 action points and should be implemented and realized in the next 10 years.

9.1 The 10x10 Care for Carré plan

			carre plan		
	Actio	on	Improvement challenges	Complying to theatre trends	Benefits for Carré
	1	Write business vision	1. management challenges (and all other challenges)	х	A clear focus for the organization, a well- organized complete document that can be cited at times of important decisions.
	2	Compose a multi-year financial plan + multi-year maintenance plan	1. management challenges 6. technology (and all other challenges)	x	Carré will continue many developments, for the preservation of the monument. Many action points require a large investment, including a long-term financial plan.
	3	Optimize current organization, planning and scheduling	 management challenges physical limitations multifunctionality 	2. multifunctionality	Optimizing the organization will result in more efficient use of the current supply.
	4	Implement a new drinks and snacks system	4. logistics, routing and congestions	8. visitors desire more luxury	Congestions will be minimized
	5	Design a floating theatre	physical limitations multifunctionality logistics, routing and congestions maintain the monument	experience is central multifunctionality non-traditional interaction non-traditional performance locations and festivalisation visitors desire more freedom unique selling point	A new theatre experience, responding to the current challenges and trends, new source of income. The theatre can keep performing shows in time of renovations
Expansion	6	Build a second auditorium	 physical limitations multifunctionality logistics, routing and congestions sustainability 	multifunctionality (and flexibility) shortage of space	A second and smaller auditorium offers a lot of extra opportunities for flexibility in performances and more income.
	7	Renovate roof, proactively maintain the monument	7. maintain the monument	x	The monumental zinc roof is currently leaking. Renovating the monumental roof is a requirement on short term to maintain the monument
	8	Invest in a new climate system	5. sustainability	12. sustainability	A more efficient and sustainable climate system can contribute to energy saving up to 50%
ility	9	Create gender neutral toilets + water saving measures	3. logistics, routing and congestions5. sustainability	12. sustainability	Gender neutral toilets are modern, save a lot of time and contribute to efficiency, a grey water system contributes to sustainability
Sustainabi	10	Implement sustainable energy	5. sustainability	12. sustainability	Sustainability can easily be achieved by looking for a new energy supplier. Sustainable solar panels will be profitable in the long term
	Sustainability Expansion	1 2 3 3 4 5 5 8 9 9	vision 2 Compose a multi-year financial plan + multi-year maintenance plan 3 Optimize current organization, planning and scheduling 4 Implement a new drinks and snacks system 5 Design a floating theatre 6 Build a second auditorium 7 Renovate roof, proactively maintain the monument 8 Invest in a new climate system 9 Create gender neutral toilets + water saving	1 Write business vision 1. management challenges (and all other challenges) 2 Compose a	trends 1

Table 9.1 the 10x10 care for Carré plan, corresponding to Figure 8.1 Numbers underneath Improvement challenges and complying to theatre trends, correspond with trend numbers (chapter 4).

As Table 9.1 and Figure 9.1 show, the first 4 action points are management interventions, one of the actions is a flexible deployable and semi-temporal action and the other 5 actions are building-interventions, of which 4 actions are (partly) sustainable measures. The floating theatre and the new auditorium concern an expansion.

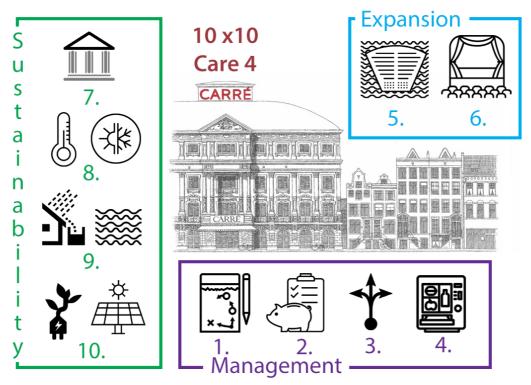


Figure 9.1 visual representation of the 10x10 care for Carré strategic advice (self-designed)

1. Write business vision

Carré could design a clearly written business vision plan, including a clear focus for the future of the organization. This plan should be a well-organized complete document, designed by an appointed team in the management team in association with an independent consultancy party with experience in the field of business vision and strategy design. This current strategic advice report can be used as a base for this vision. It is of great importance for organizations to have an explicit vision to be able to respond to changes. On average, corporations with an explicit vision are doing better, then corporations that run on visions that are limited to solely the operational level (Jacobs & Vijverberg, 2005). Putting a well-formed team together to design this business vision is essential. This will solve many of Carré's challenges and bring focus to the organization.

Benefits

An explicit business vision contributes to an improved market position. In times that important decisions need to be made, Carré will benefit from the support that this vision will offer. The importance of a corresponding real estate strategy has been underpinned in Chapter 5.

<u>Timespan</u>

This vision should be written as a 10 year plan, but continuously be assessed and adapted. In 10 years, the written vision should be reflected on. A new plan, adapted to then applicable demands, has to be created every decade.

2. Compose a multi-year financial plan + (corresponding) multi-year maintenance plan

Financial resources are necessary to realize interventions as proposed in this strategic advice. To execute this strategic plan, Carré needs compose a long-term financial plan. In this financial plan, long-term maintenance for the building needs to be taken into account as well. The long term financial and maintenance plan should correspond with the business vision.

<u>Benefits</u>

Designing a long-term financial plan and maintenance plan will ultimately result in cost savings, because maintenance is proactively performed and therefore the building will be longer lasting and in need of fewer extensive renovations. Also the proposed interventions in this strategic advice cannot be realized without financial resources.

<u>Timespan</u>

This financial and maintenance plan should be written for 10 years, but continuously be assessed and adapted. A new plan, adapted to then applicable demands, has to be created every decade.

3. Optimize current organization, planning and scheduling

The organization is challenged by limited space to perform their activities. Nevertheless, there are many rooms and areas in the building that could be used to a more optimal extent. Implementing an area mapping and scheduling system, such as 'Mapiq', will optimize the use of areas. Beautiful spaces with great potential, such as in de nok and klein Carré, can be used more frequently. The software of 'Mapiq', visualizes all previous, current and future use of specific areas. The software will take into account that some areas cannot be used at the same time, because they are not acoustically separated. The current vision of the management team to limitedly used areas, such as klein Carré, because these spaces do not offer the theatre experience that Carré desires to provide should be left behind. Visitors love being allowed to see the modern and industrial backstage area of Carré in contrast to the monumental areas within the building (Huijten, 2018).

Benefits

Optimal efficient use of the current building. This ensures that the physical limitations of Carré become less of a problem, because the space that is actually there is optimally used and it also adds to the multifunctionality demands. Benefits also include higher revenue.

Example

The 'in de Nok' area of Carré cannot be used as a performance space from approximately two hours prior shows in the auditorium of Carré until 2 hours after the show, because the area is not acoustically separated from the auditorium. The area is used as a restaurant before shows and the area is used as a foyer for drinks and snacks during show breaks. Otherwise, the area is seldomly used. This beautiful area has great potential to be used for example for coffee concerts, lunch presentations and conferences.

Timespan

The organizational changes should be planned and implemented from 2021 onwards, it is not the highest priority but should be implemented as soon as possible since it is a minimal measure with much effect.

4. Implement a new pre-order drinks and snacks system

A new pre-order drinks and snacks system is a relatively small and easy implementation. Visitors pre-order their snacks and beverages by touch screens in the foyer and receive an assigned number. Convenient ordering times would be during ticket sale or before the start of the show. When break time starts, visitors only have to find their assigned number in the numbered cabinet system to receive their drinks and snacks. This contributes to a more convenient theatrical experience.

Benefits

The implementation of this system will minimize the need of the bar during breaks. It is a time and money saving implementation, as the deployment of staff can be minimized. Additionally, the forming of congestions is minimized. Visitors do not have to down their drinks to have them finished before the show starts again. Implementing the new drinks and snacks system will result in more convenient breaks for the visitors. Making the toilets gender-neutral will save time and improves the congestion situation, as it saves valuable minutes every day, before the show, during breaks and after the show (Bovens & Marcoci, 2017).

Timespan

Implementing the new drinking system does not have the highest priority, but it is a small measure with a lot of effect. It should be implemented in 2020, when the pressure of implementing interventions with that are higher prioritized is finished.

5. Design a floating theatre

Carré is surrounded by water on many sides. A floating theatre, as shown in Figure 9.2, is a development that responds to many trends, such as uniqueness, new visitor-performer interaction, flexibility, multifunctionality and experience. The first problem that might arise, is a nuisance problem for the neighbourhood, as Carré is

located in the centre of Amsterdam. This can be solved with for example, modern silent disco headphone techniques. This might even contribute to the experience.

Benefits

When the auditorium of Carré cannot be used, because of renovations, the outdoor, floating theatre generates income. Also, during national holidays, such as Kingsday and Liberation day, Carré can take part in these festivities all over the city with the floating theatre.



Figure 9.2 Floating flexible outdoor theatre design (Meijer, 2017)

Timespan

Continuously, once the floating theatre is designed and a place is assigned for storage in times that it is not used, the theatre can be used at any time Carré desires. The floating theatre will mostly be used during summer and spring time because of nice weather conditions.

6. Build a second auditorium

The main auditorium of Carré ensures a certain ticket sale and income. However, artistic risks in the programming cannot be taken to ensure this stable ticket sale. Carré has expressed the ambition to program more broadly and take more artistic risks. Additionally, a second and smaller auditorium is needed. For this auditorium, collaborations can start with theatre groups throughout the Netherlands and more text-plays can be performed. A theatre with a capacity of maximum 393 seats can be added to the current building, as can be seen in Figure 9.3c.

Realizing this second auditorium inevitably results in starting a dialogue with the municipality of Amsterdam. Carré is extremely valuable for Amsterdam. Clear conversations with the municipality and reviewing the collaboration contributes to Carré's future. When the importance of the second auditorium is explained to the municipality they will contribute to realizing this second auditorium.

First, all property within the red square of Figure 7.15b needs to be owned. At the same time, the design for the second auditorium should be created. This can be in a volume such shown in Figure 9.3a or 9.3b or the auditorium can be built within the monumental property's as shown in Figure 7.15b.

<u>Benefits</u>

A second and smaller auditorium offers many extra opportunities for flexibility in performances and higher income. Instead of performing one show per day, Carré could perform multiple shows. Building this new auditorium is an answer to many of Carré's current challenges, as it responds to many of the current theatre trends and to Carré's main purpose.

Example

As Figure 9.3a and 9.3b show, the lower floor of the new building should be very transparent, this is a halve outside/ halve inside space which focusses on an easy loading and unloading the set transport. The end includes a big elevator/ elevator shaft. Clear scheduling for loading and unloading of the set is a must, because there is one platform and one elevator for both the main auditorium and the new auditorium. Advantages for this include that the loading and unloading platform will be more energy efficient, as in the current situation heat and cold from outside enters in the auditorium throughout the whole day. Figure 9.3c shows an example

for the seating plan of the new auditorium. 9.3a and 9.3b show different possibilities in size and levels, a small volume-study of possibilities.

Timespan

The timespan for this plan is long term, as two more properties have to be bought by Carré. Only after these properties are owned, a detailed plan can be made for the construction of a second auditorium within these properties or on the Onbekendegracht. The earliest possible moment to start realizing this would be 2024.





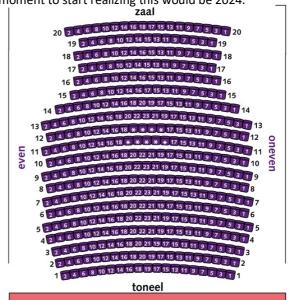


Figure 9.3a, 9.3b and 9.3c Possibility for a second auditorium in de Onbekendegracht, Figure 9.3c based on the Voorhuys theatre in Emmeloord (self-designed)

7. Renovate roof, proactively maintain monument

The current monumental roof is leaking and not properly maintained. A new roof cover should be constructed. A zinc cover is probably required for monumental value. This brings certain advantages, as the lifetime of standard roofing is 20 years, whilst zinc has a lifetime of 60 years and copper of 90-100 years. The additional investment of copper is approximately € 800.000 euros.

Benefits

When the roof is renovated, sustainable measures such as a grey water system, sun foil and insulating the roof can be taken at the same time, which will improve the energy performance of the building.

Maintaining the monument should not be approached as a burden, but as an opportunity. The power of Carré lies within monumental values and this should be recognized and respected. It should not simply be maintained, as the strength and the importance of the monument for the organization is recognized and most importantly preserved. The multi-year maintenance plan will contribute to this. Renovating the zinc roof is the first priority for monument maintenance.

Example

Inspiration can be found in Lyon, France, as shown in Figure 9.4a and Figure 9.4b where the roof of the opera was modernly renovated but in respect to its original form, function and architecture. This shows the range of possibilities for the renovation of the roof. When more windows are incorporated, drinks and dinner before the start of the show can be a real experience in 'in de Nok' with a spectacular view of Amsterdam under a sky full of stars.



Figure 9.4a & 9.4b The Lyon opera before renovation (Ichigo, n.d.) and after renovation (Lyon tourisme et Congrès, n.d.)

Timespan

This is the intervention that is currently highest prioritized is, plans for execution of this intervention should start immediately.

8. Invest in a new climate system

To save energy used for heating and cooling for the building, energy storage in combination with heat pumps, a heat and cold storage system (W.K.O) is implemented. The building will be heated in winter with a heating pump, with underground stored heat as produced and saved in the auditorium in summer time. At the same time, the heat pump produces cold, which is stored as a residual product underground. In the summer, this cold water is used again to cool down the building. A W.K.O. system requires a high investment; the current boilers and coolers should be replaced with heat pumps and the entire system needs to be installed underground. A study shows that such energy storage is possibly in the soil of Carré. The explanation and analysis of this sustainable measure can be found in Appendix VI.

Benefits

A more efficient and sustainable heating and cooling system contributes to energy saving up to 51% for Carré. It is a large investment, but it will be profitable on the long term. It also contributes to the need for the Netherlands and all organizations within, to meet the Paris criteria for sustainability.

<u>Timespan</u>

At the same time as construction of the new roof, which saves time and money.

9. Create gender neutral toilets + water saving measures

Making the toilets gender neutral is a relatively small, but effective measure. It is modern and it saves a lot of time by optimizing use of the current supply (Bovens & Marcoci, 2017). Water saving measures will reduce water use. The grey water system uses rainwater for showers and to flush toilets.

Benefits

Sustainability benefits. Also, the congestions at the toilets during entry, breaks and exits will be minimized. Because the queues for the women's restrooms are currently much longer and this will minimize.

Timespan

During construction of the new roof, as many measures can then be taken at the same time, saving time and money.

10. Implement sustainable energy

Carré's current energy supplier is Eneco (Carré, 2017). This is not the most sustainable supplier (redactie duurzaamnieuws, 2014). Carré is a large user of energy as any theatre. Changing the contract to a more sustainable energy deliverer will be of great benefit to both Carré and the environment. Implementing sunpanels will contribute even more to sustainability. Sustainable solar panels will be profitable in the long term.

Timespan

The new energy supplier should be contracted immediately as this is an easy and effective measure. The sun panels should be installed during times of renovations of the roof and the same counts for the roof of the new auditorium. It also contributes to the need for the Netherlands and all organizations within, to meet the Paris criteria for sustainability.

		2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028
1	Write business vision		Continu	ous execut	ion of the v	written busi	ness vision	, reviewing	and adapt	ing the vision	on	
2	Multi-year plan		Continuous execution of the multi-year financial plan, reviewing and adapting this plan									
3	Optimize use of supply					Executing	g Mapiq					
4	New drinks and snacks system				Executing	g the new o	lrinks and s	nacks syste	em			
5	Floating theatre	Continu	ously and	flexibly usa	ible, when	ever desire	d, most like	ly mostly d	uring sumr	ner		
6	New roof + maintenance											
7	Second auditorium							Start pla	•			
8	New climate system											
9	Toilets + Water											
10	Sustainable energy											

Table 9.2 the 10 year scheme of the 10x10 care for Carré plan (Legend: Planning, Execution, Realization, Continuous, implemented / finished

Table 9.2 shows the schedule per year of which measure of the 10x10 care for Carré plan should be implemented. Although continuous reviewing the goals and aims of the business is recommended, after 10 years a critical reflection of the success of the 10x10 care for Carré plan should take place.

In general it can be stated that Carré is an organization that thinks in opportunities concerning the performances they program. Circus-festivals, ice-skating shows, large musicals of which the set needs to be sawed in halve and later reconnected again, anything is possible (Hewlett & Kaufmann, 2008). It is recommended to extend this approach to the management of the building and the organization.

This strategic advice is supported by GGHarchitecten and Shareknowledge Now. Appendix VIII shows how this 10x10 care for Carré plan improves each challenge of Carré as they were identified in the problem statement.

9.2 Other recommendations for Carré

During this research and mostly during the case study of Carré, many ideas and interventions have risen. This paragraphs describes those interventions that are not included in the 10x10 strategic plan. These three interventions will contribute to the long-term future of Carré, but they were not named in the 10x10 strategic plan, as they do not directly improve Carré's current challenges or because they are simply no current priority.

9.2.1 Transparent communication with the municipality of Amsterdam.

Comparing information of the interviews with the municipality of Amsterdam and the interviews with the management team of Carré, it was found that some differences of approach and differences in opinion occur concerning the maintenance of the building of Carré. Gathering around for a meeting between these two parties to align approaches and interests concerning the building is recommended.

9.2.2 Enter in alliances with theatre related organizations

Another recommendation Carré would benefit from is entering alliance with another theatre organization to produce shows that can be specifically build for the theatre-en-ronde so financial risk is shared. Doing so responds many of the current trends; producing yourself, entering alliances, new visitor-artist interaction and

most importantly in contributes, using the unique experience of Carré efficiently. There are no easy connecting organizations that come to mind. Attracting a text-play producing organization to play in the new second auditorium would be beneficial. Otherwise, other big theatres in the Netherlands might be a possibility such as Martiniplaza Groningen, Chassé theatre Breda or Luxor Rotterdam. Collaborating with the competition does not seem much in line with Carré's current activities, but the idea should be carefully considered.

9.2.3 Widen the current entrance

Figure 9.5 shows an extreme out of the box intervention plan to façade of Carré to create more space. Although a permit for such an extreme plan is not likely to be approved by the municipality, entering conversations with the municipality with such drawings about the benefits of it for the function of the building could lead to shared new inspiration for how to modernize Carré. Since a wider entrance is desired for a smoother flow of people, options such as these should be researched as well, as more space will never be obtained without façade interventions.



Figure 9.5 Extreme Façade intervention (self-designed)

9.2.4 Building a marquee on the front façade

By constructing a marquee to the building, more attention is drawn to the building and advertisement for shows can be made. This will greatly contribute to (last-minute) ticket sale from random passengers. Historically the theatre marquee is located above the main entrance and identifies the name of the theatre and the name of the current attraction that is performing. It also creates the identity of the theatre (Mell, 2006). A marquee (as shown in Figure 9.6a & 9.6b) would contribute to the traditional red plush feeling that characterizes Carré. This is a solution that is fitting with many of Carré's aims. The upper sign on the roof shows the location of Carré proudly through all of Amsterdam, but when the building is passed by car, by bike, by foot or even by boat, the buildings function cannot be read. If the marquee is mounted in a non-monumental-value-affecting way this idea might be approved of by the municipality. A marquee will also attract new visitors.



Figure 9.6a & Figure 9.6b A marquee, photo shopped onto the building of Carré (self-designed)

10. Reflection

In this chapter, the research is critically reflected on. The reflection is divided into a theoretical reflection, a reflection on the quality of the methods used, and a personal reflection.

10.1 Theoretical reflection

During this research, a mismatch between theory and practice has been experienced. For example John Kay states no self-respected corporation goes by without strategy (Mintzberg, 2013). Strategy absence is often associated with organizational failure. My case has proven the contrary. Absence of deliberate building-in strategy absence may even promote flexibility in an organization. Organizations with tight controls, high reliance on formalized procedures, and a passion for consistency may lose the ability to experiment and innovate. The Royal Theatre Carré, the single-case study of this research, has proven to be a relatively successful organization. They manage to get by without extra subsidies, next to the hidden subsidy of the rental price of the building, as one of the only theatres in the Netherlands, with limited to no deliberate strategy.

There are many different theories about strategy, stating all kinds of unintended corporate behaviour as being strategy, such as an emergent strategy. By common sense I would say strategy only happens as a deliberate process, otherwise, what is the opposite of strategy? Concerning literature, next to the emergent and prescriptive strategy, strategy is also a plan, a ploy, a pattern, a position and a perspective, many different concepts of which some can be contradicting. Basically, any behaviour an organization shows can be identified as a kind of strategy. This is due to the fact that researchers need to divide any kind of corporate behaviour into a strategy box. Carré is managed in a conservative manner, which can be explained by the roots of a family business and because of the obligation to conserve and maintain the monument. This research proved that prescriptive strategy approaches contributes monumental theatres with out of the box and new inspiration by the use of tools. The conservative and emergent approach of managing a monumental theatre is less effective than managing such an organization in a proactive and prescriptive manner.

I was really interested and I really liked researching existing tools, methods and models in monuments, theatres and real estate strategies. This was challenging as my case did not show any interest in using these tools. I hope the results of this research can show monumental theatres such as Carré that these tools and methods can indeed contribute to a more fruitful future for monumental theatre buildings.

I have read many theories about strategy and strategy design and I have evaluated tools that contribute to writing a strategy. Although I have not been disappointed by the effect and use of the tools that I have used, I did experience a point or moment with all tools, where you have to think beyond the tool. The tools have had their contribution and then personal experience and professionalism of the best decision comes in. Managers then need to decide what is the best strategic step for the organization and the tool should be let go of. When I started this research, I thought the tools would automatically produce the strategic output when the right input was used. That is not how the process works, a continuous critical attitude is needed and constant reflection on which step is best to take next is necessary.

10.2 Methodology reflection

Because the main research method was a single-case study, the case could be thoroughly analysed. This created interesting insights. Because Carré is a very specific one of a kind theatre, conclusions are very difficult to generalize. It would have been interesting to research one or two cases more to be able to validate the conclusions drawn from Carré. The same goes with the tools that have been chosen and tested in practice. One or two cases more would have greatly contributed to the validation of these tools.

The conducted interviews have proven to be of value. Although reflecting back on it, there might have been to many technical managers as interviewees to identify all current trends in the Dutch theatre landscape. More general managers or facility managers, would have created a wider scope and a broader input to more strongly substantiate real estate specific theatre trends.

Also, one or two more interviews with managers of the Royal Theatre Carré would have provided me with broader input to conduct the case study. Often, I had to find information for the case study of Carré via different channels than managers of Carré which still is unusual. Carré did not share information with me, such as scheduling and programming of the building and financial plans with me, I think because this information is not present. This has made this research more interesting as well as more challenging.

10.3 Personal reflection

Overall, I am very happy with this graduation topic and with what I have researched. It was not the easiest decision to choose a topic that is off the beaten track, but I have no regrets. When for example a job interviewer will ask me why I chose this topic and how I experienced it, I can tell how much effort I have put in and how passionate I am for the topic, in all honesty. Also, the actual advice for Carré is something I will be able to present and substantiate as it is something I truly believe in.

As the name of my research company, Share Knowledge Now, supports and includes; sharing knowledge is something that is essential 'Now'. I agree with this and I think this should be more common in practice. This includes being strong enough to show your weaknesses and admit you need help from experts or other stakeholders for some specific issues concerning your organization. I think Carré can learn valuable lessons from Share Knowledge Now.

Lastly, this research has made me realise that I have quite an idealistic and naïve view of the world. I had no clue that stakeholders could have so many different interests and ideas concerning one building, in my case monumental theatre buildings. I thought stakeholders would all have the best interest by heart with conserving monuments and maintaining the magic that is part of these buildings and the corresponding organizations. Although this is probably still true, the approaches differ immensely for each stakeholder. Although I might be a bit naïve and idealistic, this research has also taught me that I have a very strong driving force forward. When I put my mind to something, I make it work and I finish it successfully. I am not one to give up. Also, I think idealism is a strength that should be pursued more often.

Monumental buildings need specialized management and maintenance. This maintenance should not be approached as a limitation, but should rather be approached as a challenge with many opportunities.

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Appendix I The History of (the Royal Theatre) Carré

#	sort	Writer(s)	Year	Title	Specifics
1	book	Peekel, H.	1997	Carré : het theater van iedereen	History of Carré until 1997
2	book	Wolf, M.	2012	Een plek om lief te hebben: geschiedenis van Carré	History of Carré from 1997 until 2012

In 1863, Oscar Carré's circus first played at the annual September fair at the Amstelveld in Amsterdam. When the popular fair was banned, Oscar Carré built his first wooden circus theatre. As Oscar Carré brought circus with royal allure, he managed to distinguish himself among the highest circles, King William III nominated him as 'court supplier' with the predicate 'royal Dutch circus Oscar Carré' (Peekel, 1997). Five years later Carré's first wooden circus turned out to be too small and the location for his new building would be the place of the current building at the Binnen-Amstel. His visitors should experience all luxury that was possible that time. The new circus had two caférestaurants, several foyers, leather couches and velvet chairs. The facade was decorated classicistic and full of pilasters and pillars. Around the window and portals, the plaster was modelled by Italian plasterers and marble workers as designed by the sculptor Bart van Hoven. Ornaments of clowns and lion heads were spread over the façade. At the forefront, middle part of the facade, two horses seemed to jump out of the building and the front was crowned with the Dutch weapon, clamped between two roaring lions. On a band over the entire length of the frontage, for which it was not yet clear, was proudly mentioned: 'Royal Dutch Circus Oscar Carré' (Peekel, 1997).

Until the 40's of this century, the variety theatre under the direction of Frits van Haarlem was the main supporting pillar of Carré. The auditorium was renovated to be able to accommodate this. In the 'piste' a new floor was built and stage was levelled. The extra space made for visitors to sit at tables instead of rows. To improve the acoustics, one of the logs was closed next to the scene. The variety theatre that was shown was diverse and entertaining. Acrobats, comedians, chord dancers and comic songs dog entertainment etcetera (Peekel, 1997).

Because of these alterations, the building changed from a Circus building into a variety theatre. Between 1911 and 1918 revues, opera, operetta and folkloristic stage-plays were performed. The new kind of performance art 'revue' introduces by Henri Ter Hall, also known as the king of revue of the Netherlands, became the most commonly played performances in Carré.

For 1,5 years, 'The Dutch Opera and Operette' group would be performed with the occasional breaks from Revue in Carré's new destination appeared to be an opera and operetta theatre.

In 1920, a group of theatre people in combination with money skaters bought the circus theatre Carré and changed the name to 'Theatre Carré'. The dressing rooms were built and the ceiling was covered with fabric to improve acoustics. Unfortunately, after one season, the business failure was faced. The only one who continued to play successfully career in the first years after World War 1 was Henri Ter Hall. The revue had great success in the theatre that suffered failing management. In 1925, Carré was declared bankrupt (Peekel, 1997).

The building was sold for 439,000 guilders. Architect Anton Hamaker was given the task to redesign of adapting the theatre to the requirements of the time but also to enhance the atmosphere within the building. The hall was refurbished with marble and a foyer was built downstairs. Bright colours where changed to soft pastel tones for a more intimate atmosphere. The most significant change was probably the new stage, which could be removed within 24 hours to be ready for circus performances, which was previously a task of a few weeks. This new stage could also be pushed into the auditorium room, therefore

the seats on the far side of the tribunes could be made profitable during performances. On Friday, October 2, 1925, the renewed Carré was opened with circus Schumann (Peekel. 1997).

After world war II the first musicals where performed in Carré. Musicals turned out to be so successful that the yearly circus was cancelled. Carré has been owned by EMS since 1963 (Exploitatiemaatschappij Scheveningen). Carré proved to be an extremely suitable stage for the 'high performing arts'. In many of the following productions, the building was always used an essential part of the whole performance. For the price of 5.771.464,59 guilders, the municipality becomes owner of the Building on December 16th, 1976. Due to negligent maintenance, much had to be done. The façade was restored, the roof renewed and the heating system was replaced as well as the 1800 seats. A new floor was put on the stage and the fire safety was modernized. In a theatre season in Carré, various types of cabaret could be seen, as well as opera, musical, text-plays and circus (Peekel, 1997).

The new presidents of Carré decide that Carré should always be a theatre where entertainment is provided to the general public, with theatrical events always as its main activity. This became more difficult because of growing competition. A new phenomenon in the 1970s broadened Carré's programming; pop concerts. For the 100th anniversary of Carré, the musical Cats was performed, it was a great success (Peekel, 1997).

In 1997, a new president is appointed; Hein Jens. Jens is an old-fashioned manager who keeps a distance between the people on the work floor and begins a thorough reorganization. More work is done by fewer people. The theatre wins in efficiency and customer friendliness. The number of days that performances are played increases, therefore visitor numbers and revenue increases (Wolf, 2012). Between 1997 and 2004, the number of performances ranges from 266 to 345 performances per year and the number of visitors from 293,175 to 431,421. The turnover doubles from 8,7 million euros to 17,4 million euros per year. The hospitality functions provide a lot of extra income. The programming remains the same under Jens' watch. The three main pillars of Carré - circus, cabaret and musicals stay most prominent in the programming next to show, revue, dance, opera, theatre and (pop) concerts continue. The playing time of a musical is limited to 6 weeks per musical to guarantee a varied programming. Carré had almost become a refined musical palace instead of the renowned theatre for the general public. Although the varied programming is maintained, Carré is not a theatre where artistic innovative productions will be performed often, because it is too financially risky (Wolf, 2012).

There is a growing distance between the municipality and Carré in April 1997. The municipality is considering selling the theatre to Joop van den Ende, but the demand that Carré retains its varied programming makes this too unattractive. The building would have to surrender its royal status in that case.

The big renovation

In 1999, Greiner en Goor are commissioned to investigate the necessary interventions to maintain the building. This will result in a thorough renovation of the entire building, leaving only the outside walls and the theatre house. The number of chairs will be reduced from 2000 to 1750 for improved seating comfort and each lodge will get its own access door and the roof dating from 1952 will be

renewed. The old stage tower with pulling ropes will make room for a mechanical stage tower and the climate control installation was replaced to reduce noise. To improve accessibility, two new stairwells and lifts were implemented and more space is created at the entrance and circulation area. The lack of foyer-space is solved by creating an extra foyer above the auditorium called 'in de Nok'. The facade is also undergoing a thorough renovation. The renovation costs 27 million euros and the municipality also has to help. With a lot of effort, Carré gets its renovation plan on the agenda of the city council. In November 2002, the municipality agrees pitch in 5.5 million euros and provides a loan for the remaining 13 million euros to Carré. Carré now charges 1 euro restoration fee per ticket and Carré annually receives at least 500,000 euros of sponsorship contributions. The operation could only be satisfactorily answered by thorough research into the architectural history of the theatre. The respect for history is not limited to the building, but extends to the performances it has accommodated since it was built. Carré will be closed for 10 months from January 4, 2004 onward. During the partial demolition of the 117-year-old building, numerous discoveries are being made. For example, original paintings under 7 layers of wallpaper and a coating that caused damage to the pole foundation due to a bacterium. These discoveries caused delays and involved additional costs. The original ornaments are put in safety and the building was completely stripped. Within the established budget, which is quite unique, and within the planning of 10 months and 10 days, the job has been done with astonishing results. The reopened Carré is in many ways closer to its pervasive shape because historical ornaments are fully restored. Even the 8 chandeliers of Swarovski refer to the former gaslight that had lit and the new foyer offers an extraordinary view. Beatrix reopened the resurrected Carré on November 15, 2004 (Wolf, 2012).

After the renovation, the municipality decides that Carré should be a self-sufficient theatre and shuts down all subsidies. In this period, Carré's position has become more difficult; competition has grown, there are many other new theatres and concert podiums in Amsterdam. In order to compete, the management team continues to pursue exclusivity. This works, more than half of the performances of Carré are nowhere else to be seen in the Netherlands. Especially the annual circus remains a unique selling point. With the slogan 'nowhere in the world, circus is more beautiful than in Carré'. 46 percent of the performances remain musical-theatre and 24 percent is circus. The excess of musicals has resulted in a certain fatigue. The new live broadcast political debate proves that Carré is also an excellent political arena (Wolf, 2012).

The economic crisis strikes and also affects Carré deals with this by establishing the Oscar Carré foundation on December 3, 2010. The idea is that this foundation structures Carré's fundraising along three main aims: maintenance of the monument, varied programming and youth education. To add to the financial dram, the extent of disaster, the government decides to cut back on all the arts, which dramatically shifts the offer of theatre productions, and taxes on the performing arts raises, making the tickets 12.5 percent more expensive. On November 28, the new DeLaMar theatre opens its doors. They also want to bring high-quality performances to a broad audience with ascents cabaret, musical and (youth) scene. Jens considers this competition to be healthy. As of 2007, the annual reports are becoming increasingly sad and end with, 'the show must go on, even in these difficult times' (Wolf, 2012).

Carré still aims to bring the top of every genre of their stage. The magic that has been carefully cultivated by Oscar Carré has received a worthy building and is kept alive by big names who climbed the stage of Carré. The theatre has overcome many difficulties. Youp van 't Hek and the new president of Carré agree that to continue business in Carré 'The building should be the leading guide' (Wolf, 2012).

Appendix II SuMo model, categorization of Monument coefficient division

Touchability category	Mo-	Description	Intervention level/ touchability
	coeff.		
A. Museum-	2 - 3	Monuments where conservation is	Interventions are almost entirely at the service of
documentary		priority, from the main structure to	maintaining cultural values. Functional adjustments
		historical finishing details. The	are almost entirely subordinate to the preservation
		functionality is entirely at the service of	of historical values. Public accessibility and
		the historical design of the object and its	preservation of matter are the most important
		components.	grounds for action.
B. Museum-functional	1,5- 2	Monuments where preservation of the	Intervention is at the service of maintaining cultural
		main structure up to and including the	values. Functional adjustments under strict
		historical finishing detail is paramount, but	conditions are possible. The cultural values to be
		where certain functional adjustments are	found are of high quality, but there are also elements
		possible.	/ components where relatively wide intervention
		•	possibilities are available.
C. Monumental-	1- 1,5	Monuments where conservation is	Previous and present Interventions and adaptations
flexible		focused on retaining the main structure	characterize the object. The adjustment is within the
		and functional vitality. They naturally have	precondition of cultural preservation and serves the
		a flexible use, their history is one of	functional performance.
		architectural changes, which have not	
		always contributed to the cultural values	A C-building can contain parts with a touch ability
		of the object. New modifications are	category A or B.
		possible.	
X. (a, b or c) with	1-3	Not (yet) protected heritage with	Free, but with a focus on conserving monumental
cultural perspective		reasonably intact original design.	values.
			A, B or C touch ability can also be noted for an X
			building

Su-Mo model. Elaboration on division of the Monument-coefficient (Nusselder et al., 2008, p. 18)

APPENDIX III Complete overview of the sustainable heritage toolkit

Windows	Crack sealing	Turnir	ng windows in wood	T	Took :-	sically good	apply draft string
windows	Crack sealing	Turnir	ng windows in wood		Technically good		apply draft strips
							Front window
		Sliding windows in wood				nically poor	
		Steel	vindows (crevice)		Impor	rtance of image qu	ıality
					No mo	onumental value o	or image quality
	Glass	Wood	en windows				
		Steel	windows				
		Staine	d glass				
	Blinds/ shutters	Inside	shutter				
		Outsio	le shutters				
Draft	seams		along window frames	1			
protection			in roof constructions				
•			in floors				
	Windows and do						
	Mailboxes	1	_				
	Smoke channels						
	Draft portal						
	Door closers			7			
Ventilation	Natural	Ventil	ation via window				
	ventilation	L		_			
		Ventil	ation via door	1			
	1	Ventil	ation via facade	1			
			ation via roof	1			
	Combination me		Ventilators in windows	•			
	and natural venti		Ventilators in facades				
			Mechanical ventilation	yia r	oof		
	Mechanical venti	lation	Decentral ventilation sy				
	IVICCIIdilical Velici	iation					
			Central ventilation syst	_			
Roof	Flat roof	Hot ro	of construction	Tı	adition	ally insulated	
				Se	edum or	green roof	
				In	verted i	roof	
		Cold r	oof construction				
		_			l		
	Sloping roof		Tiled roofs		Hot ro	oof construction	
		Slate	oofs				
		Zinc and copper roofs			Cold r	oof construction	
		Roofin	Roofing felt				
		Thatched roofs		Ti	ed that	ched roof	
						tched roof	
Floors	Ground floor	Incula	tion traditionally under	1 J	ica tilat	icrica i coi	
FIUUIS	Ground noor	floor	tion traditionally under				
			ed insulation systems	\dashv			
			•	=			
			tion with foils and cells				
			space floor insulation	┰┚			
	Attic floor		tion from above	4			
	1		tion from underneath	4			
Façade	Solid wall		tion on the inside	4			
		Insula	tion on the outside				
	Cavity wall		=				
	Wooden exterior	facade]				
Simple	Radiator Foil						
measures	Pipe insulation						
	Heat reflective cu	ırtains					
	Motion detectors						
	Central on and of						
	LED-lightning	133.55					
Installations		raditional	heating system	1			
			rature water (LTW)	1			
	 - 						
		leat-pomp	<u>'</u>				
			 				
		neater		-			
	Wining back heat	system (V	VTW)				
	Building Manage	ment Syste	em (GBS)				
Sustainable	Solar-energy S	Solar panel	S				
sources	[Sun boilers					
	Wind-energy						
	Heat-cold storage	- (MKU)					
	Wining back heat	system (V]			
	Building Manage	ment Syste	em (GBS)	1			
		- (MK∪)					
	Ticat colu stol agi	- (VVICO)					

Appendix IV Characteristics and history of Dutch theatres

#	sort	Writer(s)	Year	Title	Specifics
1	Encyclopedia	Rubin, D., Nagy, P., Rouyer, P.	2001	The World Encyclopedia of Contemporary	The Dutch theatre
				Theatre: Europe	landscape from European view
2	Book	De Ruijter, E.	2005	De vormgeving van theater	The design of Dutch theatre
3	Book	Alexander, E. Carpentier Alting, M., Van der Krogt, N., Logger, B. & Wevers, N.	2007	Theaters in Nederland sinds de zeventiende eeuw	History of Dutch theatre buildings

Theatres that were built in the eighteenth and early nineteenth century were mostly converted monasteries, horse stables, berths or mountings. They were not decorated in grandeur which was so characteristic of the theatres of neighbouring countries. These theatrical events were initiated mainly by enterprising hoteliers and inspired citizens. They played what the audience asked for (Alexander et al., 2007). The very first theatre in the Netherlands was the Amsterdam theatre, opened in 1638 with a performance by Vondels Gijsbreght van Aemstel. For a long time this has remained the only theatre in the Netherlands. Only in the second half of the 19th century were buildings built in several cities under the responsibility of the urban government - thus the choice of the players was also a matter of that government A special phenomenon of the 19th century was the origin of the so-called summer theatres that were very popular in the 2nd half of the century. These temporary buildings were usually part of coffee houses or expansions that were located in parks and gardens around the larger cities (Alexander et al., 2007).

The Netherlands is known for importing foreign plays (Rubin et al., 2001). In the early 1990s one could clearly see two distinct streams of contemporary Dutch theatre thinking beginning to emerge: the strand that wished to see a contemporary but heavily national repertoire of plays (Rubin et al., 2001).

All cities in the Netherlands with a population of 75,000 or more have their own theatre buildings. This makes the density of theatres in the Netherlands extremely high. This means that most groups in the country are able to tour and they do. Touring has been an almost necessary part of Dutch theatre since the seventeenth century. Even when a city has a resident company, the group will rarely be given more than one-third of the theatre building's programming time (Rubin et al., 2001). Amsterdam, the Dutch centre of both art and culture, has the largest number of theatres and the most companies. Amsterdam has always been the leading centre of this avant-garde groups in the Netherlands (Rubin et al., 2001). The majority of Dutch theatres have been built since world war II, which means that the Netherlands has been in a unique position to profit from the many revolutionary developments that have taken place since then in theatre architecture. During the 1950s, theatre architecture tended toward bringing the stage itself closer to the auditorium so that audiences could literally be drawn into action (Rubin et al., 2001). During the 1970s and 1980s, the very notion of a fixed stage was replaced by the more modern idea of a theatrical space. Performances moved increasingly into spaces not initially designed for that purpose – streets, trains, stables, swimming pools, factories. These locations needed no sets; in fact they were sets (Rubin et al., 2001).

De Ruijter (2005) states the importance of an integrated design of a theatre, with an integrated Stage design (décor), technical sound and lighting design. There is almost no traditional thinking in the Netherlands when thought about design. There is plenty of room for experiment, a huge freedom in thinking about design and its implementation. That is the mainstream in the Dutch theatre. Dutch designers of theatre do not generally depict image that serves as an illustration or decoration, but dramatically has a meaningful meaning in a performance, which usually provides a unique viewing experience for the viewer that the audience often hits a deeper content level (de Ruijter, 2005).

Appendix V Assembling different parts of the interview that correspond together into trends (in Dutch)

trend	interviewee	Trend-ondersteunende citaten uit interviews
Experience is central	Hartendorf	Het gaat niet meer alleen om de voorstelling. Het gaat om hoe je ontvangen wordt, kopje koffie warm, wordt je nog de deur uitgewezen, bedankt tot ziens, zal ik uw paraplu even in een plastic zakje stoppen. Dat is het pamperen rondom de voorstelling, want de voorstelling zelf daar kunnen wij niet zoveel aan doen, die koop je in, en die is zoals die is. Maar alles eromheen zijn wij natuurlijk wel verantwoordelijk voor.
	Langeveld	Nieuwe andere vormen worden gezocht; klassenavonden, dancefestivals, buitenfilm, in de zomer hebben we buitenfilm en dan kan je zelfs strandstoelen huren en lunchpakketten, of borrels, dat spreekt mij wel erg aan. Ik vind het verschrikkelijk als ik het niks aan vind en ik moet blijven zitten tot het einde van het stuk. Verdergaand op trend 4: Bij andere vormen Je ruikt zijn zweet en ze spuugt in je gezicht je wordt erin opgezogen, dat is een hele andere belevenis
	Rouw	En dat gevoel is een vorm van beleving. En mensen zoeken misschien wel steeds meer belevenis een woord dat heel veel gebruikt wordt in deze tijd beleving, maar is wel wat aansluit bij wat mensen zoeken, meer als alleen maar die productie, want die kun je overal zien. Waarom kies je voor het ene theater en niet voor het ander is omdat het ene theater misschien meer biedt in je totaalplaatje. Theaters hebben alleen overlevingskans als ze aansluiten bij die beleving.
	Schworer	
	Westhoff	Ja. Dus men heeft een andere. Dat is misschien wat ik er over het algemeen over wil zeggen, men heeft een andere beleving en verwachting als het in eigen schouwburg is, dat is vertrouwder en lijkt minder bijzonder.
Multifunctionali ty	Hartendorf	Onze grote zaal is multifunctioneel gebouwd zodat we ieder soort opstelling kunnen maken, alle stoelen kunnen er uit. Elke opstelling kunnen we maken in de grote zaal, we doen dansfeesten, we doen popconcerten we doen beursvloer, maar ook programmering die bijzonder is, trans-klassieke concerten, dat is minimalistische muziek met een vleugel in de zaal (kante mosticana) muziek waar je van in slaap valt een beetje, veel blaas en dan koop je geen stoel maar een strandstoel en dan beleef je een soort trans-klassieke. We hebben ook een mobiele bar in de grote zaal liggen er leidingen waar we gewoon bierpompen op aan kunnen sluiten dus dan kunnen we een klein Paradisootje maken.
	Langeveld	Als je het vergelijkt met het buitenland heb ik de indruk dat in het buitenland meer gespecialiseerde gebouwen zijn en dat Nederland buiten de paar grote steden heel veel multifunctionele theaters heeft. Het probleem van Nederland is dat we heel veel multifunctionele theaters bouwen, en in kleinere theaters gaat dat nog verder want dan moet het ook nog eens geschikt zijn voor amateurs en als je niet uitkijkt moet het ook nog geschikt zijn voor amateurs of volleybalwedstrijden en de lokale autotentoonstelling, dat is een beetje overdreven, maar zo is het wel. Vanuit het beginpunt is het het mooiste als je niet multifunctionele zalen hebt die voor alles geschikt zijn want dan zijn ze eigenlijk nergens optimaal voor geschikt, maar dat je gespecialiseerde zalen bouwt gericht op de eisen en de wensen en het genre van de theatermaker.
	Rouw	theatermaker.
	Schworer	Extern verhuur is van modeshows, tot wetenschappelijk congres tot van alles en nog wat alles wat verhuurd kan worden, kan de Rabobank zijn of grote bedrijven die hier in de middag iets willen doen.
	Westhoff	
Festivalisation	Hartendorf	Eigen Festivals doen wij hier wel. Je merkt dan wel dat het als zo'n locatie moeilijk is om die markt te vinden want het is groot en je haalt de bezoekers hier niet uit de regio dus je moet dan heel groot denken. Daar zijn de marketingmiddelen gewoon niet voor. Lokale dingen doen we wel, we doen ons eigen cultuurfestival.
	Langeveld	Wij zijn wel voortdurend op zoek naar meer festivalachtige settings
	Rouw	Festivals zijn wij ook medeproducent van, Krang festival bijvoorbeeld in Hengelo en het Songfestival hier in de stad Enschede.
	Schworer	Niet in Nederland. Een hele tijd waren die festivals hier echt voor kleinschaligere producties en dat gaat niet voor ons, laatste week stonden we in Parijs, in 2019 staan we in een groot slachthuis, dat wordt echt meegagroot echt gigantisch dat is een locatieproject maar dat is Parijs, snap je dat kunnen wij hier niet.
	Westhoff	Ja festival is daar een beetje een antwoord op zeker een parade achtig iets.
The business market growingly gets involved in the cultural market	Hartendorf	We krijgen wel subsidie maar daarnaast moet er geld verdiend worden en dat doe je niet met cultuur, dat doe je met de zakelijke markt, maar de zakelijke markt vraagt ook een soort aanpak en daar moet je in investeren. Die investering doe je dan voor de zakelijke markt en daar gaat de culturele markt een beetje gebruik van maken door microfoons en zenders te lenen. Voor een presentatie heb je een beamer nodig maar nu vragen de gezelschappen ook een beamer in huis.
	Experience is central Multifunctionali ty Festivalisation The business market growingly gets involved in the	Experience is central Langeveld

			Eigen financiële middelen door beurzen, vorige week hadden we een Microsoft beurs, dat was 5 dagen, 400 man over de vloer die eten en drinken en in de zaal zitten, en beamerscherm en dat is te saai voor woorden.
		Langeveld	datis to sadi voor woorden.
		Rouw	Bedrijven die ook met groepen komen is ook weer een nieuwe stroom waar we dus die aanbieding ook pakken en waar de arrangementen voor personeelsvereniging dat soort zaken dus dat zijn wel veranderingen in je bezoekersgedrag en ook wel in de eisen die bezoekers aan je stellen. De commerciële markt kruist daar wat met de culturele markt.
		Schworer	Ja er wordt veel commercieel verhuurd om geld binnen te krijgen, alles dat geld brengt als ruimtes vrij zijn overdag dan moet je dat echt gebruiken
		Westhoff	
5	Growing demand of non- traditional artist – visitor interaction	Hartendorf	We boeken ook voorstellingen waar je gewoon met een tafeltje zit, dus we hebben tafels laten ontwerpen, waar je gewoon met zijn 3 stoelen aan zit, het middelste stoeltje wordt dan een tafeltje en daar kan je of je hebt een high tea, en een koffieconcert maar daar hebben we ook wel eens een drankje en een hapje op. Met jazz doen we ook op zaterdagavond hier en dan kan je gewoon je drankje en je nootjes mee op tafel nemen.
		Langeveld	Vraag naar lossere presentatievormen met minder duidelijke scheiding tussen toneel en publiek, zoals koffieconcerten, toneel op toneel, dan krijg je toch een andere sfeer, andere interactie tussen acteur en publiek, bij nieuwbouw zie je dit bijvoorbeeld in de rabozaal van de stadsschouwburg Amsterdam of de nieuwe broadwayhit 'the Comet of 1812', een opera musical waarbij het toneel in catwalks door de zaal heen loopt; een hele nieuwe belevenis
		Rouw	Er zijn een aantal producties die anders plaatsvinden als 'het publiek gaat in de zaal zitten', dan worden bijvoorbeeld kleedkamers gebruikt worden of artiestenfoyers. Daar ben ik zelf niet altijd voorstander van, ik vind dat de magiec ook gewoon als sprookje in het toneel mag blijven, mensen hoeven niet op het toneel te lopen, maar rare omgevingen zijn interessant voor de bezoeker.
		Schworer	
		Westhoff	
6	Social Aspects of	Hartendorf	
	growing	Langeveld	Sociale functie is belangrijker geworden en mensen komen graag gelijkgestemden tegen
	importance	Rouw	
		Schworer	
		Westhoff	
7	Liveliness in the	Hartendorf	
	theatres	Langeveld	Levendigheid in theaters doen wij veel beter dan omliggende landen
		Rouw	
		Schworer	
	Facus on the	Westhoff	
8	Focus on the popular that has	Hartendorf	
	already proven	Langeveld Rouw	
	to work and sell	Schworer	
	to work and sen	Westhoff	Het is zo, ook al vind ik het soms jammer, maar ons systeem van ons model waarbinnen we
			moeten 'maken' of produceren, de theaters in Nederland is dat het geënt is op wat bekend is, en wat men kent, het publiek lijkt daarom te vragen. Men roept vaak van jaa, we willen nieuwe dingen. Maar het probleem met nieuwe dingen is dat het publiek daar niet zo snel op afkomt dus die lijken, dus het publiek dat nog kaartjes koopt voor theater lijkt eerder iets te kopen voor wat men kent. Of dat nou de acteur is of de titel voor de voorstelling natuurlijk is er ook altijd een kleine groep die wel geïnteresseerd is in experimentele nieuwe dingen maar die groep is te klein om te produceren zoals wij produceren dus die 80x langs een zaal moet. We grijpen als producenten steeds meer op bestaande dingen. Op een gegeven moment kwam die hele hoos van voorstellingen gebaseerd op een boek, want dat is handig want dan kent men de titel van het boek al en het boek is goed verkocht dus dat is dan misschien een indicatie of een garantie dat dat het in het theater ook goed gaat doen. Dus die hele hoos van; we gaan een musical of een toneelstuk maken gebaseerd op een boek. Dus dingen maken gebaseerd op bekende dingen of titels die terug blijven komen. Ja we doen het zelf ook, My Fair lady of a Chorus Line en volgend jaar ook weer (show mag ik niet zeggen). Dat zijn ook titels die bekend zijn en je hoopt omdat we niet met subsidie kunnen overbruggen dus je hoopt dat het publiek denkt, ow die wil ik nog een keer zien of dat ken ik, oh dat was cool, zoals we altijd zeggen, dat hoef je niet meer te laden commercieel gezien publiciteitsgezien, dat is al geladen, de titel van een boek kent men al de acteur Simone Kleinsma kent men al of de titel van een musical kent men al dus die hoef je niet opnieuw te laden dus dan heb je een voorsprong want je kan door op wat er al is, commercie, publiciteit. (dit is 11)
9	Visitors come for famous	Hartendorf	Pas als iemand met zijn gezicht op tv komt, bij de wereld draait door, dat merk je echt. Dan heb je altijd een hogere kaartverkoop.
	performers		heb je altijd een hogere kaartverkoop. Bij onze eigen voorstelling doen wij ook altijd nationale tv opzoeken en grote namen.
	,	Langeveld	7. 2. G
		Rouw	
	1		

		Schworer	
		Westhoff	
10	Aging audience	Hartendorf	We hebben 2 gebouwen, maar het concertgebouw is wel echt vooral 50+, 50+ dat vindt zijn weg wel. Je hebt hier gewoon een natuurlijk verloop van bezoekers, er komen hier mensen van 80 jaar met een rolstoel ook kijken en er komt niet zoveel bij aan de onderkant maar er
			gaat wel meer weg boven
		Langeveld	gade Well meet weg poven
		Rouw	Ja is vergrijsd, je merkt gewoon dat een groot deel van je publiek 40+ is.
		Schworer	
		Westhoff	
11	Few young visitors	Hartendorf	Wij zijn een projectgroep gestart, dat heet voortrekkers. Dat zijn jongeren nu van de middelbare school, van 15 jaar geloof ik uit mijn hoofd, die zijn aan het kijken wat hun doelgroep dus graag zou zien. Het is heel lastig om die doelgroep te vinden. Je hebt hier gewoon een natuurlijk verloop van bezoekers, er komen hier mensen van 80 jaar met een rolstoel ook kijken en er komt niet zoveel bij aan de onderkant maar er gaat wel meer weg boven
		Langeveld	
		Rouw	
		Schworer	
		Westhoff	
12	Visitors are	Hartendorf	
	mainly higher educated people	Langeveld	Qua opleiding is het wel zo, hoger opgeleiden gaan vaker dan lager opgeleiden er wordt vaak vanuit gegaan dat dit met salaris te maken heeft maar dat is niet zo, studenten met laag inkomen gaan ook en miljonairs met lagere opleidingen niet.
		Rouw	
		Schworer	
13	Progressive and innovative way of directing	Hartendorf Langeveld Rouw Schworer Westhoff	Nee wij proberen, wij produceren denk ik voor de grootste massa en dat is toch het wat hoger opgeleide, iets oudere vrouwelijke publiek, dat is volgens mij als je kijkt naar alle marketingplannen die er zijn, dat begint daarmee. Mensen die net hun kinderen oud genoeg hebben om zelf weer een avond wat te gaan doen, natuurlijk zit er dat is dan de main doelgroep alles dat er bij komt aan ouderen en jongeren dat is fijn en dat ligt ons ook wel op maar ik denk dat het meeste gewoon op die doelgroep, blank, 35/40+, vrouw. Uhm hebben wij nog niet gedaan, want wij denken dat daar onze kracht niet zit, onze kracht zit juist in het voorstellingen maken voor deze doelgroep en we hebben ook met theaters zelfs gesprekken over gehad en die zeggen je moet ook niet als producent eeh, een andere doelgroep aan willen spreken. Het is juist prettig voor een theater als ze een voorstelling van de graaf en cornelissen afnemen dan weten we dat is voor deze groep, ja, vandaar dat er bij ons ook niet echt ambitie zit om eeh, we hebben weleens fabeltjeskrant gemaakt hoor of eeeh, pietje bel de musical Nederland heeft door Ivo van hoven, Nederland is wel altijd vooruitstrevend qua vorm en
			regie er komen goeie mensen bij ons vandaan. Het is niet voor niets dat Nederlandse mensen nu ook aan de gang zijn in Duitsland en Ivo nu op Broadway, dat vindt men daar fantastisch, en Nederland is in dat opzicht denk ik altijd ook wel experimenteel, dat is niet helemaal het goede woord maar vooruitstrevend geweest in het zoeken van vormen ja innovatief en dat kan ontstaan omdat zo'n gezelschap als TGA geborgd is door de overheid om dat soort dingen te kunnen maken.
14	Non-traditional theatre	Hartendorf	Ja ik denk wel dat locatietheater een tak ernaast wordt, als je echt geld wil verdienen is dat de enige manier, kijk naar soldaat van oranje dat is waanzin.
	locations	Langeveld	We zoeken andere vormen van settings, bijvoorbeeld een serie van jonge comedians die niet meer in de zaal is maar in de het artiestencafé. We gebruiken ook ons lichtmagazijn voor een voorstelling, toch een soort locatietheater met theaterspullen en lichten en kabels de foyers worden meer gebruikt voor optredens, het buitenplein. In de zomerconcerten dat doen we buiten in plaats vanbinnen. Theaters spelen hier dus wel op in door een meer lossere vorm van theater te ontwikkelen.
		Rouw	Wij produceren zelf, ook locatietheater, dat heet het verzet kraakt en daar hebben we 27000 bezoekers mee getrokken. De verschuiving naar locatietheater is een hele belangrijke.
		Schworer	Nee Nee doen wij niets mee, Hier in de Rabozaal optreden in de grote zaal is ook een festival maar die andere festivals die hier in Amsterdam plaatsvinden dat zijn locatieprojecten in een tent of een kleine hal, daar kunnen wij met onze producties eigenlijk niet staan. Wij zijn hier in Amsterdam aangewezen op dit gebouw
		Westhoff	Het moet kloppen. Soldaat op een vliegveld, dat klopt, dat is gewoon goed bedacht, maarja, je hebt ook weleens dingen die minder goed bedacht zijn
15		Hartendorf	Wij brengen nu meer de bioscoop in het theater. De hele grote groep die wij naar het theater willen hebben komt bij de bioscoop sector vandaan met een zakje chips op tafel. Dus wij doen

		1	
	Visitors desire		nu al minder moeilijk over drank in de zaal, vroeger moest je je drankje afstaan, nu wordt het
	more freedom		overgeschonken in een bekertje.
	in the theatre	Langeveld	Jongeren hebben geen zin om stil te zitten en niet op de telefoon te mogen en naar de wc
			mogen en alleen maar klappen op het moment dat je geacht wordt te klappen dus die
			inflexibele form past ook steeds mindergoed bij het verwachtingspatroon van jongeren.
			Gewoon weg kunnen lopen als je geen zin meer hebt.
		Rouw	
		Schworer	
		Westhoff	In Almere zit nu bijvoorbeeld weer een hele nieuwe directie en die proberen dan toch weer
			andere doelgroep nieuwe mensen jongere mensen naar binnen te halen daar is nu in Almere
			toevallig ook heel veel gedoe over want wat krijg je er is popcorn in het theater er zijn zakjes
			snoep in het theater, mensen krijgen petflesjes mee naar binnen mogen dat mee de zaal in. Ik
			vind dat als theaterbezoeker echt afschuwelijk want je wil een avondje theater, moet ook een
			beetje een stijlvolle avond zijn en dan zit iedereen kraak kraak kraak om je heen en dan denk
			je, ik zit niet in de bioscoop, gedraag je een beetje, dus het is live entertainment dus heb
			respect voor wat er op het toneel gebeurd in plaats van dat je achter me met je zakje zit te
			kraken dus ik dat is dus ook dat zag ik dus in Almere, wat wil je nu, wil je nieuwe mensen
			binnentrekken? Want de oude mensen jaag je weg en toevallig is dat in Almere nu een hele
			issue dat iedereen dat vindt.
16	Digitalisation	Hartendorf	In nieuwe gebouwen gaat alles digitaal, grote multi-kabels zijn nu een CAD-kabeltje.
		Langeveld	De informatievoorziening is sterk toegenomen. Je hebt alle informatie dus de bezoeker gaat
			anders redeneren.
		Rouw	Ja vooral in de marketing, dat gaat je marketing bepalen, je kan thuis beter een voorstelling
			zien dan in het theater maar je gaat toch naar het theater (of de bioscoop of het stadion) om
			het te beleven.
		Schworer	Ja dat is natuurlijk een wereldwijde trend, eerst hadden we geen beamers en nu hebben we
			25 beamers en hebben we 3 medewerkers alleen voor video en voor 13 jaar bestond dat niet,
			die beroep bestond niet
		Westhoff	
17	Normalisation in	Hartendorf	Dus dat heeft vaak een normering en een nulpuntmeting, die zijn allemaal hetzelfde. Er zit een
	middle sized		soort normalisatie in, er is een soort blauwdruk. Als je een blauwdruk maakt van de
	multifunctional		voorstelling dan kan je die op ieder theater projecteren. Een nulmeting, altijd hetzelfde. Het
	theatres		gewicht dat je kan hijsen in Nederland is gestandaardiseerd. Je hoeft je dus niet af te vragen
			hoe het in een bepaald theater in zijn werking gaat.
			En dat is ook doordat wij het theater Nederland in de schouwburgen een soort
			standaardisering hebben met veel materialen. Overal bijna hetzelfde daarom kunnen ze
			makkelijk veel lenen van/voor het gezelschap.
			Er is een soort lijstje gemaakt met standaard spullen die een theater in huis moet hebben
		Langeveld	
		Rouw	
		Schworer	Ja ze moeten de voorstelling aanpassen voor waar in Nederland zo 99% op dat toneel bestaat,
			we hebben ook vaak gaten ingemaakt in de vloer of in waar je nu, we gaan nu met een
			draaischijf op reis, er zijn hier bijna geen theaters met een ingebouwde draaischijf dat bestaat
			niet, als iemand een draaischijf wil moet hij die meenemen, maar dan krijg je het probleem
			met voeding voor die koningstoel naar boven, dan moet je een gat maken in de vloer maar in theater mag dat niet, dat zijn allemaal nadelen van Nederlandse theaters.
		Westhoff	
		Westhoff	Nee in principe maken wij ons decor zo dat het in iedere zaal kan staan, maar je bent
			afhankelijk van een bepaald soort afmeting, automatische trekkenwanden uiteraard, of je
			decor wel of niet de lucht in kan. Maar inderdaad bij de middelgrote zalen is dat allemaal wel
18	Efficiency in	Hartendorf	op orde Er komen steeds minder vrachtwagens. Het worden allemaal getimmerde vakken met
10	Efficiency in logistics,	i iai teiiuui i	projecties of led. Dus het decor wordt meer grafisch of geprojecteerd.
	building up and		De voorstelling gaat iedere dag naar een andere stad. De snelheid is daardoor veel efficiënter,
	breaking down		door de automatische trekkenwand.
	the stage-set	Langeveld	and the state of t
		Rouw	
		Schworer	Die reiservaringen in Nederland maakt heel veel logistiek. Je bent heel veel sneller gebouwd
		3011110101	en afgebroken in techniek bijvoorbeeld ze zijn veel flexibeler. In Duitsland zijn bijvoorbeeld
			die structuren wel heel statisch en alles gesplitst naar licht naar geluid bouw, naar video en
			hier is het meer teamwork, worden producties neergezet in 1 dag en dan wordt er gespeeld en
			dan wordt alles weer afgebroken en dan gaan ze weer naar de volgende locatie, dat met 2
			grote megatrailers doen ze in 1 dag. En als ik dan zie dat hier gasten binnenkomen vanuit
			Hamburg of Berlijn of Parijs, die hebben echt 3 a 4 bouwdagen nodig voordat ze überhaupt
1		•	
			voor de eerste keer kunnen spelen, wij zijn hier veel strakker in organiseren en uitvoeren van
			voor de eerste keer kunnen spelen, wij zijn hier veel strakker in organiseren en uitvoeren van producties, je mag 1 maximaal 2 dagen opbouwen want elke avond moet het theater gewoon
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		Westhoff	producties, je mag 1 maximaal 2 dagen opbouwen want elke avond moet het theater gewoon gevuld zijn.
		Westhoff	producties, je mag 1 maximaal 2 dagen opbouwen want elke avond moet het theater gewoon gevuld zijn. Wij toeren back-to-back dus dat is erin en eruit. 's Ochtends erin 's avonds eruit en tussendoor
19	Subsidy cuts	Westhoff Hartendorf	producties, je mag 1 maximaal 2 dagen opbouwen want elke avond moet het theater gewoon gevuld zijn.

		Langeveld	Gezelschappen die gesubsidieerd worden dan is er wel veel bezuinigd maar het is niet zo dat gezelschappen per gezelschap minder geld krijgen en daardoor zijn er minder gezelschappen gekomen.
			Qua gebouwen is de subsidie per theater tussen 2009 en 2012 ook gedaald, sinds 2012 is dit weer langzaam opgekropen.
		Rouw	We gaan uit de volledige subsidiecultuur komen. In de toekomst zullen we veel meer
			zelfvoorzienend moeten zijn, dat zal langzaam een volledige verandering van het
			theaterlandschap teweegbrengen, nu kan je nog achteruit leunen omdat de subsidie jaarlijks
			overgemaakt wordt zal dat ook gaan veranderen.
		Schworer	Dat hele subsidieverhaal voor de kunstsector is natuurlijk heel beperkt hier in Nederland. In
			Duitsland krijgt 1 huis al zoveel subsidie als heel Nederland voor alle theaters voor alle
		Westhoff	gezelschappen en dat is heel bizar.
		westhon	De overheid heeft toch steeds meer een terugtrekkende beweging op dat gebied. Geefwetten enzo worden of werden ik weet het dus niet helemaal omdat wij dus meestal niet met dat
			subsidietraject van doen hebben maar het wordt wel steeds moeilijker gemaakt om vanuit de
			overheid is op een gegeven moment wel of komt steeds meer een signaal dat cultuur zijn
			handophouders en moeten maar een keer leren hun eigen broek op te houden, wat ik echt
			verschrikkelijk vind, maar de reaguurders gaan daar lekker in mee dus daar is steeds meer
			sprake van
20	Secondary	Hartendorf	Nou, we moeten meer programmeren, want musicals stonden meestal 2 of drie dagen en dan
	activities in the		heb je al een redelijke vulling in de week. Als je 2 musicals in 1 week zou programmeren dan
	building have		Als je toch je week vol wil programmeren moet je 5 of 6 verschillende voorstellingen
	pressurized the daily schedule		programmeren in huis. Wij doen heel veel ook naast onze programmering ook commerciële activiteiten. Het schema
	of theatres		is onder druk komen te staan. Vroeger kwam je om 1 uur binnen en je had 's avonds een
	or theatres		voorstelling. Een congres is bijna andersom, je begint om 9 uur met de eerste spreker. Dat
			betekent dat je alles wat je normaalgesproken nodig hebt voor 9 uur moet opbouwen, dat je
			om 6 uur 's ochtends al begint voor een hele dag congres terwijl je ook nog de avond daarvoor
			een voorstelling hebt, dus dat gaat niet, dat past niet. Tot 1 uur 's nachts werken en om 6 uur
			weer beginnen dus dat vergt wel veel. Als theatermedewerker heb je een ongeregeld leven
			maar het is nu ongeregeld onregelmatig, het is niet elke dag hetzelfde. Vroeger had je nog een
			regelmatig patroon, 's middags begon je, 's avonds een voorstelling het was wel onregelmatig,
			maar met een regelmaat. Nu weet je niet wat je hebt. Er zijn ook mensen die 's avonds
			beginnen die moeten 's nachts doorwerken. Omdat het congres zo groot is dat je het niet in de ochtend gebouwd krijgt, dan gaat er een voorstelling uit 's avonds, we bouwen alles om met
			een nachtploeg en dan komt er 's ochtends een showploeg die bij het evenement draait.
		Langeveld	Dag gebruik, je ziet dat steeds meer theaters maatschappelijke en sociale functies krijgen en
			deze uitbreiden door overdag open te zijn en activiteiten te plannen. Het Chassé heeft
			kindertjes en flexplekken. Dit mag gebruikt worden door iedereen.
			De middelen zijn beter, die organisatie in Nederland groot geworden, vroeger begonnen het
			allemaal om 11 uur te bouwen, of om 9 uur zelfs tot 's avonds. Nu is denk ik 85% komt na
			lunch binnen. Die beginnen om 1 uur op te bouwen en dan zijn ze gewoon in feite klaar. Dat
			zie je wel het verschil. Dat is een kwaliteitseis, ook hoe ze mee denken. Iedere voorstelling kan
			je overal kopiëren. Dat heeft er ook mee te maken dat de voorstellingen kleiner zijn, want als je heel veel materialen hebt dan moet je improviseren op locatie en dat is ook moeilijk. Want
			als je heel veel decor bij je hebt en je moet wat weglaten, ja wat laat je dan weg. De kunst van
			weglaten. Ja, iets wat je in Breda neer zet op 17 meter diepte kan niet naar Barneveld waar
			het 8 meter diep is, maar de voorstelling staat er wel.
		Rouw	
		Schworer	
		Westhoff	
		VVESCIOII	
21	Advanced	Hartendorf	Dan gaat het vooral over theatertechniek, licht en geluid, daar licht een hele grote
	theatre		internationale markt maar wij hebben denk ik in Nederland de grootste markt met
	techniques		theatertechniek, met trekwandinstallaties, want er is geen 1 theater in Nederland die niet
			geautomatiseerd is.
			In België hoef je ook maar een theater in te rijden en dan; een elektrische trek? Wat is dat?
			Daar begrijpen ze echt helemaal niets van. En zelfs in Londen niet he, alle grote musicalshows
			worden gewoon met de hand getrokken. Door de automatische trekkenwand worden decorchangementen veel preciezer en mooier.
		Langeveld	Er zijn technologische ontwikkelingen, de leverlichting bijvoorbeeld, meer projecties, krijgt wel
			een hoog 'the Voice of Holland' gehalte, het beïnvloedt gelijk de sfeer van een voorstelling.
		Rouw	We hebben hier met de reisopera, een van onze huisgezelschappen een productie gedaan
			waarbij we drones hebben gebruikt, dat zijn dingen van de toekomst. Nederland is een
			voorloper in computergestuurde trekkenwanden en daarbij digitalisering. Er kan nu veel meer
			omdat die techniek daar is
		Schworer	Ja dat is natuurlijk een wereldwijde trend, eerst hadden we geen beamers en nu hebben we
			25 beamers en hebben we 3 medewerkers alleen voor video en voor 13 jaar bestond dat niet,
			die beroep bestond niet. Ja heel veel projecties onze website is natuurlijk digitaal met filmpjes

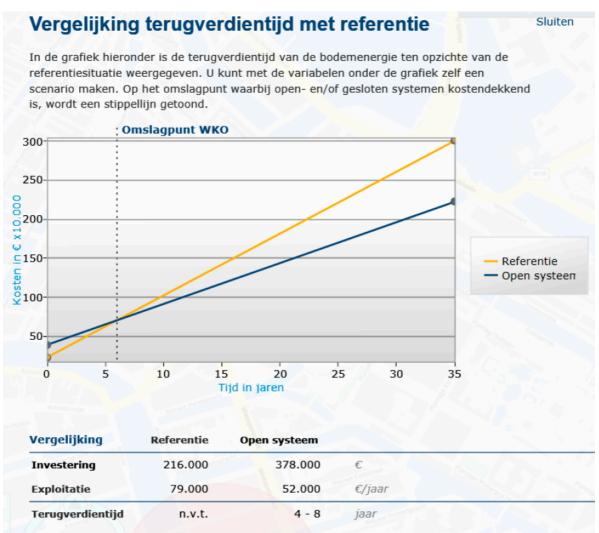
			on fate's van voorstellingen en wij fuseren/vorzeeken nu het hele geheuw digitaal aan te
			en foto's van voorstellingen en wij fuseren/ verzoeken nu het hele gebouw digitaal aan te pakken met schermen in foyers enzo dat is wel een trend natuurlijk waar wij op inspelen. Die buhne die nog overblijft is zo minimaal die theater is technisch gefaciliteerd slecht
		Westhoff	
22	On-demand: last minute theatre wherever and	Hartendorf	De nieuwe generatie is natuurlijk heel vluchtig met youtube en film, alles is heel snel, dan is theater echt redelijk suf
		Langeveld	,
	whenever	Rouw	
		Schworer	
		Westhoff	theater is op dit tijdstip op dat moment maak je dat met elkaar mee terwijl een film kan je in verschillende zalen zien, die kan je meerdere keren op een avond zien dus dat komt al veel
			meer tegemoet aan het on-demand gevoel, en mensen gaan steeds meer wennen aan on demand, ik wil nu eten ik ga nu naar thuisbezorgd.nl ik wil nu die serie zien ik ga nu naar Netflix oh nu komt het in mijn agenda uit dat ik even naar de sportschool ga dan ga ik nu naar de sportschool het is niet meer van oh het zwemuurtje was tussen dan en dan dan moet ik dan gaan, ja dat gebeurd ook nog wel, maar weetje theater is wat dat betreft gewoon, zit vast aan kwart over 8, 8 uur, 7 uur eeh, het begint, je kan niet later instarten of ik zet het even op pauze of spoel het even terug dat is er niet en de hele samenleving de hele agenda's van iedereen zitten steeds voller dus dat hele on demand op jouw moment consumeren wat je
			nodig hebt, dat is voor veel mensen volgens mij steeds belangrijker en dat kan theater, ik denk niet dat theater daar een antwoord op heeft
23	Many musicals	Hartendorf	
	no longer tour	Langeveld	
		Rouw	
		Schworer	
		Westhoff	Joop van den Ende heeft nu een terugtrekkende beweging vanaf de reizende markt. Maar die
			begonnen, nu met Annie natuurlijk ook, die reizende producties maken ook gebruik van overheidsgeld, via het programmeringsbudget, wij ook, dus als daaraan getornd wordt komt dat ook terug bij ons.
24	Theatre buildings are producing themselves and are starting Alliances	Hartendorf Langeveld	Er zijn nu producenten die met elkaar gaan binden, ik weet niet of dat wel een goede trend is maar ik zie het wel gebeuren. De theateralliantie is er nu zo 1 met 'Fiddler on the Roof', met een paar gezelschappen een paar schouwburgen, produceren ze samen de voorstelling, dus ze hebben gedragen risico, dus niet alleen de producent maar ook de schouwburgen leggen geld, maar hebben ook een betere winstafspraak als het een succes is, en dat zie je, dat je samen met een gezelschap iets gaat produceren. Ja en dat is een beetje het gevaar, ze zoeken natuurlijk de grootste zalen uit, want als je keuze hebt uit een zaal met 900 man dan kies je niet een zaaltje met 600 en dat de schouwburgen zo dicht bij elkaar liggen is best wel gevaarlijk, want waarom krijgt Hengelo het bijvoorbeeld niet en Enschede wel terwijl Hengelo misschien veel betere theaterbezoekers heeft, maar die zaal is veel kleiner dan Enschede want daar kunnen er 1000 in.
		Rouw	Vanuit het theater moet er meer initiatief genomen worden om zelf te gaan produceren, dat
			hebben wij bijvoorbeeld met de theateralliantie gedaan. Dat doen wij hier ook, zelf gewoon stukken produceren voor eigen theater. (Vanwege trend 37 en trend 22)
		Schworer	Nouja wat ik je zeg, wij moeten verzoeken dat iedereen mobiel is en wij verzoeken om mensen met bussen naar Amsterdam te brengen, onze megaproducties die kunnen alleen hier in de Rabozaal staan die kunnen niet in die andere theaters in het land tenzij ze heel groot zijn en dan organiseren wij als Toneelgroep Amsterdam met andere steden dat ze naar ons worden toegebracht, dat ligt ook bij publiciteit die dan actief contact opneemt met andere theaters, die organiseren we dan in de regio komen 1,2 of 3 bussen met publiek naar Amsterdam, dat is de toekomst zo moet het vaker gebeuren, dat mensen hiernaartoe gebracht worden in plaats van everel theaters to houven wat ookt hekken val geld kert.
		Westhoff	van overal theaters te bouwen wat echt bakken vol geld kost Een keer echt iets kunnen maken, misschien zelfs de hele zaal op zijn kop zetten, maar dat kan niet als je de ene dag hier en de andere dag daar staat, maar het kan zijn dat het een keer gebeurd dan zal het misschien een keer meer een samenwerking zijn een theater je eens vraagt of dat je een idee hebt en dat een locatie daarbij komt en dat je denkt, dit matcht nou goed. Het moet matchen, het moet kloppen
25	The visitor has a growing demand for	Hartendorf	Het zitcomfort is beter geworden, dat gaat ten nadele van de stoelen. Het servicelevel is heel belangrijk, mensen moeten vanaf het moment dat je binnenkomt vanaf het moment dat je weggaat is eigenlijk de complete avond. (link met trend 1)
	luxury	Langeveld	Theaters bieden meer diensten aan; eigen café en restaurant met bredere keuze in aanbieding, dus de groeiende vraag naar luxe is een wisselwerking.
		Rouw	De eisen van de bezoekers worden hoger, dat heeft ook te maken met groei in concurrentie van ander soort evenementen. Door deze concurrentie wordt men steeds minder snel
		Coburge	tevreden, er komen steeds meer arrangementen en dergelijken om in deze behoeften van de bezoeker te voldoen.
		Schworer	
2.5		Westhoff	
26	Sustainability	Hartendorf	

	T	1	
		Langeveld	Wij doen er wel veel aan, wij hebben energielabel A. Nouja kan nog beter je kan geloof ik A++ maar goed wij zijn van D gekomen en we zitten nou op A. Door koude warmte opslag. Ledverlichting overal, dubbelglas. We hebben een scan laten maken van het gebouw, bleek het dak gewoon los op de muren te isolatiemateriaal toegevoegd.
		Rouw	Duurzaamheid speelt altijd een rol, daar maak je continu je aanpassingen op en dan praat ik puur over het theater waar we nu zitten, dat is 10 jaar oud. Daar zijn al best wel veel duurzaamheidsaanpassingen gedaan van het plaatsen van zonnepanelen op de daken tot kleine dingetjes waar je water of energie kunt uitsparen. Dat proberen wij wel te stimuleren.
		Schworer	Het is moeizaam in de theaterwereld, we zijn zeker ook bezig met ledverlichting, zeker. Ik heb vroeger in een theater gewerkt, het eerste theater in Duitsland ja en daar moet je naar kijken dat is niet duurzaam, daar zijn veel meer mogelijkheden in zo'n gebouw om daarmee om te gaan, hier staat de hele dag overal licht aan, dat kan natuurlijk ook automatisch als er iemand wel of niet is, maar dat is hier niet ingebouwd, maar bij die nieuwbouw ook niet, dat begrijp ik ook niet. In andere landen is dat wel meer En in het decor is het natuurlijk altijd de kunst die bepalend is. Vroeger had je nog zenober en katnimumgelb dingen die nu verboden zijn, dat gebruik je niet meer. Maar als iemand decor
			van aluminium wil wat zeker geen duurzaam materiaal is dan kan ik zeker niet zeggen dat je dat met hout moet doen ofzo, zo werkt dat niet. De artistieke waarde is altijd bepalend en dan moet ik kijken met welke middelen je dat kan realiseren of eventueel faken.
		Westhoff	
27	Theatres are often hesitant to break with their own traditions	Hartendorf	We zien het bezoekersaantal omlaaggaan, maar we zien nog niet de kenting (techniek) dat dat ook omhoog gaat. Dat is natuurlijk eenmaal als producent zijnde produceer je om geld te verdienen en wij brengen cultuur om de mensen iets leuks te laten zien. Dus wij brengen het geld wel mee via de gemeente, maar de producent heeft laag ingekocht door minder materiaal en minder mensen en heeft daar dus minder kosten aan en nu gaan de inkomsten omhoog omdat er meer bezoekers zijn maar de productie gaat nog niet omhoog. Dat busje blijft nog steeds klein.
		Langeveld	
		Rouw	Theater is misschien wel te traditioneel af en toe. Ze zullen zelf hun kaders moeten doorbreken en uit hun comfortzone moeten komen om te overleven er zijn enkel een aantal theaters zoals Carré die juist traditioneel zullen moeten blijven.
		Schworer	Wat mij meteen opgevallen is toen ik hier in 2002 begon toen ik naar Nederland kwam dat alle toneelvloeren eruitzien als een woonkamer alles hout, rood-bruin achtige tinten en dat zie je alleen in Nederland voor de rest in de wereld in Europa is een toneelvloer zwart. Dat is die traditie hier, ik heb echt mijn problemen wel mee daar.
		Westhoff	Misschien dat Nederland wel ook in wat wij aanbieden, dat het traditionele hier belangrijk is, 'wat de boer niet kent dat vret ie niet' dus dat willen we zien in de zaal, maar dan wil ik ook op een rode stoel zitten, misschien is dat wel ons probleem.
28	Scale	Hartendorf	·
	enlargement in cultural policy	Langeveld	Er is landelijk een tendens om cultuurbeleid op regionaal niveau te gaan ontwikkelen het is nu een lokaal beleid dus elk dorp en elke gemeente denkt zelf na, ik wil een theater hebben en als gevolg daarvan krijg je een multifunctioneel gebouw daar.
		Rouw	5 5 767
		Schworer	
		Westhoff	
29	Declining offer from (touring) producing	Hartendorf	Het reizen wordt heel duur, dus vaker kiezen ze ervoor om in vaste theaters te gaan staan of in minder theaters en dan langer. De producenten die er zijn nemen steeds minder mankracht en vrachtwagens mee, om de kosten aan de productiekant zo laag mogelijk te houden
	companies	Langeveld	Minder aanbod van producenten door subsidie afname.
		Rouw	Ja waar ik vooral veel verandering in zie is dat er echt minder aanbod is vanuit de producenten, dit heeft te maken met financieel risico.
		Schworer Westhoff	
30	Shortage of (storage) space	Hartendorf	Nee het pand is vooral gemaakt voor publieksstromen, wij komen opslag te kort. Wij kunnen niet uitbreiden, er zijn geen uitbreidingsmogelijkheden hier. En dan wordt er meer gekozen voor wat het publiek ziet dan voor wat achter. Maar ze doen ook steeds meer kopen, steeds meer middelen wat we hier nodig hebben als ik het 3 of 4 keer per jaar moet huren dan kan ik het beter kopen. Ruimtetekort zal altijd blijven bestaan want je gaat altijd tegen je max zitten omdat je limieten op gaat zoeken. 2 dagen een vrachtwagen huren is goedkoper dan de mankrachten voor in en uitladen in een opslag.
		Langeveld	
		Rouw	
		Schworer	Wat ik ook een heel raar ding vind is dat er nooit een opslagplek is in de theaters, in veel andere landen heb je natuurlijk niet de ruimtelijke beperking die je hier wel hebt, maar als je een nieuw theater bouwt moet je echt zorgen dat je een zijtoneel en een achtertoneel hebt. Een ondertoneel, in Nederland hebben theaters ook geen ondertoneels wat ik niet begrijp. Hier in de schouwburg en in de rabozaal staan natuurlijk veel internationale gezelschappen en die zijn gewend met een ondertoneel te werken, met een trap naar beneden.
		Westhoff	and any man work controlled to mornerly mor controlly man workdom

31	Unique Selling point is a must	Hartendorf	Je hebt een unique selling point nodig, wij doen ook voorproefjes en gekke dingen zoals rollerskatedisco, bijzondere voorstellingen die we boeken, maar je ziet dat het lastig is want er is zoveel (de leasuremarket is verzadigd) Alles wat je programmeert van tevoren is al ingebed bij de mensen maar je wil iets anders brengen maar het is dan lastig om die markt te vinden
		Langeveld	
		Rouw	
		Schworer	
		Westhoff	Je moet in je kracht blijven staan, het theater is uniek omdat dat het theater is en als je naar carré gaat, ik zou daar dan ook heen willen omdat het carré is omdat het dat theater met die geschiedenis is dus, ga dat niet aan de kant vegen ofzo, zorg dat dat je unique selling point is, maar dat doen ze ook wel maar euh, eh, ja verloochen je historie niet ofzo. Maarja goed als de bezoekers niet komen dat moet je soms wel dus

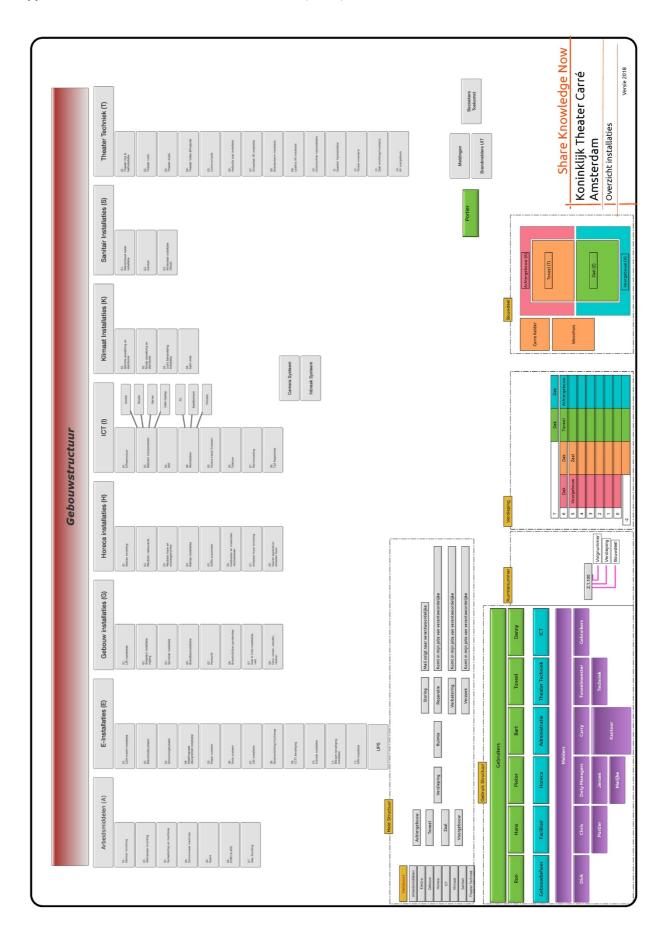
Appendix VI The potential of energy storage underground (WKO) for Carré (Dutch)





Bron: Onderzoek gebouwexploitatie Carré (Feldmann et al., 2016)

Appendix VII Overview of use of Ultimo in Carré (Dutch)



Appendix VIII Improvement of Carré's challenges by the 10x10 care for Carré plan

This Appendix describes how the current challenges of Carré will be improved in the future with the advice.

Management Challenges

During the interviews, it was noticed that a written business vision plan is currently not existing. Also, Carré shows limited self-criticization. Putting a team together and writing a long-term business vision and a corresponding real estate strategy will solve management challenges, will bring focus to the organization and will be beneficial for Carré.

Physical limitations

Expanding Carré is indeed challenging. Buying all property within the red square as shown on image 7.15b is the best solution to build a second auditorium. Next to a second auditorium, the extra space in the buildings can be renovated into public facilities, dressing rooms and office space, as desired. It will greatly improve Carré's access to more space.

This also applies to implementation of the floating theatre. This expansion of the building will distribute a new flexible performance space and increase flexibility.

Other implementations to improve Carré's physical situation is introducing 'Mapiq'. 'Mapiq' helps optimal planning for the use of all locations. . Underused areas such as 'In de Nok' and 'Klein Carré' can be more easily used. Employees can easily access the schedules of different areas. This will greatly improve efficiency within the existing supply.

This paragraph describes how with the advice, the current challenges of Carré will be improved in the future.

Multifunctionality

Improving multifunctional use of the building is similarly achieved as improving the physical limitations, as more space results in improved multifunctional use of the building.

Realizing the second auditorium and the floating theatre contributes to improvements of multifunctionality. Multiple shows can be performed daily, contributing to Carré's desire to broadly program shows. Introducing 'Mapiq' increases efficient multifunctional use of the current supply.

9.2.4 Logistics in routing and congestions

Analysing this challenge has provided new insights. New signs have recently been put up to ease the routing through the building (van Opheusden, 2017). Consequentially, the routing through the building is already optimized. The congestions as well as the routing have been part of Carré for years now, but are also considered part of the charm of the monumental building (Veldkamp & Franken, 2017), the delay this causes is generally calculated in by Carré. Still, some interventions for improvement can be executed.

Implementing the new drinks and snacks system will result in more convenient breaks for the visitors.

Making the toilets gender-neutral will save time and improves the congestion situation, as it saves valuable minutes every day, before the show, during breaks and after the show (Bovens & Marcoci, 2017).

Additional space is created with the floating theatre and the second auditorium. Potentially, current functions can be moved to these new locations, contributing to improved logistics and routing and fewer congestions.

9.2.5 Sustainability

Many chances to improve sustainability in Carré were identified. First of all, increasing the insulation value of the zinc roof that is to be renovated, yields a potential saving of 20%. When this roof is renovated, at the same time as adding the grey water system, 15-20% energy is saved.

Implementing a new climate system with energy storage underground (W.K.O.) yields potential energy saving up to 51% and return its investment within 8 years. Storing the heat that is produced in the auditorium within this will even more contribute to efficiently energy saving.

Adding sun panels to the existing roof and the potential new roof of the second auditorium, is a sustainable investment which will payoff within 12 years. Contracting a new energy supplier will ensure that all used energy is sustainably generated.

9.2.6 Technology

Carré is already one of the best technically facilitated theatres in the Netherlands. This is due to their collaboration with Share Knowledge Now, who organize, maintain and implement all Carré theatre technology. They are currently installing a new program called 'Ultimo', which keeps track of the status of the technical installations in the entire building (Zevenhoven, 2017b). The program contributes to, among others: facility management, maintenance, IT service and infra asset management, from offices in both the Netherlands and Belgium. Usability and flexibility are the key concepts of the Ultimo software that is used by more than 900 organizations (Zevenhoven, 2017). In Appendix IX an overview of what the use of this program looks like for Carré can be found.

All technical installations, like lift-shafts, group cabinets, building automation system and climate installations are currently outdated (Zevenhoven, 2017). They have not been renewed or renovated since the big renovation in 2004, even though current technical installations have an estimated lifespan of 12 years on average. Renovating these is a matter of finding sufficient financial resources. Implementing the long-term financial plan and multi-year maintenance plan will improve dealing with these technological challenges.

9.2.7 Maintain the monument

Maintaining the monument should not be approached as a burden, but as an opportunity. The power of Carré lies within monumental values and this should be recognized and respected. It should not simply be maintained, as the strength and the importance of the monument for the organization is recognized and most importantly preserved. The multi-year maintenance plan will contribute to this. Renovating the zinc roof is the first priority for monument maintenance.