

Future-Proofing Monumental Theatres



A real estate strategy for monumental theatre buildings such as the Royal Theatre Carré

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Reading guide

Chapter 1

Provides a general and personal introduction to this research proposal

Chapter 2

Outlines the general framework for the investigation:

- Situation, description of the context of the problem, a problem statement
- The main question and sub-questions are presented
- Scope of the research, what is part of the research and what is not
- Relevance and value of the research

Chapter 3

Describes the methodology of this research

Chapter 4

Contains a thorough literature review of the research topics

Chapter 5

Describes the first provisional design of the monumental theatre tool

Chapter 6

Describes the findings of the research into the reason and context of the situation. A more detailed approach to the research methods is described here

Chapters 7

Contains the daily planning until graduation

Changes in the P2-retake version compared to the P2 version:

- Structure: more clear separation between theoretical framework and background information
- Chapter 3: a lot has changed in the methodology
- Chapter 5: this chapter is newly added; the provisional design for the monumental Theatre tool.

1. Introduction

When there was an assignment from practice in the graduation lab course book about the Royal Theatre Carré, I immediately knew that this was going to be my graduation project. This is exactly something that I want to graduate in, because next to my Masters in 'Management in the Built Environment' at the University of Technology in Delft, I am in a part-time musical theatre school in Tilburg. Theatre and all its related facets have always been my biggest passion. To me, there is nothing in this world like the magical feeling that theatre can create and in my opinion theatre buildings should contribute to and strengthen this feeling. A visitors' theatre experience starts even before having entered the building. The Royal Theatre Carré is one of the most important, prestigious and beautiful theatres of the Netherlands, with its history and its monumentality.

This research project combines all my interests and passions and connects the different fields I have knowledge about, next to being a student of Management in the Built Environment being;

- a designer, from my bachelors in Architecture
- a theatre performer in multiple amateur productions and in my part-time musical-theatre school
- a theatre-researcher, as I have followed theatre related courses at the University of Leiden for my Minor and at the University of Amsterdam as Master-electives.
- a frequent theatre visitor
- a sustainability-activist, having been head of activities in the Students4Sustainability board in 2015-2016

1.1 Motivation

I feel strongly that Carré should anticipate and respond to all developments that take place in the theatre environment and the cultural sector but also that of the hospitality industry and the office and sustainability environment, because it is a monumental building with a lot of character and history that is irreplaceable. The magical theatre-feeling cannot be accommodated to the same extend in a new building as it is accommodated in Carré.

I hope that during this research I will learn how a complex monumental theatre building like Carré is managed, with all different functions and activities that it accommodates. By gaining information from all different users of the building I hope to be able to formulate an advice to Share Knowledge Now and Carré that will be of value and that will provide new insights. I hope to construct this advice with a bottom up approach, which will provide a broader support because all different users and stakeholders will be taken into account with the design of the new real estate strategy advice.

1.2 Objectives

My main objective is to contributing to future proofing monumental theatres, next to this, and the graduation goals as stated in the TU Delft graduation manual, I have stated two other objectives. I want my research to be relevant in practice. I want my graduation company Share Knowledge Now to be able to use (part of) my research for their and I want monumental theatre institutions. I hope that my findings will provide a general method that when used, provides more insights to be able to design a more thorough real estate strategy that contributes to the future proof-ness of monumental theatres.

2. Background

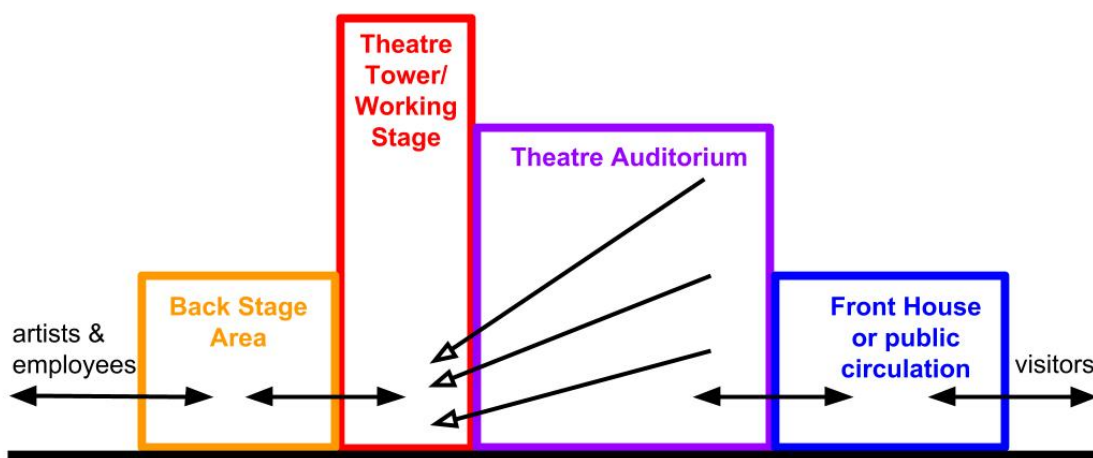
This chapter offers an exploratory research review of the research topics, to frame a problem statement.

2.1 General characteristics of theatre buildings

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). People are not drawn to be observers, but essentially to share in a communal experience. A team of three people should be involved when planning a design; the owner/ client/ user, the architect, and the theatre expert (Mielziner, 1970).

Appleton (2008) states that essentially the performing arts are concerned with a space for a live performance experienced by an audience within a set period of time. The space is defined by specific technical spatial demands and requires a conducive atmosphere for both audience and performer. Appleton (2008) states that building for the performing arts has become increasingly complex, involving a multiplicity of issues, intentions and interests and responses to technological developments. Complexity is due to various factors: increased number of approaches to design with more feasible ideas, materials, technologies and specialists. There are more issues to be resolved like controls, regulations and standards and energy conservation, economic constraints. Building for the performing arts is often subject to a development policy where they effectively form a basis for a larger comprehensive programme of urban revitalization.

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 (/ Theatre Tower), the Auditorium and the Front of house or public circulation (Figure 1a and 1b).



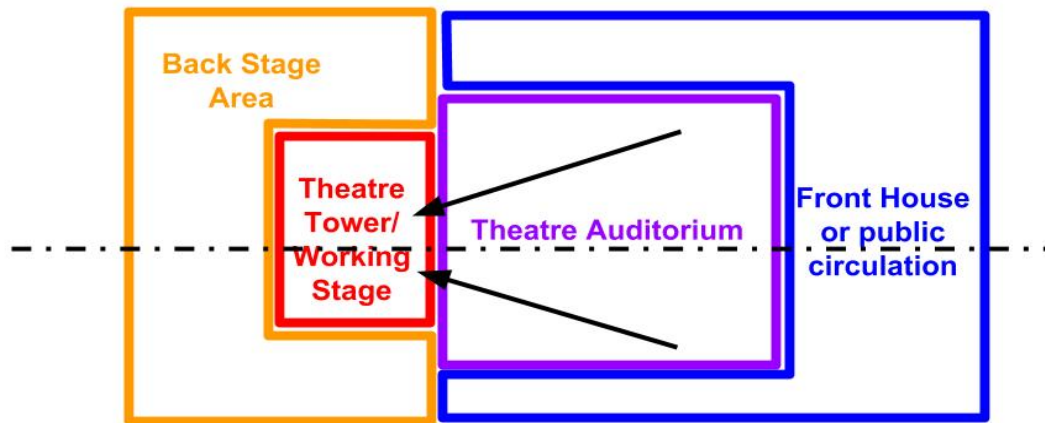


Figure 1a & 1b. General division of a theatre building in section view and plan view. own figure, based on information from (Association of British Theatre Technicians & Strong, 2010).

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.

Theatre tower/ working stage and the theatre Auditorium

The auditorium is the heart of a theatre building, where 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 stage is the platform from which the actors perform to the audience. 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 (Association of British Theatre Technicians & Strong, 2010).

Backstage

The backstage areas 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 not, therefore, pass through any areas of the building occupied by the public (Association of British Theatre Technicians & Strong, 2010).

Front of house

The front of house encompasses all of the foyer facilities, which provide for the needs of the audience and will often also be open throughout the day. 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 (Association of British Theatre Technicians & Strong, 2010).

2.2 Situation

2.2.1 The Dutch theatre landscape

The Netherlands has an extremely high density of theatre buildings (Alexander, 2007; Langeveld, 2009) Langeveld states that there are too many. Oort (2017) has found six relevant reasons why various theatres could be experiencing difficulties:

1. Stagnating operating grants

For almost all cultural organizations in the Netherlands, the subsidy level has been frozen since the banking crisis. Sometimes there is also savings. Meanwhile, there has been about 13% inflation since 2008. This has resulted in less money for the programmed performances and efficiency measures in the back office of theatres (Oort, 2017).

2. Competition

The leisure market in the Netherlands is very competitive. The Dutch are known to be busy people, and they have only little leisure-time to spend. A Leisure Survey in 2013 has shown there is only about 5 hours a week per person to be spent on leisure (Oort, 2017).

3. Decrease in offer and subsidies

Since 2011 there has been a decline of offer of performances of more than 14%. This is partly due to national subsidy cuts. The Randstad-area of the Netherlands suffers the least (Janssen, 2016).

4. The public wants to experience

Only older audiences still go to commonplace theatre "out of habit". Younger people seek 'experience', preferably with friends. They search for the popular events of the moment like festivals on unique locations. If the theatre is visited the audience expects a comparable 'full' experience (Oort, 2017).

5. The musicals no longer tour with their production

Smaller musical producers in the Netherlands went bankrupt. Stage Entertainment, the big and more commercial musical-producer of the Netherlands, performs his musicals in his private owned theatres; the Beatrix Theatre in Utrecht and the Circustheatre in The Hague (Oort, 2017).

6. Anti-publicity culture

An anti-publicity culture has risen in the Dutch theatre scene, which has caused the public to lose interest. The audience wants to see actors with whom they can enter into an intimate relationship for that night and publicity and fame helps them with this. The things that theatre makers consider most important, like the story and the message are a secondary factor for the audience (Oort, 2017).

2.2.2 Monumental buildings

Monuments are part of the pluriform living environment. There are almost 62,000 protected monuments in the Netherlands. These buildings are part of the Dutch cultural property stock. A protected monument is designated as a monument because it possesses special qualities, such as historical, scientific or social-cultural value (monumenten.nl).

Amsterdam has about 8,000 monumental buildings. In these monuments people live, work, gather and made music; they are intensively used. These monuments are eroding more and more every day. Restorations and renovation often maintain monumental buildings on the outside, but the inside is often forgotten (Thijn, 2007). Monumental buildings are built in a time with completely different building requirements and demands. The building-adaptions and renovations to keep these monuments up to date with current demands, like sustainability, are increasingly frequent and expensive.

2.2.3 The Royal Theatre Carré

The theatre Carré has long time lost its monopoly as the only amusement place of Amsterdam that it has had since the palace of Volksvliet was burned down in 1929. Also, the business form has changed from a private company annex family company to a municipal property. 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).

Physical limitations

The building of Carré was situated on the edge of the city when it was built, but Amsterdam has grown a lot ever since, and now you could almost say Carré is situated in the city centre. The building has little to no more physical growing possibilities as it is built-in between the river Amstel and other buildings and canals, this makes physical expansion if desired for possible future growth difficult, also because of monumental restrictions.

Multifunctionality demands

When Carré was built, a building for the performance arts only had to accommodate the show itself. Nowadays there is a theatre building has to provide and accommodate a full theatre-experience (Brochard, 2016; Cultuurmarketing, 2014b; Oort, 2017). A trend of the beginning of the 2000's is that the front house of theatres needed to grow to accommodate a more complete theatre experience for the visitor including more hospitality functions (Alexander, 2007). Next to the main function of Carré as a theatre, Carré has shown to function as an event-hall as well. Ever since 1997, the managers of Carré have shown a growing interest to accommodate business markets and congresses. Carré also accommodates big television shows like political debates and sport events like boxing-gala's. To create more income there are also multiple hospitality functions added ever since. The monumental theatre buildings have to accommodate many new functions which it was not designed for. Next to accommodating the more common theatre functions, the theatre still performs a circus show annually. This is done in honour to the origin of the building, since Carré was built as a circus theatre (Peekel, 1997). To accommodate this, the technical installations and storage in the basement needs to be moved to external locations in order to make room for horse stables and cages for other animals. The monumental building is being lived out to accommodate the annual circus. Next to the theatre function the building is used daily by many technicians, office workers and managers that are accommodated in the back-house of Carré, many of the offices being situated with limited space and sun-light. Monumental theatre buildings need to be or become extremely flexible and multifunctional to be able to accommodate all these functions and different forms of theatre in the future.

Logistics and routing

When entering the building of Carré as a visitor, the first thing you see is the doors to the auditorium (Brochard, 2016). When Carré was built, it was the goal to have the visitors in the auditorium as fast as possible. Nowadays, the visitors arrive up to an hour before the show and the auditorium is not open yet. The visitors need to be guided towards the wardrobes or one of the restaurants or cafés which are not easy to be found. To find the foyer 'in de Nok', the visitor needs to go through small hallways to find a tiny elevator that brings you up to this foyer. The loading and unloading of the theatre staging and décor can only happen during certain times, in regard to local disturbances the government has drawn up a curfew for this. This is problematic because shows may end late, the loading needs to happen in the next morning but then the next show-group that performs this night is arriving and wants to unload. This creates friction and logistic problems. Next to the main theatre in Carré there is a small rehearsal and performance space called 'Klein Carré'. To get to 'Klein Carré' the visitor needs to go through the back-house entrance. Because of this logistic problem there are almost no shows performed in 'Klein Carré'.

Sustainability

Carré is momentarily not very sustainable. On the website of Carré it can be read that Carré has the ambition to become more energy neutral (Carré, 2016). This is a challenge Carré is facing together with the sustainability investor Wereldhave. The growing demand in technology, light, climate, staging and sustainability can barely be facilitated.

Main aims of Carré:

- Have a varied programming, to have performances for everybody (Wolf, 2012)
- Program only the best performances of each form of performance art (Westerlaken, 2014)
- Program more text-plays (Velde, 2017)
- Attract a broad audience (Velde, 2017)
- Be Broadway along the river Amstel (Wolf, 2012)
- Have their programming to be international (Wolf, 2012)

During the first days that I was working in Carré, I have experienced that a long-term business vision or real estate strategy is missing in Carré and this goes for the real estate as well; there is no vision for the future of the building and there is no real estate strategy.

A more thorough and detailed history of Carré can be found in Appendix I.

2.3 Future-proofing monumental theatres

By summarizing the above, problem statement is drawn up;

- Theatres are facing many challenges, declining visitor numbers, financial problems because of subsidy cuts, the visitors demand more and more amusement and there is a lot of competition because of the high density of theatres in the Netherlands.
- The Netherlands counts many monumental buildings with a certain value, these buildings are becoming more and more outdated but they are still extensively used. Refurbishing them or renovating them to meet current demands is expensive and difficult because of monumental restrictions

- The Royal Theatre Carré is a monumental theatre building that is lagging behind on sustainability requirements and the building has to accommodate an increasing amount of functions. The building has no expansion possibilities to accommodate the extra functions. A long-term vision or a real estate strategy is missing.

For monumental theatres such as the royal theatre Carré the short term financial self-survival is often higher prioritized than investing in sustaining a long-term vision for the buildings. This has an influence on the business vision/ strategy as a whole as well as an influence on the real estate strategy.

Out of the problem statement a research question is formulated:

"What tool can be designed that contributes to the future-proofing of monumental theatre buildings in the Netherlands, such as the Royal Theatre Carré?"

The Research Sub-questions of this research are:

1. How can the value of monumental (theatre) buildings be defined?
2. How can theatre buildings best respond to the trends in the Dutch theatre landscape, in order to accommodate theatre in the future?
3. How can the Business Model Canvas (Osterwalder & Pigneur, 2010) be used to state the business strategy of monumental theatres?
4. How can the DAS-frame (De Jonge, 2009) be used to design a real estate strategy that is suitable for monumental theatres?

Because not much information or literature could be found about the way monumental theatres frame their business visions or draw up their real estate strategies, I will look at generic models to use that I have experienced to be useful and insightful in past research I have conducted during my Masters. I have chosen the BMC and the DAS-frame because they are all-encompassing. Both of these models can be seen as generic reasoning models. applicable to every strategy development. Also, the BMC and the DAS-frame are common used methods at the TU Delft. Throughout the years these models have proven their productivity, effectivity and fruitfulness in strategy development and therefore I have chosen these models. I will have a critical look at how these models can be best used for monumental theatres.

2.4 Scope

The research is mainly limited to the building of the Royal Theatre Carré. The tool that will be designed is going to be tested on a very small and low scale to other monumental theatre buildings to be able to say whether parts of the tool could maybe be of use to other monumental theatre buildings in the Netherlands.

The tool will only be of use for theatres because it is designed with the trends in the theatre landscape and it follows the main structure, construction and characterization of theatre buildings.

This research is limited to monumental theatre buildings in the Netherlands in the category 'Rijksmonumenten', this means the building is a national heritage site, this is a category of monuments as decided by the Dutch government and has a specific way of

preservation. The tool will be especially designed for Dutch 'Rijksmonumenten' and will be embodied with specific requirements, limitations and opportunities for such 'Rijksmonumenten'.

Because Carré is situated in Amsterdam, the heart of all cultural activities of the Netherlands, it is possible that findings will not be of use in other parts of the Netherlands, because I will not take differences of other cultural landscapes of other parts of the Netherlands into account.

The word 'Future-proof' in the main research question requires an explanation. The term Future-proof is not (yet) common in real estate but is more generally used for products or systems. It is about still being able to fulfil desires of future users of the building. In this case that is about still being able to accommodate theatre for the performers of this theatre and for its spectators. In this research, future-proofing monumental theatre buildings is desired because there is a certain indescribable magic caught in monumental theatres that cannot be scientifically proven but of which I assume that future generations will also want to be able to enjoy and experience theatre in this magical setting.

2.5 Relevance

2.5.1 For science

This research focuses on future-proofing monumental theatre buildings. The Netherlands has many monumental buildings, also in theatre real estate. This research focuses on existing theoretical models and how these can be best used within this particular field of research. Based on the comparison of different data from the case study of Royal Theatre Carré and literature research, recommendations will be made.

2.5.2 For society

By experts in the field of theatre technique and construction, my graduation company Share Knowledge Now, by the technical manager and president of the Royal Theatre Carré, the practical relevance of this research has been recognized. With the results of my research, new insights will be offered about the monumental theatre building of Carré, and an improved real estate strategy will be offered to them which will contribute to more future stability if followed. There is a possibility that the designed tool might be of use to other monumental theatre buildings in the Netherlands as well.

3. Methodology

This chapter describes the methods that are used for this research. Because not much is known yet about the subject and not much literature about the exact subject can be found, this study is an exploratory research.

3.1 Conceptual model of the methodology

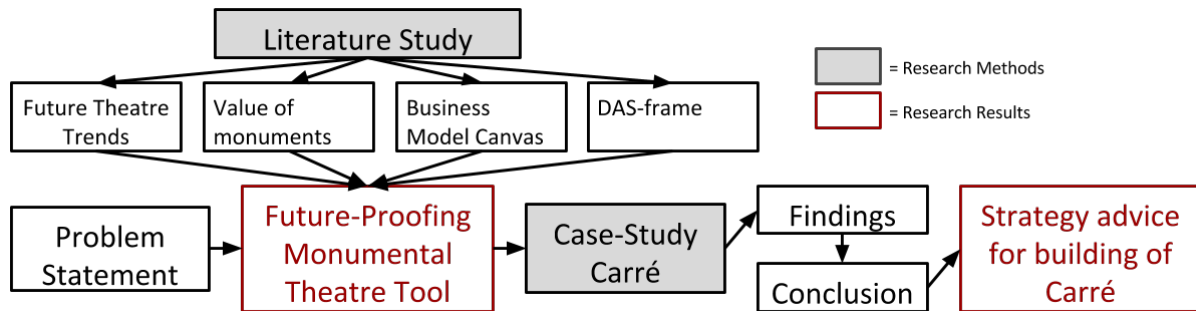


Figure 2. Conceptual model of the methodology of this research

Figure 2 explains the methodology of this research in a conceptual model. The problem statement and research questions have already been stated. To answer these questions a thorough literature review is conducted which results in a future-proofing monumental theatre tool. On the basis of this tool, a case study is conducted on the Royal Theatre Carré. The tool will also be very carefully compared with other monumental theatre buildings to detect its shortcomings and the way in which the tool can be more generally used for other monumental theatres than only Carré. This helps estimating the actual value of the tool. The findings of the case study and possibly some of the information of the comparisons will result in conclusions. Finally, a new real estate strategy advice for the Royal Theatre Carré will be presented to the management of Carré. Table 1. shows the methodology in a table, with more detailed information.

3.2 Literature review

Table 1 shows a clear overview of the research questions and the following literature studies. The table also shows which information is used to design the Future-proofing monumental theatre tool (Chapter 5). Conducting a literature review helps with understanding the research works that have already been done in the same field. The existing literature is also used to substantiate arguments for the significance for this research. A competent review of the literature is part of affirming credibility as an expert of the chosen research area (Bryman, 2012). I have conducted a literature review on the following topics:

- The trends in the theatre landscape of the Netherlands and how these affect the buildings that accommodate theatre
- The value of monumental (theatre) buildings
- Analysis of the Business Model Canvas (Osterwalder & Pigneur, 2010)
- Analysis of the DAS-Frame (De Jonge, 2009)

A big part of the literature review can be found in chapter 4, the theoretical framework.

Main question	"What tool can be designed that contributes to the future-proofing of monumental theatre buildings in the Netherlands, such as the Royal Theatre Carré?"			
Sub-questions	1. How can the value of monumental (theatre) buildings be defined?	2. How can theatre buildings best respond to the trends in the Dutch theatre landscape, in order to accommodate theatre in the future?	3. How can the Business Model Canvas (Osterwalder & Pigneur, 2010) be used to state the business strategy of monumental theatres?	4. How can the DAS-frame (De Jonge, 2009) be used to design a real estate strategy that is suitable for monumental theatres?
Literature study	<ul style="list-style-type: none"> - Characteristics and value of monumental buildings - Characteristics of theatre buildings in general - Characteristics and history of Dutch theatre buildings 	<ul style="list-style-type: none"> - Trends in the Theatre landscape of the Netherlands - Influence of these trends on theatre buildings 	Analysis of the Business Model Canvas (Osterwalder & Pigneur, 2010) and how this can be made suitable for monumental theatre companies	Analysis of the DAS-Frame (De Jonge, 2009) and how this can be made suitable to design a Real Estate strategy for monumental theatre buildings
Outcome	List of characteristics of monumental theatre buildings of the Netherlands	<ul style="list-style-type: none"> - List of trends in the Dutch theatre landscape - Handles for adaption of building 	The Business Model Canvas adapted for monumental theatres	The DAS-Frame adapted for monumental theatres
Combined outcome	Future-Proofing Monumental Theatre Tool			
Case-study	<ul style="list-style-type: none"> - Analysing Carré with the list of characteristics - Interview with users of the different parts of the building 	Interview with management of Carré how they react on trends and how Carré aims to adapt their building to respond to these trends	Information from the management interview used to fill in the business model canvas	The best models filled in for Carré and discussed about
	Filling in the designed Future-Proofing Tool for Carré			
Outcome case study	Strategy advice for building of the Royal Theatre Carré			

Table 1. Total Methodology in table with research questions and literature studies.

3.3 Single-case Study

A case study is a research strategy whose main feature is the intensive study of a social phenomenon with one or more research units (Braster, 2000). Intensive in this sentence is meant as deep, durable and not superficial. Yin (2009) argues that in general, case studies are the preferred method when research questions seek to explain “how” or “why” some social phenomenon works and when the investigator has little control over events. Because I want to find out how future-proof Carré, and other monumental theatre buildings are, a case study will most likely be the best research method. 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 often deviate from theoretical norms or everyday occurrences.

3.3.1 Choice of the Royal Theatre Carré

The choice to use the Royal Theatre Carré as the case for this case study is made because employees of the building have experienced certain difficulties and challenges for the building. They have send out help to universities for students to conduct research on how to make the building more future-proof and therefore this will be the case study of my research. Because Carré is such a specific theatre, unlike any other theatre in the Netherlands or perhaps in the world, any generalised conclusions should be made with utter caution. Therefore, the fact that this research solely exists of a single-case study can be considered a limitation. The fact that this research is about the Royal Theatre Carré also 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.

3.3.2 Holistic approach of the case study

This single case study will be conducted with a holistic approach, since not enough specific information is known to draw up embedded units of analysis. A holistic approach is advantageous when no logical subunits can be identified or when the relevant theory underlying the case study is itself of a holistic nature (Yin, 2009). The research focusses on understanding the phenomenon in general terms and the generalization of research findings is not the main objective (Braster, 2000). This more global approach allows it to avoid examining any specific phenomenon in operational detail. A typical problem with the holistic single case design is that the entire case study may be conducted at an unduly abstract level, lacking sufficiently clear measures or data. Because all of the research results will be constantly tested in practice and the relevancy of the conducted data will be constantly reviewed, I hope to avoid this problem. Another problem of the Holistic design is that the entire nature of the case study may shift unbeknownst to the researcher, during the course of study; the evidence begins to address different research questions (Yin, 2009). The implemented research design would then no longer be appropriate for the research questions being asked. This problem will be less likely to occur in this research, since the accuracy and importance of the stated research questions have been acknowledged by institutions in practice and managers of the Royal Theatre Carré itself. Nonetheless, such slippage should be recognized.

3.4 Data collection for the case study

Both Merriam (1997) and Stake (1995) state that qualitative case study researchers utilize three data collection techniques: (1) interviews, (2) observation, and (3) analysing documents.

3.4.1 In depth semi-open interview

Because a theatre building has many different users of which most users only use specific parts of the building, it is important to know which user should be interviewed for which part of the building (Figure 3).

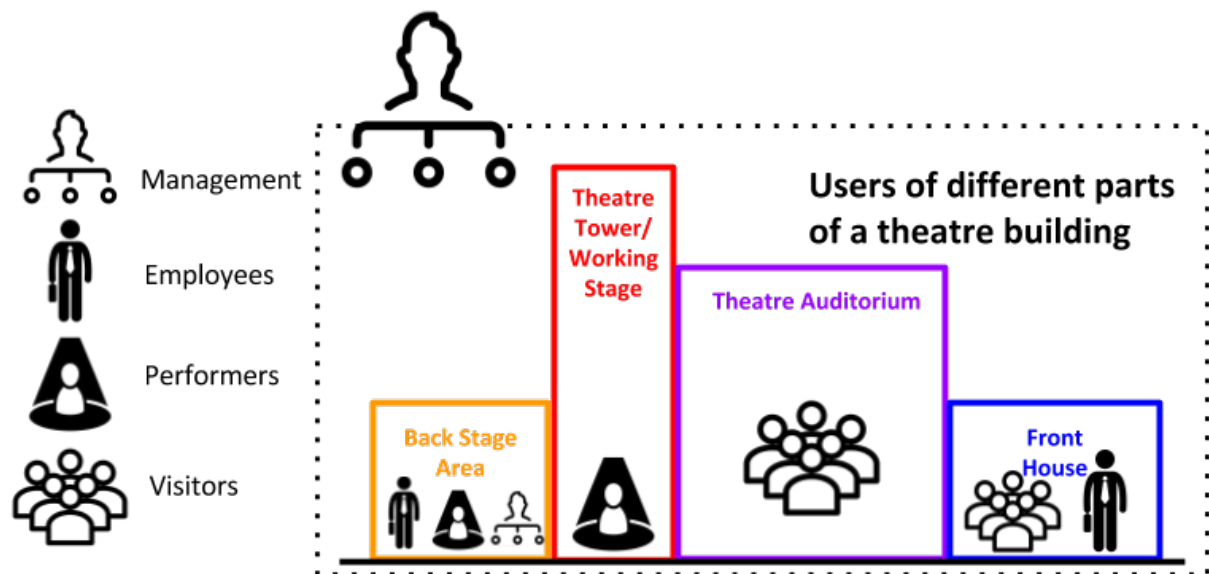


Figure 3. Which users of a theatre building make most use of which part of a theatre building.

The qualitative part of this research will be conducted in the form of a semi-open interview. The basis will be a list of questions that functions as an interview guide, the questions will not be strictly followed. The interview will be set up as a conversation in which several topics such as the qualities, limitations and bottlenecks of the different areas of Carré will be addressed. Qualitative interviewing is very flexible and responds to the direction in which the interviewee takes the interview (Bryman, 2012). Table 2 and Figure 3 show which users of the building will be interviewed for which aspects of the building.

The Interviews are separated in 6 parts, every different kind of user gets a different set of the interview parts depending on which area's they use/ have used.

- a. Interview A. Backstage area
- b. Interview B. Working stage / theatre tower
- c. Interview C. Auditorium
- d. Interview D. Front House
- e. Interview E. Carré's business aims and reaction to future theatre trends
- f. Interview F. General part about the building as a whole.

Management (interview A, B, C, D, E & F)		Employees (interview A, D & F)		Performers (interview A, B and F)		Visitors (interview C, D and F)	
<i>Function</i>	<i>interviewee</i>	<i>Backstage area</i>	<i>interviewee</i>	<i>Shows</i>	<i>Interviewee</i>	<i>Of Show</i>	<i>interviewee</i>
Main-manager	Madeleine van der Zwaan	Restaurant employee	t.b.d.	Dad – Nasrdin Dchar	t.b.d.	Het Grootste Zwanenmeer ter wereld	t.b.d.
Technical and building Manager	Hans Petter	Lobby employee	t.b.d.	Spinvis	t.b.d.	Ben Bril Boksgala	t.b.d.
Marketing and publicity	Juliska Retra	Office worker	t.b.d.	Liesbeth List	t.b.d.	The Curious Case of the...	t.b.d.
Programming	Willemijn Pel	technician	t.b.d.	Hans Klok	t.b.d.	Jochem Myjer	t.b.d.

Table 2. Table of interviewees.

Managers of Carré will get all interviews, with a focus on Carré as a whole, their business vision and the way Carré aims to respond future theatre trends. Different Employees of Carré (think about office workers, technicians and cooks) will be interviewed about their experience of the front house of and the backstage area of Carré. Performers in shows will be interviewed about their back-stage and on stage experience and some visitors will be interviewed about their experiences in the auditorium and the front house of Carré. First, I also aimed to interview the owner and monumental care about their experiences with the building of Carré, but the management team of Carré has discouraged me to do so, because these parties are not well informed about the state of events in Carré. If they would be interviewed, Carré is afraid I will wake up these ‘sleeping’ stakeholders by asking them critical questions which could create problems. I have decided to follow this advice in order not to be the instigator of problems.

3.4.2 Observation measurements (Direct observations/ participant observation)

Structured observation is a method for systematically observing the behaviour of individuals in terms of a schedule of categories. One of its main advantages is that it allows behaviour to be observed directly. Structured observation constitutes a possible solution in that it entails the direct observation of behaviour (Bryman, 2012). I will take observation measurements of a few shows in Carré throughout the whole routine of building up and breaking up the scene and during the show itself. These observation measurements will be taken during the process of totally different of different sizes and different kinds of shows and with different playing periods to be able to get a broad overview of challenges and difficulties that may rise with all different kinds of shows that Carré accommodates. Table 3 shows the performances that I aim to observe, the most important time to observe these shows will be when they enter and leave Carré, during their building up and breaking down the set.

Show	Kind of show	Playing period	Specialty/ focus
<i>Het grootste Zwanenmeer ter Wereld</i>	International Ballet	22-08-2017/ 10-09-2017	How is such a big international dance production (48 dancers) realized in Carré?
<i>Spinvis</i>	Concert	16-09-2017	Realization of one-day concert
<i>Dad – Nasrdin Dchar</i>	One-man show	17-09-2017	Realization of one-day theatre-play

<i>The Curious Incident of the dog in the Night-Time</i>	International theatre play	20-09-2017 / 01-10-2017	How is a whole international production flown over and brought to Carré (Broadway on the Amstel)
<i>Liesbeth List – Heb het leven lief</i>	Musical	02-10-2017	Realization of one-day musical
<i>Jochem Myjer – Adem in, Adem uit</i>	Cabaret	12-10-2017 / 14-10-2017	The apparent success of one day cabaretiers
<i>Ben Bril Memorial Boksgala</i>	Boxing gala	16-10-2017	How is a big sporting event managed and organized in Carré?
<i>Hans Kloks house of horror</i>	Magician	18-10-2017 / 22-10-2017	Use of the Arena, use of the monumental magic of the building as magician.
<i>My Fair Lady</i>	Musical	05-11-2017 / 06-11-2017	I big Dutch musical production for only two days
<i>Wereldkerstcircuit</i>	Circus	21-12-2017 / 07-01-2018	All challenges faced for accommodating circus

Table 3. Shows of which observation measurements will be taken (grey = probably not possible anymore; too late)

Some days will be specifically important for observation measurements, like the second of October 2017. This is the day that the international theatreplay *'The Curious incident of the dog that got killed in the nighttime'* will break up their set and leave Carré whilst the same evening the Dutch musical *'Liesbeth List – Heb het leven lief'* will have their one-night performance in Carré. These kind of busy schedule days will be most interesting to conduct my observation measurements.

I have not decided yet if I am going to execute these observations as direct observations or as a participant-observations (Yin, 2009). More objective data can be obtained as a direct observer but more problems or challenges might come to light as a participant observatory. Also, the participant observation technique might be a necessary technique since I have experienced the Carré to be a very closed but also closed knit family-like company. To get information from them, you have to gain their trust first, which you are more likely to obtain when observing participatory.

3.4.3 Analysing documents

Analysing the existing documents is a qualitative research method. Document analysis is a low-cost way to obtain empirical evidence. The documentary evidence will be combined with data that is obtained from the interviews and observation measurements to minimize bias and establish credibility. The documents alone should not be used as proof or facts on their own (Bowen, 2009). Each document needs to be individually reviewed for its usefulness and value to this research. For the case of Carré, documentation of management meetings will be used, policy documents, year-reports and vision documents, agendas and minutes of meetings. The documents will be carefully used because they can create a bias because they often obtain specific corroborate information from other sources. Documents can contribute to making inferences. However inferences should only be treated as clues worthy of further investigation and not as definitive findings (Yin, 2009).

3.5 Comparison

Note: barely any if any at all actual conclusions can be or will be drawn from these comparisons.

This comparison is conducted in order to create a little more insight on whether my findings and the designed tool are also relevant for other monumental buildings. As stated before, this can only be done with utter caution and carefulness because the case of Carré is very specific. When we look at the conceptual model (Figure 2, page 12) this comparison is only a small part of the findings.

Selection of comparison cases

The possible cases to compare the designed method with should all be monuments in the category of Dutch 'rijksmonumenten' and they should all have an auditorium with over 400 seats. The theatre buildings should preferably be situated in the Randstad area of the Netherlands.

Theatres that would be suitable as a comparison case:

- The Royal Theatre of The Hague (Stadsschouwburg)
- The Old Luxor Theatre in Rotterdam
- The main Theatre of Utrecht (Stadsschouwburg)
- Theatre Kunstmin in Dordrecht (not in the Randstad Area)

These will be very small exploratory comparisons to be able to say if some parts of the designed tool will function for other monumental theatre buildings as well.

How the comparisons will be executed

The comparison will be way smaller than the case study of the Royal theatre of Carré. Managers of the theatres listed above will be contacted and I will present them my research. If the managers are interested to be a comparison case in my research I will walk with them through their theatre and check my findings and tool with them and with a very small analysis of the theatre itself. If managers of the theatre are not willing to collaborate for this comparison I will conduct the small comparisons as observation measurements myself.

4. Theoretical Framework

4.1 Value of monumental (theatre) buildings

To answer the first sub-question: 'How can the value of monumental (theatre) buildings be defined? Two books have been found that both frame some overlapping and some different values that should be taken into consideration when monumental buildings are being analysed.

Roos (2007) states that the term 'value' is essentially nothing, but what one wants to obtain or retain either material or immaterial. Values are relative in the sense that with each value the question should be asked; "value for who and for what?". For buildings and their (re)development, multiple values form part of the considerations of Roos (2007), including:

- the aesthetic value of the building;
- the emotional value;
- the cultural value;
- the social (societal) value;
- the value of use;
- the ecological value;
- the economic value;
- the architectural value;
- the (culture) historical value.

The architect meets the historical value of the object in roughly two different categories: Materialized (the building itself) and in the immaterial meaning of the historical story of the building (Roos, 2007).

Appelbaum (2012) characterizes objects in the characterization grid (Figure 4) 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.

	Material aspects	Non-material aspects
Object-specific information	<p><i>Information:</i> Observed phenomena and their interpretation, materials identification, determination of structure.</p> <p><i>Source:</i> Object.</p> <p><i>Strategy:</i> Physical examination, analysis, imaging, testing.</p>	<p><i>Information:</i> History of the object, current values, projected future.</p> <p><i>Source:</i> Custodian, others.</p> <p><i>Strategy:</i> Interview, consulting institutional records.</p>
Non-object-specific information	<p><i>Information:</i> Methods of manufacture, material properties, deterioration studies.</p> <p><i>Source:</i> History of technology, materials science, conservator's knowledge of similar objects.</p> <p><i>Strategy:</i> Consult conservation literature.</p>	<p><i>Information:</i> Information about related objects, art history, general cultural information.</p> <p><i>Source:</i> Allied professions, conservator's prior knowledge.</p> <p><i>Strategy:</i> Review literature, consult allied professionals.</p>

Figure 4. Appelbaums' Characterization grid
Appelbaum appoints six types of values:

- artistic value
- aesthetic value
- historical value
- users value
- research value

- education value

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.

Concluding:

When the nine values that are drawn up by Roos (2007) are combined with the six types of value as drawn up by Appelbaum (2012), a list of 11 values for monumental buildings remain:

- aesthetic value
- architectural value
- artistic value
- cultural value
- ecological value
- economic value
- emotional value
- historical value
- research value
- social (societal) value
- users value

4.2 Trends in theatre and their influence

To answer the second sub-question, 12 trends have been found for the theatre landscape in the Netherlands some based on General trends in the Art sector of the Netherlands (Appendix II). Please note: this paragraph is not yet finished. It only shows the future theatre trends, but not yet how this influences the buildings that accommodate theatre.

Trends in the theatre landscape of the Netherlands

1. Experience is central
 - a. The audience needs to feel included and their over-all experience is central. This goes beyond the performance itself. Visitors experience (Brochard, 2016)
 - b. The audience should be included with their wishes, profiles, desires, living situations and opinions. They appreciate seeing their own opinions and their suggestions being heard.
 - c. Interactions and visitors' participation can influence visitors' involvement, smartphones and apps are increasingly used during performances.
 - d. The visitors long to intense experiences and atmospheres (this can also be seen in museums, where there is a high run on spectacular exhibitions).
2. Festivalisation

The visitors want everything, everywhere at all times, like a festival, festivals keep growing in popularity and theatre is more and more (Blom, 2014).
3. Experimental avant garde & High Turnover

There is a clear trend of experimental avant-garde art which has resulted in a high turnover of artists and productions (Cultuur, 2014). This means there are many different new productions in a short time.

4. Social Aspects of growing importance

Young artists are breaking out of the common theatres and are settling in urban places and. Their creativity isn't purely artistic but also the social aspects of their oeuvre (Erfdeel, 2015). Theatres need to be the new town squares. The town square is a place for art, ideas and dialogue, in the heart of the community and it's a place to which everyone has access (Gardner, 2015).

5. Focus on self-survival

Instead of focussing on trend 5, building a social community for the theatre, often theatres are only fixated on selling more tickets. It's almost inevitable that a focus on self-interest survival becomes dominant. Therefore theatres operate more like monasteries instead of town squares (Gardner, 2015).

6. Aging

An important and clear trend is the aging of visitors. 15% of the inhabitants of the Netherlands can be ranged under the group 'elderly' (Cultuurmarketing, 2014b). This is often a group with time, money and interest to consume art.

7. 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)

8. None traditional theatre locations

Theatrical performances are no longer bound to the theatre (building) and that the site of theatrical endeavour is not empty (Hann, 2011). Examples of this are; temporary theatre, like the Theatre Hangaar which plays 'soldaat van oranje', location theatre and, Pop-up theatre.

9. Transformable open and flexible theatres

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. The performances are made or adapted to the building, in the future, performances will not have to limit themselves for the theatre building anymore. In the future, theatres will be more open, low-threshold and transformable (Blom, 2014) (Cultuurmarketing, 2014a).

10. Digitalisation

This is a positive trend, digitalisation can provide more opportunities in addition to the traditional forms of culture participation that are already known (Cultuurmarketing, 2014a, 2014b). For example the use of video-footage in theatre is more and more used (Association of British Theatre Technicians & Strong, 2010).

11. Financial issues

In 2011, one third of the former available art budget was cut off (Erfdeel, 2015) and the government has sharpened the requirements for subsidies.

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

People can choose what and when they want to see something. There should also be more room for theatre programming. This can also be seen in ticket sales. People do not order their cards any more months in advance, but decide in the week or the day. This calls for another form of financing and marketing strategy (Cultuurmarketing, 2014a).

4.3 Business Model Canvas (Osterwalder & Pigneur, 2010)

The Business Model Canvas (BMC) is a tool that helps to rationally analyse and design a business model. The model focuses on answering to the following question: "How does an organization create and maintain a certain value?". The BMC consists of nine elements, which fall into four parts (Osterwalder & Pigneur, 2010). It is a valuable tool because it describes a complete assessment, so all components are taken into consideration.

The four main parts of the model are (Osterwalder & Pigneur, 2010):

1. Value Proposition: What is the value the organization wants to deliver to its users?
2. Value creation: What is needed to get the set value delivered?
3. Value delivery: What is the target group and how can this group best be reached?
4. Financial flows: What costs and benefits are there and how can they be balanced?

The nine elements of the BMC are (Osterwalder & Pigneur, 2010):

1. Customer segments
Customers comprise the heart of any business model, without customers, no company will survive long.
2. Value propositions
The value proposition is an aggregation or bundle of benefits that a company offers customers; creating value for the customer segment.
3. Channels
The channels element describes how a company communicates with and reaches its customers and how it delivers a value proposition.
4. Customer relationships
This element describes the type of relationships a company establishes with specific customer segments.
5. Revenue streams
This element represents the cash a company generates from each customer segment.
6. Key Resources
This element describes the most important assets required to make a business model work.
7. Key Activities
This element describes the most important things a company must do to make its business model work.
8. Key Partners
This element describes the network of suppliers and partners that make the business model work.
9. Cost Structure
This element describes all costs incurred to operate a business model.

4.4 The DAS-frame (De Jonge, 2009)

The DAS (Designing an Accommodation Strategy) Frame is a generic model that is applicable to every strategy development (De Jonge, 2009).

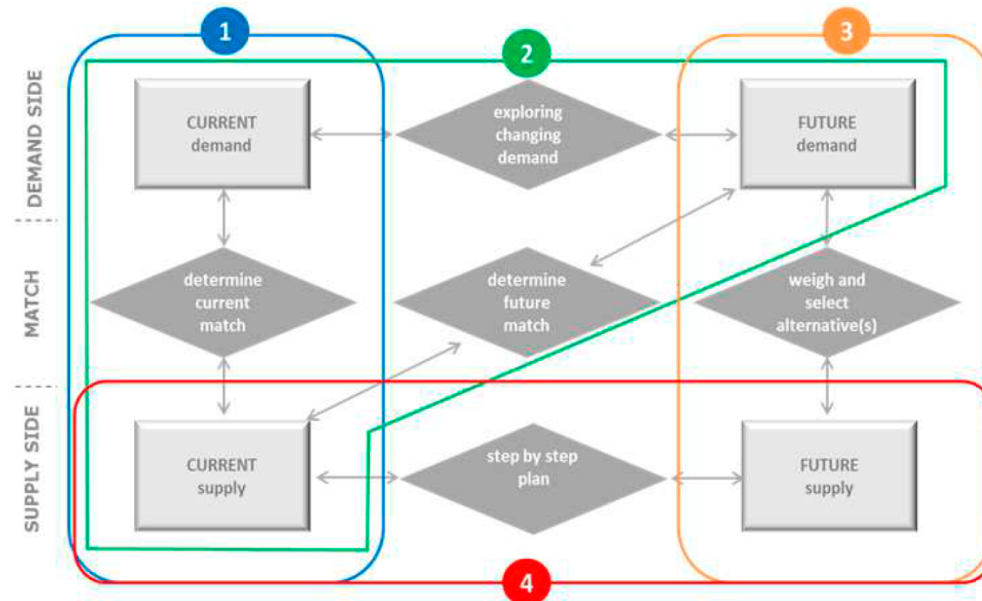


Figure 5. The DAS-frame with the 9 steps and the 4 steps (De Jonge, 2009).

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, 2009).

In this model 4 main function of real estate are distinguished (De Jonge, 2009):

1. Spatial organization of activities,
2. Climate regulation,
3. Symbolic function,
4. Economic function

As well as 4 main divisions for stakeholders (De Jonge, 2009):

1. policymakers (strategic)
2. controllers (financial)
3. technical management (technical)
4. or users (functional).

A thorough stakeholder-analysis is also part of the DAS frame.

5 Future-Proofing Monumental Theatre Tool

Please take note that the presented Tool is not yet finished and is only provisional

The (provisional) Future-Proofing Monumental Theatre Tool

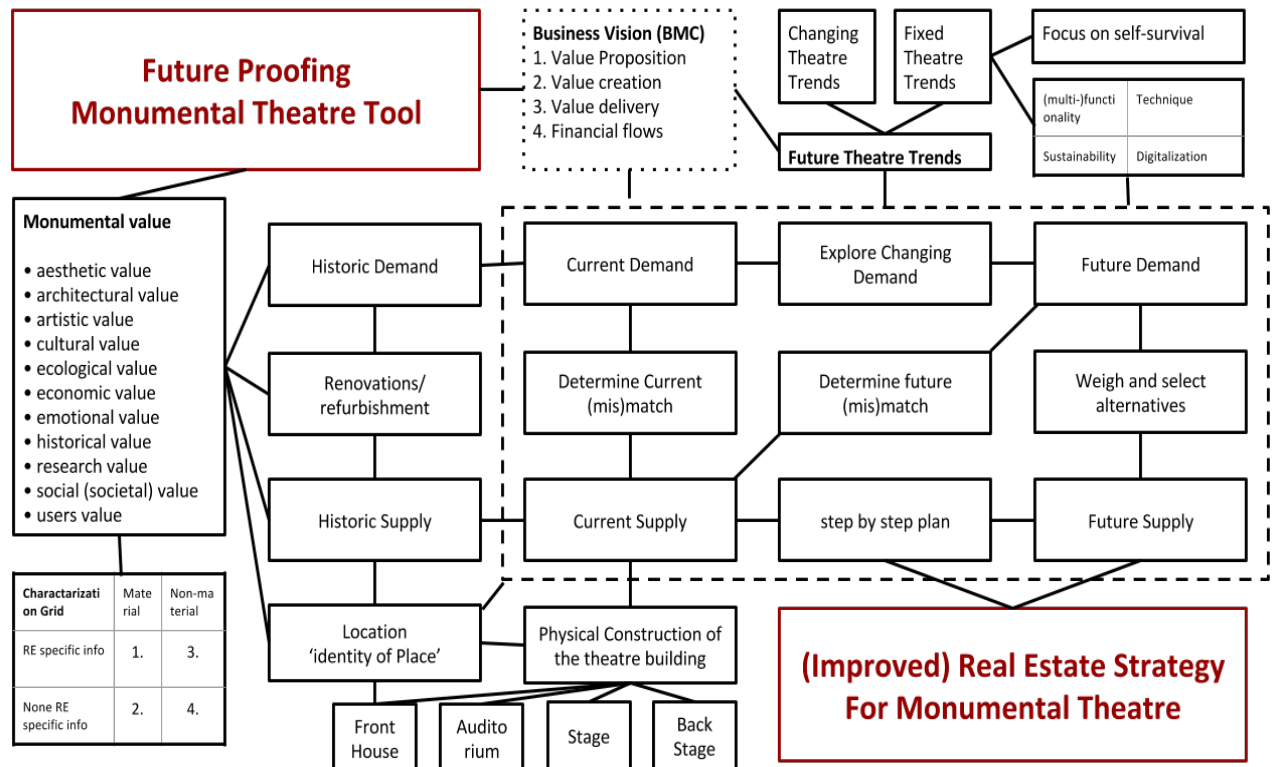


Figure 6. The (provisional) Future-proofing monumental theatre tool

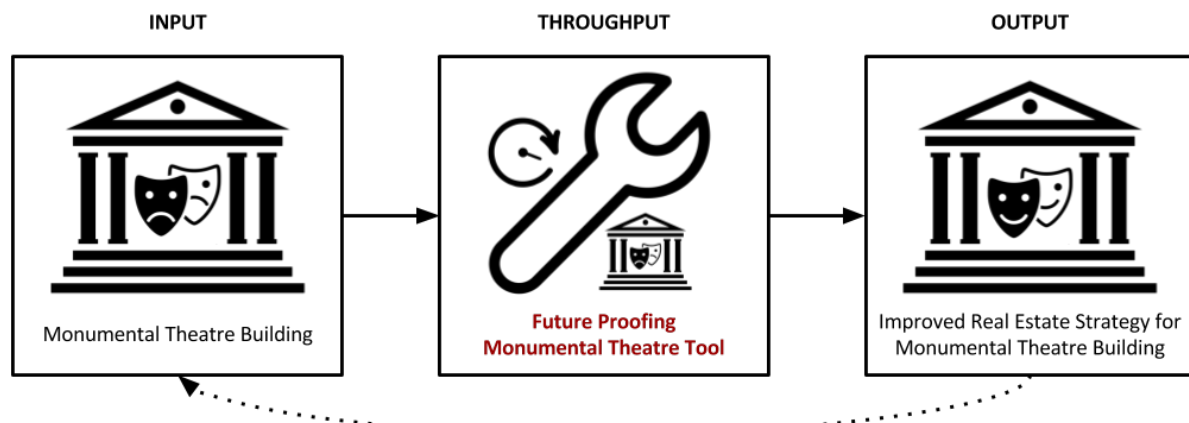


Figure 7. The input and output of the Tool

In the whole tool (Figure 6) the Business vision is a dotted frame because the Business vision could be a given and therefore part of the input or could be a part of the framework. Because a great part of the tool is dynamic and changes in the time. If the tool is used but new problems occur, or the buildings seems not to be future-proof anymore, the tool can be used again (the dotted line in Figure 7). For This to function properly the tool should be kept up to date at all times and be responsive to the new theatre trends. The Tool is not circular but can be seen as spirally throughout time.

How the Tool is designed

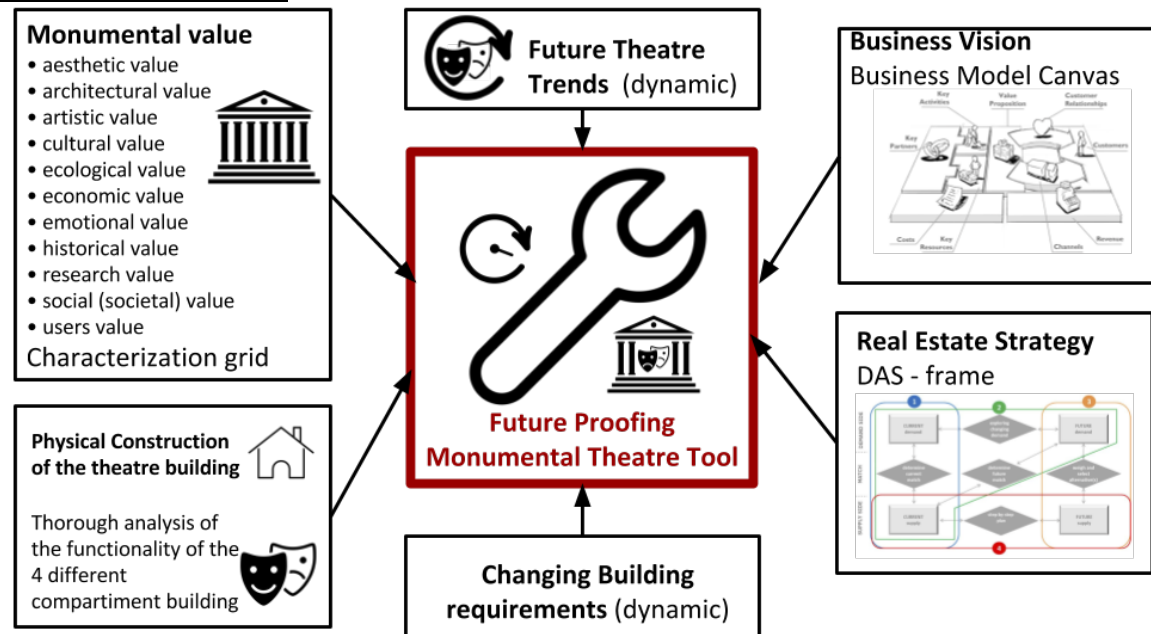


Figure 8. Creation of the Tool.

The literature review has resulted in different models, methods and characteristics which have all been used and put in the tool (Figure 8).

Characteristics of the tool

Mostly because of the changing future theatre trends and due to possible changes in the destination plan of the location the tool is dynamic and variable, the following points of the tool are variable and dynamic (Figure 9):

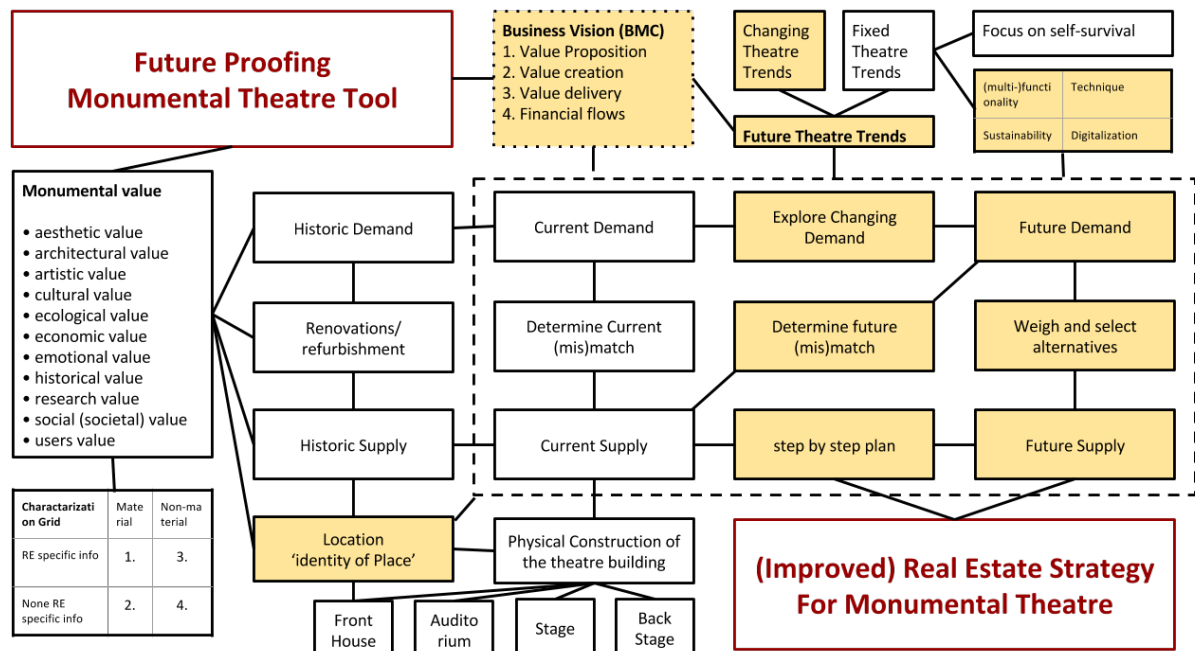


Figure 9. dynamic and changing parts of the Future proofing monumental theatre tool.

The yellow frameworks of the tool in Figure 9 are the dynamic parts, the rest of the tool is fixed in principle.

How to use the Tool

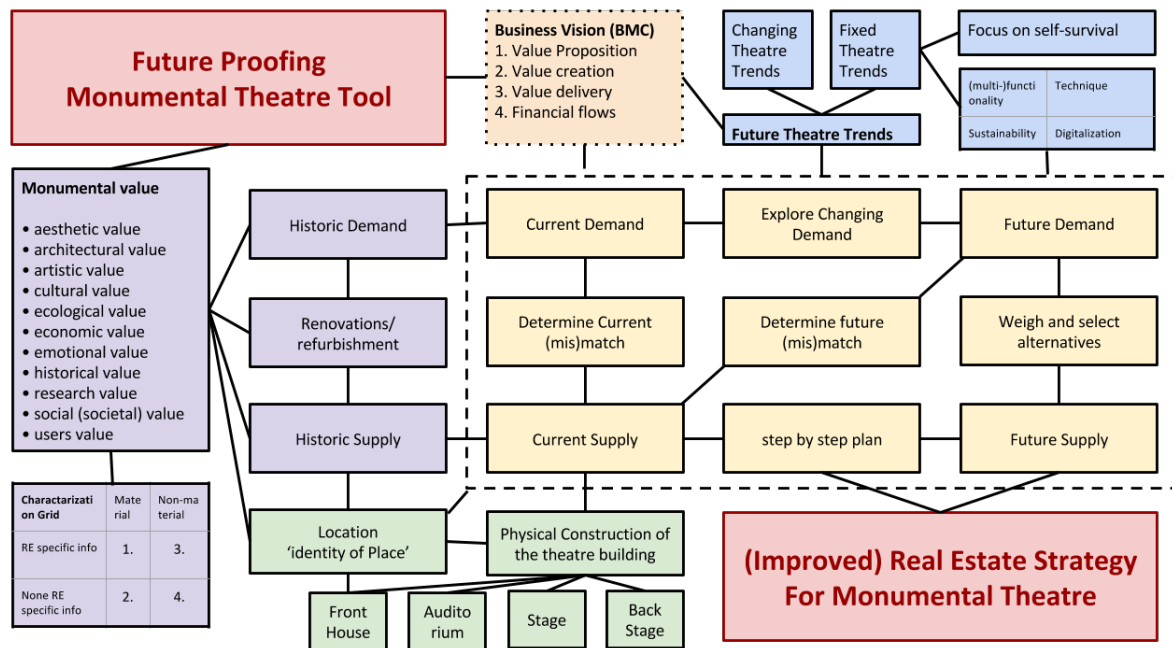


Figure 10. the Tool split into the 5 main parts.

part 1. the business vision, (this can also be part of the input)

part 2. the location and current status, division and construction of the building in line with the

part 3. the monumental value, historic demand and historic supply of the building

part 4. the fixed and changing future theatre trends

part 5. the das Frame.

Input and output is red

The tool could be seen as a big information flow-chart, the tool should be followed in order of the 5 specific steps (Figure 10) and every step of the framework will result in an information chart of drawings, analysis and documents and other information.

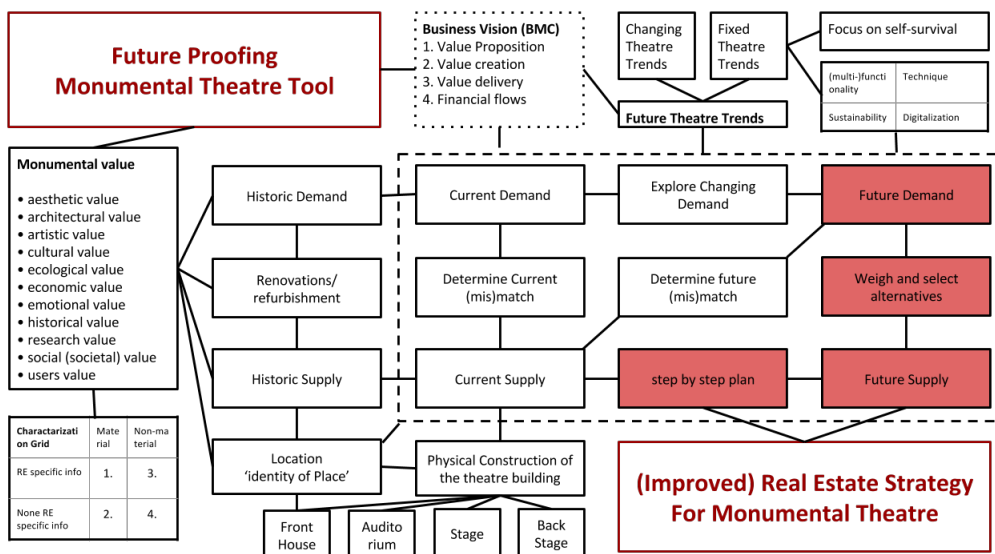


Figure 11. The frameworks of the tool that will create the actual advice.

the four red colored frameworks in Figure 11 are the determining frameworks for the improved real estate strategy, the output of the tool. all the rest of the Tool is an analysis and information that should contribute to making Better consideration for the final advice that comes out of the tool.

Benefits of the tool

Because the tool aims to combine all historic value of the building and takes all future theatre trends into account but also honors the physical characteristics of theatre buildings and its location a very thorough analysis is executed with by using this tool. By putting this information through the DAS-frame a most and best considered Real Estate Strategy advice can be presented for monumental theatre buildings which will contribute to how future-proof they are. It is a tool to use to come to an optimal accommodation strategy for monumental theatre buildings.

Limitations of the tool

The outcome is roughly a very thorough analysis and an extension to the DAS-frame (De Jonge, 2009).The tool provides insight into how future-proof the theater is but not how it should be more future-proof. Also, competition of other theatre buildings in the area is not taken into account in this tool.

6 Dissemination

This research will result in a real estate strategy advice for the Royal Theatre Carré. Therefore, this study is relevant to everyone who is involved with Carré. A general Future-proofing method is designed for monumental theatres. Therefore, this study will hopefully be relevant to all monumental theatres that will use the tool.

6.1 Future proofing monumental theatre method

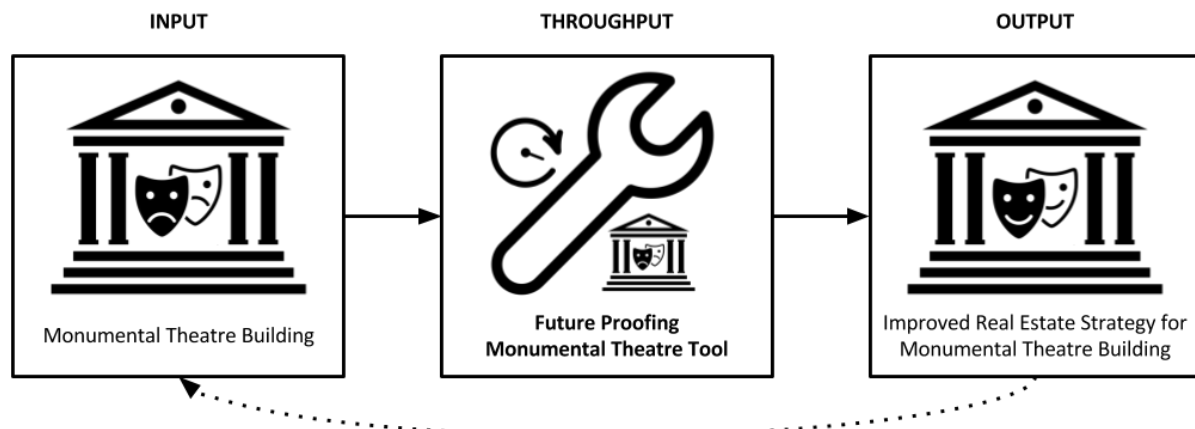


Figure 7 (repetition). Effect of the Future Proofing Theatre Tool (own figure)

The Tool that is still to be completely finished should contribute to creating more insights in how future proof monumental theatres are. The information that flows out of the tool when used for a monumental building should result in an improved Real Estate Strategy for the building (Figure 7b).

6.2 Real Estate strategy advice for the building of the Royal Theatre Carré

For the company that has sent out this graduation research, Share Knowledge Now, and for the Royal Theatre of Carré itself, I will conduct a thorough analysis of the building of the Royal Theatre Carré. The obtained research data will be structured with the DAS-frame and the BMC. In the end this will result in the design of an advice of a real estate strategy that I will present to Share Knowledge Now and Carré. This real estate strategy report will focus on making the current theatre building of Carré as future-proof as possible.

6.3 Limitations of this research

First of all, some assumptions have been made, which result in limitations. For example, the assumption that monumental theatre buildings have something extra and something magical to offer, which future generations will want to experience as well. It could be future generations do not desire this at all. They might prefer theatrical experiences in modern theatre buildings or they might not want to visit theatre at all or at least not in a theatre building.

Also, some specific methods and models have been used for this research. It is possible that better methods or models exist that I might have overlooked.

7 Planning table

week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
34	Carré	TU	Tu/ SKN	Carré	TU		
35	Carré	TU	TU/ SKN	Carré	TU		
36	Start ac. year	meeting TU	TU/ SKN	Carré	TU		Extra
37	Carré	TU	TU/ SKN	Carré	TU		Extra
38	Carré	meeting TU	TU/ SKN	Carré	other education		Extra
39	Carré	TU	TU/ SKN	Carré	other education		Extra
40	Carré	meeting TU	TU/ SKN	Carré	other education		Extra
41	Carré	TU	TU/ SKN	Carré	other education		Extra
42	Carré	meeting TU	TU/ SKN	Carré	other education		Extra
43	Carré	P3 report	TU/ SKN	Carré	other education		Extra
44	P3				other education		Extra
45	Carré	TU	TU/ SKN	Carré	other education		Extra
46	Carré	meeting TU	TU/ SKN	Carré	other education		Extra
47	Carré	TU	TU/ SKN	Carré	other education		Extra
48	Carré	meeting TU	TU/ SKN	P4 Report	other education		Extra
49	Carré	TU	TU/ SKN	Carré	other education		Extra
50	P4				other education		Extra
51	Carré	TU	TU/ SKN	Carré	other education		Extra
52							
1							
2	Carré	meeting TU	TU/ SKN	Carré	other education		Extra
3	Carré	TU	TU/ SKN	P5 Report	other education		Extra
4	Carré	TU	TU/ SKN	Carré	other education		Extra
5	P5			Graduation	other education		Extra

Table 4. Planning table of my research until the final graduation presentation; p5.

My planning until the final graduation presentation, P5, can be found in Table 1. Because I have other education obligations on Fridays from week 38 onward, I will start 2 weeks early in the summer-vacations with obtaining research data. If any other extra days are needed, since this research is quite extensive, I have also planned the Sundays free to work on this research if needed (Table 4).

- The time until week 34 will be used to sharpen and refine the surveys and interviews that are to be conducted and to finish the literature review/ theoretical framework.
- Week 34 until week 44 will be used to gather the research data
- Week 45 until week 49 will be used to process the obtained data and draw the conclusions
- Week 50 until week 4 will be used to sharpen and detail the research

8 Reflection

I have experienced a lot of joy while working on this research and have found it to be very interesting and fruitful so far. I especially enjoyed designing the Tool and thoroughly researching the turbulent history of the Royal Theatre Carré.

Even though I have been working on this report in Carré every Thursday, it was still difficult for me to get in touch with the top management of Carré. There was always something else that was more important at the moment. However, the head of Carré, Madeleine van der Zwaan, has said to me that she considers it important that this research is conducted. So that is all I got from her so far, but it at least creates some support from Carré for this research.

Also, I experienced some difficulties with designing the methodology for this research. I wasn't sure to which extent I am allowed to draw actual scientific conclusions about monumental theatre buildings in general from the single case study of Carré, but I found out that that is the actual definition of a case study.

I am really looking forward to continue with this research and to start with the actual data-collection process the observations of all the shows that will build and break their whole sets and try to use, create and contribute to the magical feeling of Carré and also all interviews and surveys and I genuinely hope to be able to be able to contribute a little to more future-proof monumental theatre buildings in the Netherlands.

6th of July, 2017
Bas Mastboom



Share Knowledge

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APPENDIX I

Characteristics and history of Dutch theatre

#	sort	Writer(s)	Year	Title	Specifics
1	Encyclopedia	Rubin, D., Nagy, P., Rouyer, P.	2001	The World Encyclopedia of Contemporary Theatre: Europe	The Dutch theatre 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, 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, 2007).

The Netherlands is known for importing foreign plays (Rubin, Nagy, & Rouyer, 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 (Ruijter, 2005).

Appendix II

the History of 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 till 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 café-restaurants, 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' introduced 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. 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 were 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 were 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 offered to the in the first place a theatre where entertainment was offered to the general public. This became more difficult because of growing concurrence. 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. 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 in order to continue business in Carré 'The building should be the leading guide' (Wolf, 2012).

Appendix III

General trends in the Art sector of the Netherlands

1. The difference between high and low art is decreasing
The gap between high and low art is slowly being bridged. Hierarchical structures and the amount of authority of institutions is decreasing (Cultuurmarketing, 2014b).
2. Art consumers exist mostly of western and highly educated people
the support in the art sector of the Netherlands is mostly from people with high educated western people. While there are many chances within the art sector to bring art to none-western and lower educated people. A change in the target group approach is desired (Cultuurmarketing, 2014b).
3. Aging
An important and clear trend is the aging of visitors. 15% of the inhabitants of the Netherlands can be ranged under the group 'elderly' (Cultuurmarketing, 2014b). This is often a group with time, money and interest to consume art.
4. The city is becoming more important
The past few years, many museums have been renovating or expanding with newly built wings. There are many new building projects in the cultural sector. Cities choose to build buildings in the cultural sector in a more versatile, striking and accessible form (Cultuur, 2014). The bigger cities are the home base of these buildings.
5. Merge of functions
Often different facilities are being brought together in one cultural building; like theatres, libraries, hospitality functions and also municipal services (Cultuur, 2014).
6. A growing international orientation
Cultural institutions and artists are having a growing international orientation (Cultuur, 2014).
7. Experimental avant garde & High Turnover
There is a clear trend of experimental avant-garde art which has resulted in a high turnover of artists and productions (Cultuur, 2014)

Appendix IV

How I found the used literature

Chapter 2

1	sort	Writer(s)	Year	Title	platform	Search term
1	Book	Mielziner, J.	1970	The Shapes of our theatre	www.librabry.tudelft.nl	theatre
2	book	Mell, M	2006	Building Better Theaters	Bol.com	theatres
3	book	Appleton, I.	2008	Buildings for the Performing Arts: A Design and Development Guide	www.librabry.tudelft.nl	Designing theatre buildings
4	book	Association of British Theatre Technicians, Strong, J.	2010	Theatre Buildings: A Design Guide	Found in P2 thesis of Stravens (Stravens, 2016)	

Chapter 3 Methodology

#	sort	Writer(s)	Year	Title	Platform
1	book	Yin	2007	Case study research	Adviced by my First mentor
2	book	Braster	2000	De kern van case studies	Adviced by my First mentor

Chapter 4

1. Monumental Value

Repository TU Delft (repository.tudelft.nl): 'Monumentale Waarde'

Afstudeerrapport: Transformatie van beschermde monumenten, T. Schunselaar:

- (Roos, 2007)
- (Appelbaum, 2012)

2. Future Theatre Trends

Google (google.com):

- Cultuurbeleid (in Nederland)
- cultuurtrends (in nederland)
- Theater trends

3. Business model Canvas:

TU Delft Library (www.library.tudelft.nl/): 'Designing Business Models'

4. DAS-Frame

I was familiar with this model because of the Real Estate Management course that I have followed during my masters.