

THE BRAND OF PRODUCING

A case study about the brand architecture of the possible production house of Wilminktheater en Muziekcentrum Enschede



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Abstract

In this research, 'The Brand of Producing', there are different branding strategies discussed in the context of Wilminktheater en Muziekcentrum Enschede (WME) and the new production house of WME. Three different branding strategies, corporate branding strategy, house of brand strategy and the mixed branding strategy were taken into consideration. With the use of interviews and a focus group, the relevant employees and the board of WME and the production house were asked questions about branding and marketing in the context of this new production house. Furthermore, questions were asked about the aims of house productions and the production house. The results of these interviews and the focus group were compared to literature and it became clear that a mixed branding strategy is the most suitable branding strategy for the production house WME. The marketing strategy can therefore be flexible per show which enables the production house to produce shows with flexibility. A mixed branding strategy is overall, according to the present study, a suitable branding strategy for SME's (small to medium-sized enterprises). The theoretical relevance of the present study is the focus on brand architecture in SME's. This subject is heavily neglected in literature, therefore, this study could be a relevant starting point for further research about brand architecture within SME's.

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1. Introduction

‘Wilminktheater en Muziekcentrum Enschede’ (WME) is planning to establish a production house within the main organization to produce house productions. WME is generally a provider-theatre. This means that shows are bought from external producers. Mostly, the shows are made in big cities and brought to theatres around the country, including Wilminktheater en Muziekcentrum Enschede. To respond to the needs, wants and wishes of theatre visitors from the region Twente, more and more house productions are made. These productions are mainly music-theatre productions and plays with different contexts connected to Twente. Several house productions have been performed in the last years within Wilminktheater en Muziekcentrum Enschede or on external locations. Productions such as ‘Het Verzet Kraakt’ in 2017 and ‘Theaterspektal Stork’ in 2018. Wilminktheater en Muziekcentrum Enschede is now trying to establish an all-inclusive production team that can function in producing shows. This production team should bring consistency in producing shows within Wilminktheater en Muziekcentrum Enschede. Daniël Janssen, executive producer of the production of WME, explains why a production house is become established.

‘We, as Wilminktheater en Muziekcentrum Enschede and the production team, believe that a production house is necessary to produce shows with efficiency. In past years, we produced a show and after the project was finished the production team of that show was done and went on to other projects. We want a consistent team within our organization to achieve a consistent way of producing shows with a fixed team that has experience in the field’

(Daniël Janssen, personal communication, 2019).

Within this situation, communication problems arise. Wilminktheater en Muziekcentrum Enschede is a brand in Twente but there is no clarity about the sub-brand ‘the production-house of WME’. There are several options to position the production-house. It could be an option to position the production house as a product brand of the ‘corporate brand’. This situation is called the ‘house of brands’. The ‘house of brands’ is the main organization including ‘a separation between the corporate and product brands’ (Muzellec & Lambkin, 2009). The corporate brand of the organization is not communicated when marketing or

branding the product brand. However, the corporate brand could be branded in the background. An example is Unilever. Unilever holds different brands like Dove and Axe, but on all their products, the logo is on the back of the packing (Rao, Agarwal, & Dahlhoff, 2004). Another option is discussed by Saunders and Guoqun (1996). They state that product brands need to be connected to the 'corporate brand' and should therefore hold the same name (with a small difference from the product brand). Rao, Agarwal and Dahlhoff (2004) state that this strategy is called mixed branding. They add that some products brands have a different name than the corporate brand and some hold the same name. The ones that hold the same name are significant brands to the company. The production house of Wilminktheater en Muziekcentrum Enschede is not significant to WME yet. This could mean that the name would be something in the context of 'Wilminktheater en Muziekcentrum Enschede Producties'. An example for the mixed branding strategy is Nestle Global. Nestle Global holds some brands with the name Nestle like Nesquick, Nestle Pure Life and Nescafé. Besides those brands, Nestle also has brands that are distinct for the corporate Nestle brand. Brands like Kitkat, Milo and Gourmet all belong to Nestle Global. The final strategy that could be used is corporate branding. Rao, Agarwal and Dahlhoff (2004) describe the concept as follows: 'With the corporate branding strategy, the corporate name is dominant in endorsing all or part of the firm's product and service brands. At the least, the corporate name is an element of the product brand names.' An example of this strategy is Nike. Nike communicates their brand in the same way for all their products. The Nike logo is always the same and the style of branding and marketing does not differ.

Not only the production house itself is concerned with these options, the productions themselves could also be branded in several different ways.

This research aims to conclude in a preferable brand architecture for the production house of Wilminktheater en Muziekcentrum Enschede following with a suitable marketing strategy for productions (concerning the difference per show). Therefore, the research questions can be stated:

What is the most suitable brand architecture, from an organization perspective of the production house, in relation to Wilminktheater en Muziekcentrum Enschede as the 'corporate brand' and what brand strategy is most suitable for marketing productions?

The sub-questions are:

1. How can we define brand architecture and what is brand architecture in relation to theatre and specifically to Wilminktheater en Muziekcentrum Enschede?
2. What is/are the most important target group(s) of the house-productions of Wilminktheater en Muziekcentrum Enschede ?
3. What kind of brand architecture does the management of Wilminktheater en Muziekcentrum Enschede prefer and why?
4. On the basis of the brand architecture, what kind of marketing strategy would be advised for the production house of Wilminktheater en Muziekcentrum Enschede (considering the difference per show)?

Considering the answers of the first four questions, there will be tried to make recommendations about communicating effectively and consistently within the organization of WME and the production house as well as towards important target groups. Therefore, the last sub-question is:

5. How can the production team (production house) and the marketing team of WME communicate effectively and consistently toward the most important target groups to contribute to an efficient branding strategy?

These questions (and the concepts named in the questions) will be addressed in the theoretical framework. After the theoretical framework, the research will be explained in the methodology section. This section will explain why interviews and a focus group are the preferable way to research the named concepts within Wilminktheater en Muziekcentrum Enschede and the production house of WME. The results, conclusion and discussion will follow after the methodology section.

It is aimed that sub-question one will be mainly answered with literature and the known knowledge of WME, sub-question two will be answered by the interviews, sub-question three will also be mainly answered by the interviews, sub-question four will be answered by both the interviews and the focus group and sub-question five will be mainly answered by the focus group.

2. Theoretical Framework

In the theoretical framework, different aspects of branding, brand architecture and marketing related to the new production house of Wilminktheater en Muziekcentrum Enschede are explained, evaluated and placed in the context of Wilminktheater en Muziekcentrum Enschede. First, brand architecture will be defined from an organizational and from a consumer perspective. Besides, viewpoints from literature on brand architecture in smaller organization and in the field of theatre are stated. Furthermore, different options of branding within WME are stated and explained. Finally, views from literature about the marketing in theatre are compared and explained.

2.1 Brand Architecture

In branding and brand architecture there are several different strategies to take into account. The branding strategies are shown in figure 1. Underneath the figure, the three different strategies are shortly introduced.

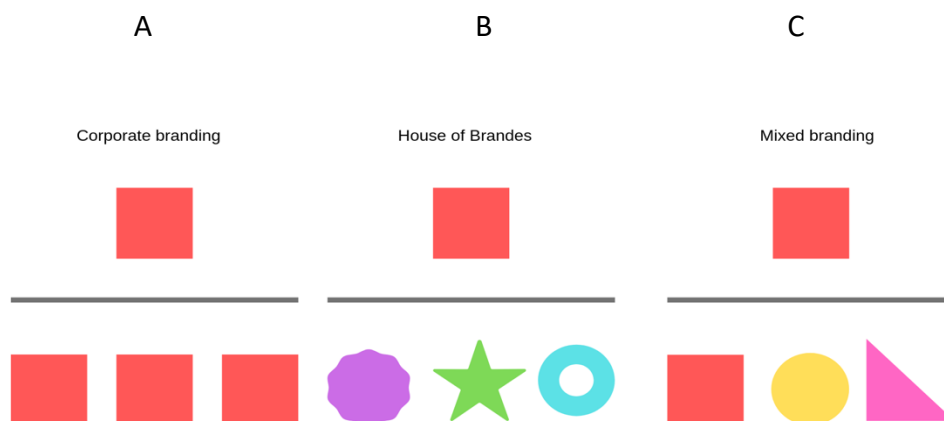


Figure 1: Brand strategies

The collaboration of the corporate brand with the product brand defines the brand strategy and therefore the brand architecture (Alizadeh, Moshabaki, Hosini, & Naiej, 2014). Brand architecture should help people understand how brands relate to each other within an organization (Shahiri, 2011). There are different ways to let corporate branding and product branding co-operate to achieve a higher level of branding. In this view, there could be made a distinction between a 'house of brands' and 'corporate branding'. A 'house of brands'

(figure 1: option B) can be described as a separate corporate and product brand in order to avoid negative causes on the product brand when it is brought in relation to the corporate brand. An example for negative causes is for instance the fact that a product brand could be seen in a relation to the corporate brand (in a corporate branding strategy) which may decrease sales for this specific product brand. Furthermore, a house of brands makes the corporate brand more flexible. It opens possibilities for the emerging of new product brands (products, innovations) without putting the corporate brand at stake. 'Corporate branding' is a more general form of branding. It is also called 'branded house'. 'In a branded house, where both corporation and products share the same name, the master brand is the primary driver for brand associations' (Muzellec & Lambkin, 2009). In this strategy, the master brand (corporate brand) and sub-brands (product brands) are highly related to each other (figure 1: option A). Muzellec and Lambkin (2009), state that most organizations mix the strategies to achieve a higher level of branding, which is the mixed branding strategy (figure 1: option C).

In the following section, 'brand architecture from the organization perspective', the different brand strategies are extensively explained. The objective of this section is to state a relevant overview of different viewpoints of brand architecture and to, therefore, answer the first research question, 'how can we define brand architecture and what is brand architecture in relation to theatre and specifically to Wilminktheater en Muziekcentrum Enschede?'.

2.2 Brand architecture from the organization perspective

In the following section, brand architecture will be explained and elaborated on from the perspective of organizations.

A corporate brand can be described as a brand that is an 'umbrella' above certain products. Creating such a corporate brand may seem a simple task but in reality, this is a very complex and complicated task (Hatch & Schultz, 2001). Although the complexity of the creation of a corporate brand, corporate branding has proven to be very important for certain organizations. 'It provides management with a holistic framework for conceptualizing and aligning the many different activities by which companies express who they are and what they stand for' (Schultz & De Chernatony, 2002). They also state that with corporate branding a clear and thorough image of the organization is given to all different

stakeholders. Yet, according to Schultz and De Chernatony (2002), because of the difficulty of the subject, a senior marketing team should manage corporate branding. Kavaratis (2009) defines corporate branding as a unique business model of an organization with the use of the organization's antecedents like core value, believe, design, mission/vision and communication. Ruediger Kaufmann, Vrontis, Czinkota and Hadiono (2012) agree and add that stakeholders of the brand should want to belong to a community that represents values, visions and mission of the particular, corporate brand. Rode and Vallaster (2005) argue that corporate branding links corporate identity and corporate image to each other. Corporate identity includes corporate culture, corporate design, corporate behavior and corporate communication. They state that the corporate image is more about the interaction with consumers. 'The corporate brand – as the sum of corporate identity and corporate image – refers to an organization's unique characteristics that are being reinforced at each contact point with its consumers or other stakeholders' (Rode & Vallaster, 2005). Hulberg (2006) adds that corporate branding does not focus on a product target group (what is the case in product marketing), but corporate branding stretches itself to all involved stakeholders.

Hulberg (2006) states that the cause of the popularity of corporate branding can be explained by three different concepts: differentiation, transparency and cost reduction. Differentiation can be defined as the need for companies to distinguish them from other companies in order to let consumers focus on the company instead of the product which may cause a preference on the consumers side. Transparency is described as the need of consumers to know about 'the people behind the product/organization'. Cost reduction is described as an advantage because the branding can be done for one particular company instead for all the different products separately (Hulberg, 2006). The shortcoming of cooperate branding may be the limited options for the organization in branding. If an organization stretches the corporate brand over various different products in various different product categories, there will be a risk of losing brand identity. Therefore, the organization is limited to one or several product categories (Rao, Agarwal, & Dahlhoff, 2004).

A well-known example of corporate branding is Apple. The Iphone, Macbook, Imac and Ipad all have the same appearance, logo and way of branding. The brand Apple is constantly visible when seeing the products, the brand Apple is in one's head when thinking

about the product, the brand Apple appears on Google when searching one of the products and the brand Apple is talked about in conversations about one of the products.

In contrary to corporate branding (which markets to all involved stakeholders), product brands focus on a smaller target group within the large group of stakeholders. There is focused on product brands within the house of brands strategy. (Hulberg, 2006). Product brands show consumers' various benefits of a product. Therefore a stronger preference within consumers may be created (Cambridge, 2002). Alizadeh, Moshabaki, Hoseini and Naiej (2014) add that a product has different brand identities for not the whole company, but the separate products. They state, as was mentioned in the corporate branding section, one of the functions of product branding is to differentiate specific products from other products in order to create a preference. This time however, there is no preference created within stakeholder groups but in target groups. Therefore product branding is more specific, which can be an advantage. However, product branding cannot focus on all the needs of consumers whereas corporate branding may be able to do that. (Alizadeh, Moshabaki, Hoseini, & Naiej, 2014). Another shortcoming of the house of brand strategy is the price aspect. The strategy is quite costly because the organization is branding in different ways for different products. This type of branding needs branding tools fitting for the specific products (Rao, Agarwal, & Dahlhoff, 2004)

In the mixed branding strategy, the two previous discussed strategies are combined. In this strategy the benefits of corporate branding and the house of brands can be used. Benefits such as consistency in corporate branding combined with the benefits of flexibility of a house of brands strategy offers an organization a variable branding strategy that can be used on several different types of brands. However the combined benefits, the mixed branding strategy may cause inconsistency in market segmentation, which can lead to unclarity about brands of organizations. This unclarity may have a negative impact on the sales of the organization (Rao, Agarwal, & Dahlhoff, 2004).

An example for a mixed branding strategy is Coca Cola. One would maybe think that Coca Cola uses a corporate brand, but that view is misleading, which may indicate a successful mixed branding strategy. Coca Cola brands their coke products with corporate branding. They all have the same logo, house style, etc. However, there are more brands like Fanta, Sprite, Minute Maid and Vitamin Water that belong to the Coca Cola organization. The organization choses to brand those different brands as product brands. Therefore, the

corporate branding strategy and the house of brands strategy are combined which indicates a mixed branding strategy.

In conclusion, there are three different branding strategies. Corporate branding, house of brands and the mixed branding strategy. There are different benefits and shortcomings of these strategies. The aim of this research is to find the most suitable brand strategy for the new production house of Wilminktheater en Muziekcentrumen Enschede.

2.3 Brand architecture from the consumers perspective

For branding, the consumers perspective is highly important because consumers are the target group of branding. They have to react to a branding strategy, otherwise, the branding strategy is not of any use.

A study about branding in financial services by Devlin and McKechnie in 2008 revealed some interesting information about the consumers view on branding. By means of a focus group, they tried to conduct information about the reaction of consumers on different branding strategies. Consumers in the focus group stated that they are indifferent about brand architecture in companies. They do not care much about what product belongs to what brand and if the company uses a house of brand strategy, a corporate strategy or a mixed branding strategy. However, the focus group did lead to some conclusions. The consumers main concerns are clarity, simplicity, consistency and familiarity within brand architecture.

The house of brands was perceived as the preferable branding strategy of this study from a consumer's point of view in financial service organizations. Consumers stated that different brands for different products (financial services in this case) could make the whole situation more clear, simple and consistent for consumers (Devlin & McKechnie, 2008). Bhattacharjee, Chowdhury, and Hossain performed a study about the consumer preferences in brand names. They add that different brand names, as is the case of the house of brands and mixed branding strategy, helps consumers to differentiate products and therefore helps them to choose more effectively. Furthermore, consumers perceive a product as more valuable when it is branded (Bhattacharjee et al., 2012).

Corporate branding makes the perceived value of products, even as with product branding, more valuable. But because of the consumer striving to clarity, corporate branding

and mixed branding are perceived as less optimal from a consumers' perspective (Bhattacharjee et al., 2012).

The present study explicitly focusses on the organization perspective of brand architecture. This choice is made to explain the organization perspective as full and extended as possible. Therefore, the consumer perspective is only explained using literature. The research however will investigate if the consumers' viewpoint is a relevant viewpoint for the field of branding in theatre and therefore the consumers' viewpoint may, when the results acknowledge this relevance, be advised as a future research topic in the discussion section.

2.4 Branding for smaller organizations (SME)

The literature discussed above is mostly focused on multi-nationals. Wilminktheater en Muziekcentrum Enschede is a smaller organization and therefore belongs to another business segment. The production house of WME could be seen as a start-up within the large company of WME. Furthermore, companies in public sector, where the production house of WME and WME are, belong often to SME's (small to medium-sized enterprises).

When talking about start-ups, a corporate branding is functional right away. The small start-up organization shows a structure and image which may lead more consumers to recognize the organization. It is, besides, very relevant to start corporate branding right away as a start-up organization because, as Rode and Vallaster (2005) state: 'to enter a market and to position the venture in the competitive environment exist only. Within a relatively short 'window of opportunity'. They also state, that it is relatively easy, in comparisons to longer running companies to start a corporate branding strategy because the owner has his mission/vision fresh in mind. The difficulty is maintaining the founder's decisions in the corporate branding strategy (Rode & Vallaster, 2005).

Smaller organizations are named 'Small to medium-sized enterprises' within the branding spectrum. A study done by Berthon, Ewing and Napoli in 2008 showed information about SME's compared to large organizations when looking to the concept of branding. There is a significant difference between large organizations and SME's in brand management. It is important for both types of organizations to offer consumers relevant brands. However, the brand management of larger organizations is focusing more on the needs of different types of stakeholders. Besides, larger organizations are more likely to measure and reflect on past

actions involving branding. Another interesting result of this study is that successful SME's are more involved in branding than less successful SME's. 'Brand-focused SME's are able to achieve a distinct performance advantage over rivals by essentially getting back to the 'branding basics': that is, understanding customers' needs and brand perceptions, creating relevant and valued brands, supporting the brand consistently over time, effectively communicating the brand's identity to internal and external stakeholders and creating a coherent brand architecture' (Berthon, Ewing & Napoli, 2008).

Though, the research of branding in SME's is heavily neglected in literature, Haaron Hafeez, Noor Mohd Shariff, & Bin Mad Lazim (2012) add another view to the previous perspective, that is that branding can help SME's in several different ways. Branding could help achieving a strong corporate image. With this stronger corporate image, the performance of the organization can increase and therefore the organization has a competitive advantage (Haaron Hafeez et al., 2012)

Many articles on branding, such as a recent study on brand architecture by Stebinger (2014) elaborate on the opinion that more research should be done about branding within the sector of SME's. This article states SME's differ too much from (multi-national) organizations that are taken into samples of researches and therefore, there should be more research conducted in this context.

In conclusion, there are some articles written about branding within SME's. However, as mentioned before, the concept of branding within the field of SME' is heavily neglected in literature. The present study is a case study performed within the context of a typical SME organization, Wilinktheater en Muziekcentrum Enschede. One of the objectives of this research is, with the results of this study, to contribute to the knowledge of brand architecture within the field of SME's.

2.5 Brand Architecture in theatre

Brand architecture in theatre is not addressed in literature. There is quite some knowledge about theatre marketing but there are no articles on the inter-reliance and synergy of corporate branding and product branding in the theatre world. Therefore, there was made an attempt to find studies on another related concept: branding in arts and culture. Again, literature neglected SME's and now, more specifically, arts organizations. But knowledge on branding in arts and culture is important to the general knowledge of branding architecture.

'Artistic brands in particular have arguably a lot to teach commercial brand engineers' (O'Reilly, 2005).

2.6 Marketing in Arts

Next to the aim of advising Wilminktheater en Muziekcentrum Enschede about the branding of their production house, this research also aims to be a starting point for creating a solid and suitable marketing strategy, based on the advised branding of the production house, for WME.

Again, there is neglect of arts marketing within literature. There is more knowledge about arts marketing than on arts branding. Therefore, the existing and relevant knowledge will be provided below.

Butler (2000) states that arts marketing involves a few characteristics. There are structural characteristics including the product (cultural domain, human performance and location as identity), the organization (role of the artist, clash of commerce and culture and arts network), the market (resource base, diversity of audience and influence of critics).

Furthermore, there are process characteristics including value definition (source of value definition and discovery of new art), value development (education and development of artists, education and development of audiences) and value delivery (access and pricing) (Butler, 2000).

Rentschler (2002) adds that arts marketing was in need of a 'holistic and strategic approach'. In more recent years, these approaches have been more regularly used. 'The growth in strategic articles and the nature of their content indicate a significant change in attitudes concerning the value of marketing' (Rentschler, 2002).

A study done by Lee in 2005 adds that marketing of the arts is nowadays more focused on actual 'arts marketing' than 'marketing for the arts'. This means that the field is more focused on 'complete logic of theory' for the arts field only. 'It is expected that a product should be created based upon what customers genuinely demand, and deliberately combined with price, place and promotion in order to maximize customer satisfaction' (Lee, 2005). Lee also describes the problem between marketing and the 'romantic view of artistic production'. Marketing and artistic matters within the arts do not align very easily and this is therefore a problem to take into account. This problem is called the 'orientational dilemma'. Lee describes five approaches to solve the orientational dilemma. *The generic marketing*

concept can make marketing less directly related to the wants and needs of stakeholders and consumers. *The relation marketing approach* is more focused on the relationship with consumers. 'It is supposed that an arts organization can develop and maintain a mutually satisfactory relationship with its customer, even if it is not purely market-led, through personalized customer services, provision of incentives or improvement of mutual knowledge' (Lee, 2005). *The extended definition of the customer* is not only focused on the paying customer. The artist or creator of the arts is taken into account in this marketing approach. 'With the extended definition of the customer, and arts organization can be viewed as market-oriented even if it is more concerned with the constituencies other than actual and potential paying audiences.' *The extended definition of the product* discusses the option that the product can be transposed in such a way it meets the marketing standards. This is done by widening the concept of the product. *Reduction of marketing to function* states that marketers working in arts have the difficult job to achieve a compromise between arts- and market-centered perspectives. The compromise should be of fitting to arts organizations and their customers (Lee, 2005).

Colbert (2003) discusses the view of product and market related. Colbert states that popular art is more focused on marketing than high art. High art, in contrary, is more focused on the art-piece it delivers, the product. Therefore, it is harder for a marketing manager to market a high art product. 'An enterprise at the high art end of the continuum is unique in that it is a mission-oriented entity and the role of its marketing manager is to help it fulfil that mission; more importantly, the product follows from this mission and the choice of product is the responsibility of the artist rather than the marketing manager' (Colbert, 2003).

In conclusion, there is an overall problem in arts marketing that is stated within all these different studies. There is a major gap between marketing of the arts and artistic matters. Artists (and therefore production teams) want artistic freedom while marketing managers want to market a product that is suitable for a (large) target group. The present study is aimed to be a bridge that can make artists and production teams meet with marketing teams using explanations and a relevant and clear recommendation based on the results of the study.

2.7 Brand options within Wilminktheater en Muziekcentrum Enschede

Within Wilminktheater en Muziekcentrum Enschede, branding is a known concept. The theatre is branded towards stakeholder groups using a website, corporate visual identity (using a font, look and feel on website/social media, using a logo, using a certain style in video/photo content) and the mission and visions of WME are publicly open and even shared with stakeholder groups. The production house of WME is in contrary not familiar with the concept of branding. The production house is a new department of the larger theatre and has therefore no clear plan for branding. This study aims to create a clear recommendation for the branding of the production house within WME.

There are certain possibilities within the branding of the production house and house productions. These options will be described.

The production house could be branded as a product brand of the corporate brand of Wilminktheater en Muziekcentrum Enschede (house of brand strategy). The production house should therefore focus on a target group within the stakeholder groups of WME. The production house is a brand of its own and does focus on the production house as the main product, not specifically on the shows it produces

The production house could be taken along in the corporate brand of Wilminktheater en Muziekcentrum Enschede (corporate branding strategy). The production house should adapt to all the several branding strategies that WME is pursuing. The production house will therefore, in branding, be a small part of the larger brand. The focus will therefore be on the larger brand and there will be branded towards stakeholder groups of WME

The several shows could be branded as product brands of the corporate brand of the production house (house of brands strategy). There will be a focus on the different shows and the products, the shows, will therefore be branded towards specific target groups of the stakeholders of the production house.

Shows could be seen as a corporate brand (corporate branding strategy). Per show, there can be a different image, identity, vision, mission, etc. that could be branded to the stakeholder groups of that particular show. The focus therefore is on the show itself and not on Wilminktheater en Muziekcentrum Enschede or the production house.

A mixed branding strategy is the last possibility for Wilminktheater en Muziekcentrum Enschede. The production house of WME will be the corporate brand in this situation. The shows will be the product brands.

In sum, the first possibility of branding is the *house of brands strategy*. The production house is branded as the product brand of the WME which is the corporate brand. The second possibility is the *corporate branding strategy*. The production house of WME will adapt to all the several branding strategies that WME is pursuing. The third possibility is that shows could be branded as product brands of the corporate brand (*house of brands strategy*) of the production house of WME. The fourth possibility is the same structure, but in a *mixed branding strategy*. The fifth option is that shows could be seen as different corporate brand. The *corporate branding strategy* would in this case be focused on just the show and not on the production house or WME.

The above-named options will be considered in the present study. With the use of interviews and a focus group, it is aimed to answer the sub-questions and the research question. It is tried to include all relevant stakeholders within this case in the present study.

3. Methodology

This study aims to find the preferable brand architecture, from the company's point of view, of the production house in relation to Wilminktheater en Muziekcentrum Enschede as the 'corporate brand' and to advise a suitable marketing strategy considering the preferable brand architecture and aims of consistency and efficiency within WME. To answer to this problem, there will be answered to sub questions first.

The sub-questions are:

1. How can we define brand architecture and what is brand architecture in relation to theatre and specifically to Wilminktheater en Muziekcentrum Enschede?
2. What is/are the most important target group(s) of the house-productions of Wilminktheater en Muziekcentrum Enschede ?
3. What kind of brand architecture does the management of Wilminktheater en Muziekcentrum Enschede prefer?
4. On the basis of the brand architecture, what kind of marketing strategy would be advised for the production house of Wilminktheater en Muziekcentrum Enschede (considering the difference per show)?
5. How can the production team (production house) and the marketing team of WME communicate effectively and consistently toward the most important target groups to contribute to an efficient branding strategy?

The research will be separated into two different parts of research. The first part will focus on the needs and wants of the management WME and the employees from the marketing and communication department of WME. There will be an interview conducted with the president of WME, the house producer of WME and the manager of production of WME. Furthermore, interviews are conducted with the marketing manager, the communication employee and the online marketer.

The second part of the research will be a focus group. The focus group will be conducted with production employees that are part of the future production team of the production house. The team consist of two executive producers and one production assistant intern.

These two parts of research have the objective to answer the second till the fifth research question. With the answers from the interviews and the discussion from the focus group, there will be opinions and statements subtracted. With the opinions and statements from different employees from Wilminktheater en Muziekcentrum Enschede, the aim is to conclude in a relevant conclusions about the brand architecture for Wilminktheater en Muziekcentrum Enschede and the new production house of WME and to state relevant recommendations for the company as well for future research.

There is an overview made of the study including sub-questions, constructs, participants and examples of research questions in table 1.

The different people interviewed and the participants of the focus group can be found in the organization chart of WME.

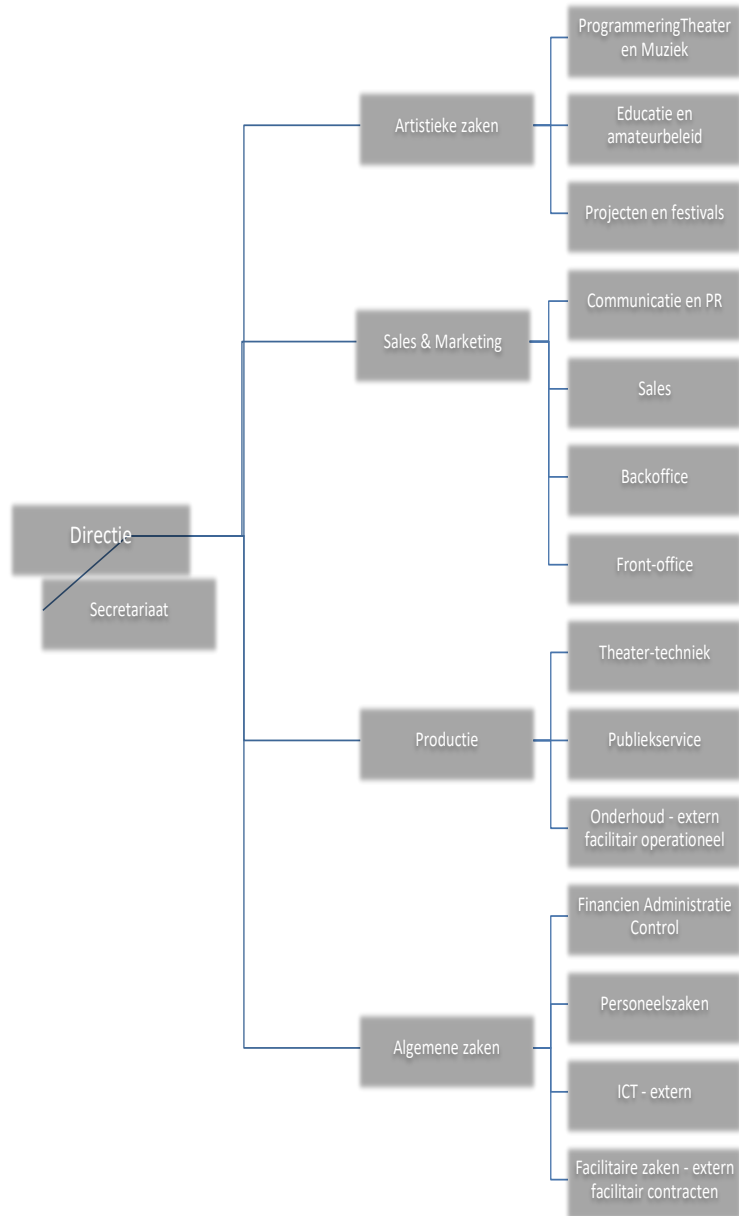


Figure 2: Organizational chart of WME

3.1 The Interviews

The objective of the interviews is to subtract information about the opinions of brand architecture, marketing strategy and target groups of The Production House of WME. From the interview, relevant answers will be compared and together, aim to answer the research questions. The methodology of interviews is chosen because of the need of rich information from relevant people within Wilminktheater en Muziekcentrum Enschede. The whole board and managerial board were interviewed. There is no board for the production house in this phase of development of the organization, therefore, only the board of WME is interviewed. Furthermore, the relevant employees of the marketing and communication department were interviewed. The sample is small (6 interviewees), but nevertheless, it is tried to include all relevant and involved people within Wilminktheater en Muziekcentrum Enschede in the interviews. See table 1 for a visual overview of the research.

3.1.1 Procedure

The desired interviewees within Wilminktheater en Muziekcentrum Enschede were personally asked to be part of this study. All the desired participants agreed to participate in this study. With all the six different employees, an appointment of an hour was made. The different interviews were conducted within the theatre itself (in most cases in the actual office of the employee) to make the atmosphere as comfortable as it could be. The participants and the researcher started off with some small-talk and a cup of coffee. At the end of the small-talk the researcher made a bridge to the actual research and asked the participants to read and sign an informed-consent form. All the employees agreed with the contents of the informed consent form and signed the form. This was followed by the question whether the research could audio-tape the interview. Again, all the participants agreed. The researcher then started to explain, where necessary, the new production house of WME. After the explanation, the actual interview began. At the end of the interview, the researcher asked if everything was said or if the participants wished to share something else. The researcher thanked the participants for joining in the research.

3.1.2 Participants

Interview with the president of WME

In the interview with the president of WME, the focus will be on the brand of Wilminkheater en Muziekcentrum Enschede. The objective is to subtract information and an opinion about the brand architecture of WME nowadays. Furthermore, information is aimed to be subtracted about aims of the house productions and the production team. The president of WME is responsible for the whole organization and the general policy. Therefore, the president will be most likely to give valid and useful information about these subjects.

Constructs that will be measured in this interview are: aim of the production team, aims of house productions, current brand architecture of WME and preferable brand architecture of the production house. The items asked can be found in in the interview scheme.

Interview with the house producer of WME (externally from the organizational chart)

In the interview with the house producer of WME, the focus will be on the brand of the production house of WME and the branding of different shows. The objective is to subtract information about the preferred brand architecture of the production house WME and an opinion about the branding of shows. The house producer is responsible for the house productions and the production house. He will therefore be likely to give rich and useful information of the named before topics. The construct that are measured in this interview are brand architecture of the production house, aim of the production house and aim of house productions. The items asked can be found in the interview scheme.

Interview with the manager of production of WME (productie)

In the interview with the manager of production of WME, the focus will be on the aim of the production house. The objective of this interview is to subtract information about the objectives of WME compared to the objectives of the production house of WME. The production manager is also responsible for house production and the production team but besides, the production manager is responsible for the production and technics of other production that WME hosts. Therefore, the production manager is most suitable for the comparing questions about the aims of WME and the production house of WME. The constructs that are measured in this interview are aim of the production house and aim of the house productions. The items asked can be found in the interview scheme.

Interview with the employees from the marketing department of WME ('sales en marketing' and 'communicatie en PR')

The marketing manager, the marketing/communication employee and the online marketer are interviewed. The objectives of these interviews are to subtract information of target groups, brand strategies and marketing strategies of WME and the production house of WME. The marketing department is responsible for the marketing all the productions that WME hosts and produces. Therefore, they will probably be able to compare those situations and reflect on the marketing, brand strategies and target groups. They are, in contrary to the first interviews with the participants named above, asked exactly the same questions. The constructs measured in these interviews are target groups, preferable brand architecture, preferable marketing strategy and corporate communication. The items asked can be found in the interview scheme (appendix one). For an overview, see table one.

3.2 The Focus Group

3.2.1 Objective and participants

In the focus group with the future production team of the production house, the focus will be on the brand architecture of the production house. The objective for asking the production team for a focus group is to subtract information about their feelings and opinions about the production house and house productions. They are the employees who produce the shows in practice and therefore may have the most complete and rich information about the subjects. The constructs measured within this focus group are aim of the production house, aim of the house productions and preferred brand architecture. The items discussed can be found in the focus group question scheme.

There is chosen for a focus group in this context because of different reasons. The people within the focus group are forming the future production team of the production house. Therefore, choices have to be made within this group. The group dynamic therefore is an important part of the decision making within corporate- but also in branding contexts. In this focus group, it is therefore aimed to conceive a general group opinion. This general opinion is aimed to achieve after discussion within this focus group. Freitas, Oliveira, Jenkins and Popjoy (1998) explain that focus groups are generally used if a certain idea in a new field or in a new environment is researched. The research of brand architecture in the context of the production house of Wilminktheater en Muziekcentrum Enschede is a new situation in a new environment which proves the suitability of the focus group method in this context.

The second reason for choosing a focus group is because of the difference in methodology. Likely, the focus group will enlighten new perspectives, which the interviews performed with the participants could not bring to the table. Besides, the use of several methods, in this case triangulation, will improve the reliability and validity of the entire research. Triangulation can be explained as using different methods within the same research context with the aim of improving reliability and validity of the research itself (Jick, 1979).

3.2.2 Procedure

Within the production team meeting, the appointment for a focus group was made. The members of the focus group were beforehand told about the aims and objectives of the research in order to give them the opportunity to prepare some visions on the situation. The focus group was organized in the office of the production team, to make the atmosphere as comfortable as possible. The researcher made sure there was coffee and tea available. First of all, the focus group started off with small-talk. The researcher made a bridge from the small-talk to the informed consent forms. The participants of the focus group were asked to read and sign the forms. They all agreed to sign. Besides, the researcher asked whether it was a problem if the focus group was audio-taped. The participants all agreed that the focus group could be audio-taped. Afterwards, the researcher started the focus group. Questions were asked and the participants started discussions based on these questions. The focus group questions scheme can be found in appendix two. An overview can be found in table one.

The researcher was the only extra person in the room. This choice was made to make the situations as comfortable as possible for the participants. The researcher led the focus group. Furthermore, the researcher observed the group dynamics closely and made notes of the discussion

3.2.3 Group Dynamic

The group dynamic within the focus group was observed by the researcher. The researcher looked closely to the behavior of people and the tone of voice. From this information, conclusions were drawn about the group dynamic.

The atmosphere during the focus group was according to the researchers' opinion relaxed and low-key. The participants of the focus group seemed not surprised about the topics raised. It therefore seemed like they were expecting such topics.

The topics discussed seemed, according to the researchers' opinion, comfortable for the participants of the focus group. The three participants knew about the topics raised and were able to give structured and thought-through answers that were relevant for this research.

There seemed to be no other priorities within the participants of the focus group, according to the opinion of the researcher. The participants seemed focused on the research and the topics raised and not on each other. A discussion raised a few times, but with every discussed topic, there seemed to be a shared opinion at the end. Furthermore, the focus group meeting was very peaceful and respectful without any arguments from the participants.

3.3 Combining interviews and focus group

With the use of separate people from different departments for the interviews and focus group there are many different people with different functions and different perspectives included in this research. First of all, people with a production perspective focused more on the aim of the production house and house productions of WME. Employees with a marketing perspective focused on the target groups, brand architectures and marketing strategies. The board and managers focused on the general view and the combining of production and marketing. The benefit of all these different perspectives is the maximum of information that is subtracted. The different viewpoints from different professionals in different departments and fields makes the answering to the research questions more thorough and extensive. Furthermore, as mentioned before, it is tried to take all relevant perspectives into consideration in this research because it was tried to interview all relevant employees or place them in the focus group. Therefore, it is aimed that no relevant views are left untouched in this research. The aim is that the information and therefore the outcomes are as full and extended as they could be. The risk however of using as many different perspectives is that opinions could be very different, which may make concluding one branding strategy a problem.

Underneath, a table with the sub questions, interview/focus group constructs, participants and examples of interview questions/focus group items is given. All the different interview questions/ focus group items asked per participant and discussed in the focus group, are listed in the interview- and focus group question scheme.

This table is aimed to create a more thorough image of the methodology of this study.

Visual overview of the research including interviews and focus group			
Sub-questions	Constructs	Person	Examples Interview questions
How can we define brand architecture and what is brand architecture in relation to theatre and specifically to Wilminktheater en Muziekcentrum Enschede?	Current brand architecture of WME	President of WME	<ul style="list-style-type: none"> - What is the current brand architecture of WME? - Are you satisfied with the brand architecture of WME?
What are the most important target groups of the house-productions of Wilminktheater en Muziekcentrum Enschede ?	Target groups of house productions	Marketing department	<ul style="list-style-type: none"> - Is there a clear core target group, considering the difference per show? Are there more?
What kind of brand architecture does the management of Wilminktheater en Muziekcentrum Enschede prefer?	Brand architecture of the production house	President of WME, House producer of WME, Production Team, Marketing department	<ul style="list-style-type: none"> - Do shows need to be branded separately or do they have to be branded as part of the production house or WME? Why?
On the basis of the brand architecture, what kind of marketing strategy would be advised for the production house of Wilminktheater en Muziekcentrum Enschede (considering the difference per show)?	Aim of the production house Aim of house productions Preferable marketing strategy of the production house	President of WME, House producer of WME, Manager of Production WME, Production team, Marketing department	<ul style="list-style-type: none"> - When would the production house be successful in your opinion? - The house productions are mainly focused on Twente, should that stay the same in the future? - Should every show have a separate marketing strategy? Why?
How can the production team (production house) and the marketing team of WME communicate effectively and consistently toward the most important target groups to contribute to an efficient branding strategy?	Preferable marketing strategy of the production house	Production team, marketing department	<ul style="list-style-type: none"> - To achieve consistency and efficiency in marketing of house productions and the production house, what does the marketing department need from other departments, incl. the production department?

Table 1: Visual overview of the research including interviews and focus group

4. Analysis

In the next section, the analysis after interviews and the focus group will be described. First of all, the audio-taped interviews and focus group were fully transcribed. The transcription is in Dutch. The full transcript is not translated, only the statements stated in this report were translated. The transcript was coded in the program Atlas.ti.

The claims stated by the interviewees and participants of the focus group are coded into different sub-codes to eventually make a clear distinction between opinions and differentiate the more popular opinions from the less popular opinions.

4.1 Intercoder reliability

To assure the reliability of the coding and the first coder, the Cohen's Kappa is calculated. 10 percent of the interview and focus group text is subtracted from the whole text and coded by two raters. One of the raters was the researcher, the other rater was a graduating intern, graduating on the internal communication of the new production house. Therefore, this intern was a good choice as second coder. When interrater reliability, the Cohen's Kappa, is sufficient, the rest of the text is coded.

The coding scheme that is used is placed underneath:

Function	<ul style="list-style-type: none">- Board- Manager- Production- marketing
Aim of the Production House	<ul style="list-style-type: none">- aim of the production house- organizational structure WME- organizational structure production house- success of the production house- stakeholders of the production house
Aim of the House Productions	<ul style="list-style-type: none">- aim of the house productions- visions and mission WME- house productions in Twente- process with house productions
Brand Architecture of WME	<ul style="list-style-type: none">- brand architecture of WME

	<ul style="list-style-type: none"> - Satisfaction with brand architecture of WME - Examples of brand architecture (WME)
Brand Architecture of the production hosue	<ul style="list-style-type: none"> - brand architecture of the production house - examples of brand architecture (Production House) - house productions in relation to brand architecture - consistency and efficiency in brand architecture - corporate branding strategy - house of brands strategy - mixed branding strategy
Preferable Marketing strategy	<ul style="list-style-type: none"> - marketing strategy WME - marketing strategy production house - marketing strategy house productions - consistency and efficiency in marketing - marketing department needs

Table 2: coding scheme

The coder reliability is as mentioned calculated using the Cohen's Kappa. Two coders assessed 10 percent of the whole data-text with the codes in the program Atlas.ti. After the coding, the intercoder reliability was calculated using the information from the two coding rounds.

The table shows a Cohen's Kappa of 0.76. This means that 76 % of the data is reliably coded. The Cohen's Kappa is acceptable, which means that the coding scheme is sufficient. The researcher and second coder discussed the differences in coding. With some discussion and explanation, they were able to resolve most differences after discussion. Because of reliability of 76%, all the data is coded with the coding book placed above. Per code, the answers given by the participants will be named and listed using explanations and quotations of the opinions of participants.

5. Results

As mentioned before, the focus within different interviews and the focus group were different. For example, production employees were asked more questions about the aim of the production house and house productions and marketing employees were asked questions about the brand architecture of WME, the brand architecture of the production house, marketing strategies and information about (possible) target groups. The results are discussed separately for the interviews and the focus group. Within these groups there are the constructs measured are discussed separately.

5.1 Interviews

5.1.1 Current brand architecture of WME

The current brand architecture of Wilminktheater en Muziekcentrum Enschede can be defined as a corporate branding strategy. This only applies to Wilminktheater en Muziekcentrum Enschede when it is a provider-theatre for productions from outside. The marketing and branding outlets of WME all use the same language style, corporate visual identity and logo. All the different outlets are communicated via the same online and offline channels. The situation is different when talking about house productions. 'Woar Geet 't Opan Met Kesmis' is a Christmas festival that takes place in the theatre every year. This festival is branded on its own using its own channels (such as own social media and local newspapers), messages and content. 'Woar is a separate label with its own house style that can be loaded on its own Instagram and Facebook' (Online marketeer).

Other examples are the larger summer house productions of the past years. 'Stork' and 'Het Verzet Kraakt' can be named large summer house productions and took place in the last two years. For these productions, a separate label was created with again, a different corporate visual identity, messages and content. These brands were externally branded with a link to Wilminktheater en Muziekcentrum Enschede, for example a logo on the websites of these productions. 'These brands were seen by the public as separate brands, whereas other production of WME were seen as closer to the identity of WME' (Communication employee).

In conclusion, the current brand architecture of Wilminktheater en Muziekcentrum Enschede and house productions of Wilminktheater en Muziekcentrum can therefore be defined as a mixed branding strategy. The mixed branding strategy, as explained in the

theoretical framework, contains product brands that follow the strategy of the corporate brand (shows like de Seizoenspresentatie). However, the mixed branding strategy also contains product brands that separate themselves from the branding of the company (Stork en het Verzet Kraakt).

5.1.2 Aim of house productions

The aim of house productions is explained by different participants of the interviews. One of the aims of the production house is to fill the gap in the supply of theatre. Wilminktheater en Muziekcentrum buys shows from producers to fill the house with ticket-buying customers. 'There is less supply in theatre. One can see that there was more choice in the past in the purchasing of shows. The current economy may be the cause, because producers have to take a bigger financial risk, and therefore choose saver productions instead' (production manager). The president of Wilminktheater en Muziekcentrum Enschede adds that producing for theatres is new trend that a lot of theatres imply in their organization. To move along with this movement, Wilminktheater en Muziekcentrum Enschede wished to move into the same direction. Another reason, according to the production manager, the marketing manager and producer is that with house productions, a theatre can make shows for the people in their region and with people from that specific region. 'People have a nice experience when a show, about their regional stories, is told in their language, for instance Twents, with people from that region. There is a need for that within the community of this region' (president). 'People want to see a story from their region and they want to see it in their region. They want an individual experience with a group of people. This means that there is a need to make house productions in the region, for the people from the region' (producer).

In sum, there are three clear aims of house production for WME. One aim is to fill a supply gap in theatre and another one is to move along with the 'producing theatres' movement. These two aims can be explained with a financial view. If WME does not confirm to these new ways of producing, they may lose visitors which may lead to financial risks. Another aim is to answer to the local theatre needs. As the producer WME clearly states, people want to relate to what they see in the theatre, their story, their region.

5.1.3 Target groups of house productions

All the different participants of interviews were clear about the target groups of house productions. It fully depends on the type of show. It is not possible to define a certain target group for all the different house productions. A few restrictions of target groups were named. 'I think the target groups for house productions are mostly regional and I think the general age is somewhat higher. In general maybe older than 30' (online marketer). 'The target groups consist mostly of people from Enschede and the region of Twente. One clear target group for house productions cannot be defined, in my opinion. The shows differ too much from each other' (communication employee). Therefore, the marketing communication strategy for house productions nowadays runs per show. There is a separate marketing communication strategy designed according to the needs of a specific target group per production.

5.1.4 Aim of the Production house

The aim of the production house is to create a place where house productions can be made. Nowadays, the house productions are made within Wilminktheater en Muziekcentrum Enschede. The president of WME explains that because of a trend in producing for theatres, it is worth to explore the possibility of a production house. From this statement, the status of the production house became clear. It is still in the development phase and it is not completely sure that the production house will be raised. Another aim for the production house is named by the producer of WME. He explains that within theatre, there is certain responsibility to help makers of theatre, realize their ideas. He adds that a production house would be a good way to educate theatre to a younger and lesser experienced generation. 'There are no big education programs in this region of the country for theatre. Some amateurs or young professionals from this region, do have ambition. It is worth to explore what can be done with that ambition' (producer). The marketing manager adds that in the past, there is economized on production houses. This means that less money of the government was obliged to go to cultural production houses. She explains that now is the time to explore the possibility of a production house. 'I think it is interesting and important, with our own uniqueness, to combine special things and unities in the region, to create something that is one of a kind' (marketing manager).

In sum, there is one clear aim of the production house. The separate statements named above conclude in profiling. WME wants to profile themselves, regionally but also nationally, with a successful production house. When comparing the different statements, it becomes clear that WME also wishes some prestige and support from artists, the government and the national and regional public.

5.1.5 Brand architecture of the production house

When asking about the brand architecture for the production house, different statements were given. 'I would make the link of the production house to WME clear, but in this case I would choose for a house of brands strategy' (online marketeer). This means that the production house is the corporate brand with the shows as product brands. However, there is, according to most interviewees, a link needed to Wilinktheater en Muziekcentrum Enschede and the production house itself in the branding of shows. This link should not be very direct and straightforward. Examples that were named in this context were: a logo on the website of shows or a logo on the tickets for shows. The communication employee made clear that building the brand of the production house is far more important than the link to WME. The brand of the production house should not be very thoroughly presented in the branding of every show, but in a few shows that are close to the identity of WME. This situation does leap more to the mixed strategy situation. The larger part of interviewees asked questions about branding (n=3) made clear that the mixed branding strategy would be most suitable for the production house because it leaves the options of identity open per show. 'With the house of brands strategy, the brands are all separate. With the mixed branding strategy there is a possibility to brand a certain show closer to the identity of the production house itself and to brand other shows fully distinct of the identity of the production house' (marketing manager). The president of WME made clear that it is not yet clear what kind of shows are going to be produced in the future (because the insecurity of the position and development of the production house), and that therefore the mixed branding strategy would probably be the most suitable branding strategy. There is a wide variety of options of branding possible within this strategy. As mentioned before, the option to brand a new show closer to the identity of the production house may be interesting for future productions. As well as the possibility to brand a show completely distinct of the identity of the production house.

In conclusion, the corporate branding strategy was rarely named as suitable strategy. From the interviews conducted, it became clear that the corporate branding strategy is not suitable for the production house of Wilminktheater en Muziekcentrum Enschede. The house of brand strategy was named as a suitable strategy, but the mixed branding strategy became, considering the different interviews, the preferable branding strategy for the production house of WME.

5.1.6 Preferable marketing strategy of the production house

In the interviews, participants were asked about their preferences in a possible marketing strategy for the production house. A few ideas arose. First of all, there is no known marketing plan for the branding and marketing of the house productions of the past. There is a marketing plan per show, but there is no overall plan available. 'I think it is a good idea to develop a plan for the marketing of house productions within the production house, but there should also be a plan per show because target groups and shows differ' (online marketer). This does depend on the branding architecture that is most suitable for WME. Therefore, this subject will be further discussed in the conclusion section. 'The production house should have a separate strategy in order to put this organization on the market. Visitors should learn that shows of the production house are of a certain quality. However, every show requires a separate marketing strategy' (communication employee). 'Every production does need its own marketing strategy, but it depends on the production what kind of marketing strategy. When you make something for kids, it is very different than when you make something for a company or for older people' (marketing manager).

5.2 Focus group

In the focus group, different constructs were measured, especially focusing on the aim of the production house, the brand architecture of the production house and the corporate communication between the production house and other departments.

5.2.1 Aim of the production house

The aim of the production house of Wilminktheater en Muziekcentrum Enschede was thoroughly explained by the participants of the focus group. The general opinion within the focus group emphasized on production for and with the region. 'The situation has always been that productions were made in bigger cities and were brought to our theatre. When having a production house, productions can be made for and with people of the Twente region. This way, there will be produced especially for people from this region' (participant one, executive producer). Participant two (executive producer) added that there needs to be a consistency in the production team. The production team should be the same for every production. In the past, productions were made with a freelance production-team. To achieve consistency, the production team needs to have a right to exist within the organization and outside of the organization of Wilminktheater en Muziekcentrum Enschede. The right to exist is not yet clear because the production house is still in the investigating and development phase. When raising the topic about the successfulness of the production house, a shared opinion became clear. Participant three (production graduating intern) emphasized that the building of the brand of the production house, would be goal to strive for. 'This way, people can be committed to the production house and therefore are more likely to visit shows' (participant three). Participants one and two agreed.

In sum, the aim of the production house according to the participants of the focus group is to achieve some consistency in the production team. Furthermore, with the development of the production house, the production team may have a more solid right to exist.

5.2.2 Brand architecture of the production house

The brand architecture topic was a topic that raised more questions and insecurities within the focus group process. Participant one directly emphasized on the fact that every show is different and that the shows, therefore, should have their own strategies. The other two participants agreed with this view. Participant three added that the production house should be a separate brand, but needs to have a link with Wilminktheater en Muziekcentrum Enschede. 'It is important that the production house and WME can go together in branding, but can also be two different entities' (participant three). Participant two added implicitly that the production house should be the corporate brand, which should have a small link to

WME. The shows should be product brands underneath the corporate brand. Participant one and two agreed with this view. Participant three added that it's important to also have the opportunity to produce shows closer to the identity of WME, like the *Seizoenspresentatie*. This implies a mixed branding strategy. The perceived atmosphere around the discussion about brand architecture was, as mentioned, less clear and more insecure. This may be the case because the production team does not have any experience with branding strategies addressed in this research.

In sum, the participants of the focus group agreed on the mixed branding strategy as the most suitable branding strategy for the production house of WME. However, the situation and opinions were quite insecure.

5.2.3 Corporate communication

When raising the topic corporate communication, a general opinion was shared that this is a current problem within Wilminktheater en Muziekcentrum Enschede. When the production house is developed, there should be some time and effort put into the 'fixing' of the corporate communication between the production department and other departments within Wilminktheater en Muziekcentrum Enschede, according to the participants. Especially the communication between production and the marketing department should be structured. The participants explained that because of unstructured communication, the marketing of house productions is far from optimal, which may cause lower ticket sales. 'Maybe there should be developed a standard format. Production can fill in the information about a new show. Information about the creative team and story is important. This format can be delivered to the marketing department with every single show' (participant one). In sum, the communication between different departments (especially the production and marketing department) should be fixed with for example a standard format.

6. Conclusion

Defining a brand architecture for the new production house of Wilminktheater en Muziekcentrum Enschede is a complicated matter. The complexity of brand architecture is explained in literature as well. Muzellec and Lambkin (2009) explain that there are different ways to let corporate branding and product branding co-operate to achieve a higher level of branding. This is explained in three different concepts: corporate branding, house brands and a mixed branding strategy. The current brand architecture of WME is a corporate branding strategy, when looking at the provider view of the theatre. One of the proofs for that is that WME does focus on all its stakeholders and not on specific target groups (Rode & Vallaster, 2005). The participants of the interviews and the focus group were very clear about the adoption of this brand architecture of WME towards the production. Definitely not an option, because it is, according to them, too limited. It was still not an option when considering the cost reduction element named by Hulberg (2006). When operating a corporate branding strategy, there will be less budget needed for marketing and branding because of the overlapping branding and marketing strategy. Although the corporate branding strategy is not perceived as an option for the production house of WME, the examples named of the 'exception on the rule' (Woar Geet t Opan met Kesmis and large summer productions) and therefore the mixed branding strategy, was considered as more effective for the branding of the production house and its shows. This may be the case because these shows will be a part of the production house in the future.

The house of brand strategy was taken into consideration in literature and the present study. With the house of brands strategy, companies are able to focus on smaller target groups, which makes product and marketing specification easier (Hulberg, 2006). With the House of Brands strategy, companies are less able to focus on all the needs of stakeholders, which is stated as a shortcoming in literature. Another shortcoming stated in literature are the costs of this strategy. The strategy is more costly than the corporate branding strategy (Alizadeh, Moshabaki, Hoseini, & Naiej, 2014). An advantage however is the flexibility in producing. Within the interviews and the focus group, the flexibility of producing was stated above shortcomings of this strategy. Participants find flexibility of producing and marketing very important (the importance was named in a large part of the interviews) which made them prefer a mixed branding strategy over the other two

strategies. A mixed branding strategy is more flexible than a house of brands strategy which could achieve a higher level of branding (Muzellec and Lambkin, 2009).

The most named suitable branding strategy in the interviews and the focus group is the mixed branding strategy (see figure 3). In this situation, the corporate brand would be the production house (PH), the product brands are the shows. Wilminktheater en Muziekcentrum Enschede is not forgotten in this view. Participants emphasized that they prefer a subtle and small link to Wilminktheater en Muziekcentrum Enschede and the production house in the branding of certain shows. The majority of participants explained that this strategy was most suitable for the branding of the production house because of flexibility in producing. With the mixed branding strategy, shows closer to the identity of the production house and WME can be produced as well as shows that do not match the identity of the production house at all.

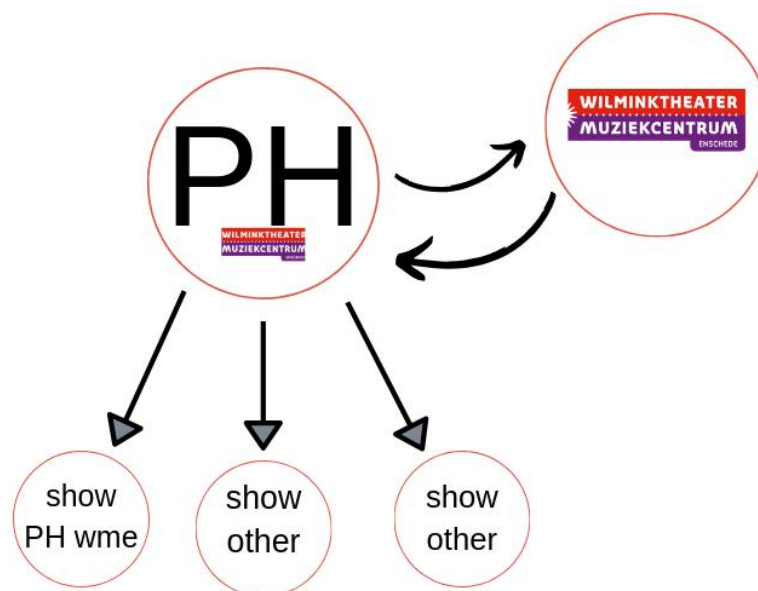


Figure 3: Model of Mixed Branding within the production house of Wilminktheater en Muziekcentrum Enschede

If examples of house productions of Wilminktheater en Muziekcentrum Enschede of the past (Het Verzet Kraakt, Stork and Woar Geet t Opan met Kesmis) were placed on this model, the following figure would be an image of that situation.

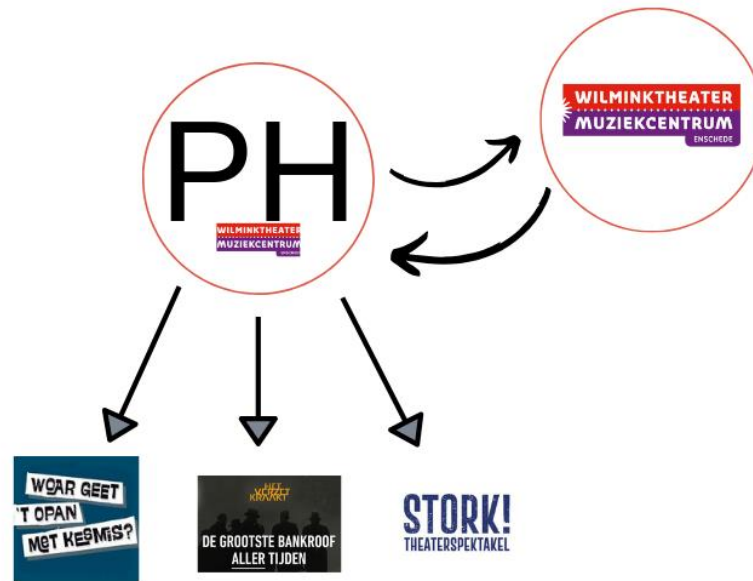


Figure 4: Model of Mixed Branding within the production house of Wilminktheater en Muziekcentrum Enschede (examples)

Woor Geet t Opan Met Kesmis is in this example a production (series) that brands the identity of Wilminktheater en Muziekcentrum and the production house closer to each other. Marketing outlets are communicated in the corporate visual identity of the production house and therefore with a small link to WME. The larger summer productions as Het Verzet Kraakt en Stork are brands of their own and are not branded using brands of either the production house or WME in mind.

6.1 Conclusion Recommendations

On the base of this strategy, some recommendations can be given to use this brand strategy within the situation of the new production house of WME. The mixed branding strategy should enable the production house to produce and market with flexibility. Therefore, shows closer and further from the identity of the production house WME can be produced and marketed. Shows closer to the identity of the production house of WME should therefore be marketed in a corporate branding strategy. The corporate identity of the production house of WME should be used for the productions, target groups of the production house of WME can be reached and the message should align with the overall message of the production house of WME. The shows further or completely distinct from the identity of WME can be branded as a separate brands (house of brands) and therefore should have their own corporate identity. The target groups should be researched and

content that is suitable for this target group should be made and communicated. The message should align to the identity of the show and therefore not to the identity of the production house of WME.

The marketing strategy of the production house, following this branding strategy, did not become entirely clear from the interviews and focus group. One important aspect however was the information about target groups. All the different participants explained that due to the difference per show, one single and core target group can never be determined. Therefore, every show should have its own marketing strategy. The marketing strategy should focus on this one show. However, a small part of the marketing strategy should focus on the building of the brand of the production house. Visitors should learn that shows of the production house are of quality and therefore worth visiting again in the (nearby) future. Besides, a separate marketing strategy is a necessity for the brand building of the production house. This marketing strategy should purely focus on the production house and not on separate shows.

To achieve a consistent and efficient marketing strategy, the marketing department needs information about the productions. There is, as subtracted from literature and the present study, a gap between artistic matters/production and marketing. Artists and therefore production teams want artistic freedom while marketing teams want to market productions that are closely related to the needs of stakeholders (Lee, 2005). From the results of the study, a possible solution could be 'clearer communication'. The communication between the two departments should flow more natural in order to create understanding and less reprimand. An interesting idea named by the participants of the focus group is the standard format. With this format, the right information can be transmitted to the marketing department who, in their turn, can market and brand shows of the production house effectively.

7. Discussion

In this section, evaluations of viewpoints stated in the literature, compared to the results of the present study will be discussed.

As mentioned often in this report, there are three types of branding strategies. The corporate branding strategy, the house of brands strategy and the mixed branding strategy. The three strategies have advantages and shortcomings. A notable consideration is that the costly aspect of the house of brands strategy and the mixed branding strategy were discussed as major shortcomings of both strategies (Hulberg, 2006); (Rao, Agarwal, & Dahlhoff, 2004). Within the interviews and the focus group, the cost aspect was not named once. This could be because costs are often considered after the making of plans and strategies. But it could also be that the advantages of the house of brand strategy, but more so, the advantages mixed branding strategy, highly overbalance cost considerations. This may be a wise decision, because a suitable branding strategy could financially have a major impact (products could be better sold). To make a comprehensive decision, the costs of the separate branding strategies should be calculated within the case of the new production house of WME. When the cost-overviews are made, they could be compared to other advantages and disadvantages of branding strategies (especially the mixed branding strategy), in order to make a wise and full-informed decision about branding strategy within the new production house of WME.

Another reason of the absence of the cost-aspect in the interviews and the focus group could be the difference between multi-nationals and SME's. The literature review is more relevant to multi-nationals because SME's are heavily neglected in literature. WME and the production house of WME are SME's which may indicate another decision than a multi-national organization would make.

As mentioned above, SME's and brand architecture within SME's are heavily neglected in literature. However, some information from literature could be stated. A viewpoint that was discussed in several articles was that branding does actually help SME's to put their products above the products of their rivals (Berthon, Ewing & Napoli, 2008). The present study does agree in that view. Examples that were often named, the summer house production as 'Het Verzet Kraakt' and 'Stork' were branded and employees of WME felt that branding helped selling tickets. There is however, much to learn in this aspect. Branding and marketing within

this SME organization could be more structured. Next to a thorough and more extensive branding strategy, a marketing strategy for the production house would help to brand organization itself. When the marketing strategy for the production house is set, new marketing strategies for productions closer to the identity of the production house of WME and productions more distinct from the identity of the production house of WME have to be developed separately. This enables the brand 'The Production House' to brand her products as separate and strong products. These statements indicate that a mixed branding strategy is very relevant for SME's and should be taken into consideration. This research may serve a starting point in future research of branding architecture within SME's, but this research is a case study for a specific company. However, learned points from this research as the importance of branding and the relevance of a mixed branding strategy for SME's could be used in as possible starting points for further research.

As mentioned before, the mixed branding strategy seems the best branding strategy for the new production house of WME. One of the advantages named by the interviewees and the focus group is the opportunity to produce, brand and market with flexibility. This means that shows closer to the identity of the production house and further from the identity of the production house could be produced and branded successfully. A striking question in this case could be, is flexibility necessary? From an organizational perspective, flexibility would be the ideal option. It is just easier, if one can produce and brand shows without restrictions. But as said in literature, consumers do care about a certain form of consistency, clarity and familiarity within the brand architecture of a company (Devlin & McKechnie, 2008). This shows, again, that the consumer perspective is important in this case and should be taken into consideration. To create a complete branding strategy, WME and the production house of WME should consider consumers' viewpoints about brand architecture, therefore, the consumers' viewpoints would be relevant next step in further studies within this case.

A disadvantage of the mixed branding strategy could be the time-aspect. Creating several brands, some brands closer to the identity of the production house WME and some brands further from the identity of the production house of WME, does take time. More time than creating one corporate brand within a corporate branding strategy. This time-aspect is neglected in literature and did not come up in the interviews and focus group. A striking questions therefore is: is the time-aspect within the mixed branding strategy totally irrelevant? When considering the organizational structure of WME, the time-aspect would

be very relevant. Employees within this organization are busy. Also the production team of the production house has a full agenda with producing shows, artistic meetings and rehearsals. Therefore, not much time is left to create a full mixed branding strategy. Could it be wise to consider a corporate branding strategy instead of a mixed branding strategy to solve the time-aspect? It is advised not to let the time-aspect make the decision for branding strategies. However, it should be taken into account. Employees should make time to develop the branding strategy or WME and the production house could even consider to hire an interim employee to develop the branding strategy for them.

Another notable and striking situation is the gap between artistic/production matters and marketing. As literature explained, marketing and artistic/production departments do not align easily (Lee, 2005). From this research, it became clear that a possible cause could be the artistic freedom that artists and therefore production teams want to have in contrary to the marketing team, that often just want a production that is more commercial. One thing that is nowhere discussed is the option that a marketing team could see an 'unsellable production' as a challenge. Visitors of a theatre buy tickets based on what is communicated to them, not on the actual contents of production. As long as the marketing team does not raise expectations that are not true, the team could be as creative as possible to sell a particular production. The other side of the spectrum is that artists and production teams could be more open to marketing, which does not mean that the artistic freedom is lost. A solution may be to let a marketing team have say in the actual development of a show. Another solution may even be to explain the marketing team more extensively why a show should be visited and let the marketing team make content during rehearsals and other important events.

Due to the novelty of this situation (the new production house of WME), this is the first specific paper about branding for the new production house of Wilminktheater en Muziekcentrum Enschede. There was chosen to focus on a corporate perspective and therefore internal view within WME, instead of involving future visitors and stakeholders. This can be seen as a limitation of the research, but it was a deliberate and well-considered choice. This choice was made because of the unclarity about the situation. The ideas, aims and visions about the branding of the production house needed to first be revealed. Based on these outcomes, other perspectives about the branding of the production house can be

taken into account. This research aimed to reveal the internal ideas, aims and visions about the branding of the production house. Another reason for the focus on the organizational perspective of brand architecture was because of the wish to make this research as full and extended as possible. Because of the focus on one perspective, this perspective could be fully explained and elaborated on. There was time to compare all the opinions to each other and therefore this whole perspective is clearer than it would have been if there was focused on two separate perspectives.

A limitation of this study is the lack of information of a mixed branding strategy in SME's and mixed branding strategy in general. There is much information known about the house of brands branding strategy and the corporate branding strategy but the mixed branding strategy is neglected in research. Therefore, as mentioned before, it is recommended to conduct another research specifically focused on the mixed branding strategy and mixed branding strategy in SME's. However, the literature that did discuss the mixed branding strategy explained that this strategy gives flexibility and is suitable for many organizations. But again, this research is one of the firsts studies that investigates a mixed branding strategy within SME's.

Another limitation of this research may be the small sample size on interviewed people and participants of the focus group. The sample size may be small, but all the people within the board and managerial board were interviewed. All the relevant communication and marketing employees were interviewed and the whole production team participated in the focus group. Therefore, there were no more relevant people left within Wilminktheater en Muziekcentrum Enschede to interview and to conduct a focus group with. It was chosen to keep the sample size small and not broaden it outside of WME. The government (because of funding and licenses) could be, for example, a relevant stakeholder to interview. It was chosen not to interview the government because the study focused mostly on brand architecture of the production house of WME, which is presumably not a relevant topic to the government. Furthermore, it is questionable if the government can make relevant statements on the brand architecture of the production house of WME, because of the lack of knowledge on the case. Another possible relevant stakeholder are consumers, they do have viewpoints on the brand architecture of WME. This study, however, focused on the organizational perspective because this is, in the researchers' opinion the first step. First, WME needs to have a clear image about the production house and the brand architecture

(options) for the production house, then, the relevant viewpoints of consumers can be taken into account with the aim of creating a brand architecture and marketing strategy that is as full, extended and complete as possible. Other departments and employees of other departments could have relevant opinions about the brand architecture of the production house of WME. It was chosen not to include more employees from other departments because the lack of knowledge of the production house and the possibilities of brand architecture. The employees included in the present research did all have a solid knowledge on either the status of the production house and/or brand architecture/marketing strategies. This however, is a questionable point. In further research, other viewpoints from other departments could be taken into account, in order to create a strategy that is as extended as possible.

The final limitation of this research is the previously named novelty of the situation. There is no relevant research done about this topic. Therefore, there is no information known about this specific situation. The information about this situation is concluded in this research only. Further research should be conducted to prove the effectiveness of the chosen suitable brand strategy. Research topics that would be relevant to investigate in the future are:

6. Mixed branding strategy and mixed branding strategy is SME's
7. The preferable brand architecture of the Production House from a customer/visitor perspective
8. A suitable marketing strategy for the production house
9. The public support of the production house by inhabitants of Twente
10. The possibility to expand the production house further than Twente
11. The branding and marketing of the expanding of the production house

These research topics would, in the researchers' opinion have a relevant influence to the specific situation of the production house of Wilminktheater en Muziekcentrum Enschede and likewise have an impact on the general issue of 'the brand of producing'.

As mentioned before, the mixed branding strategy is heavily neglected in research and especially in research regarding SME's. This research therefore is a step forward in research regarding brand architecture, mixed branding strategy and branding in SME's. For Wilminktheater en Muziekcentrum Enschede, the recommendations for a suitable branding strategy for their production house can be used in practice and from there a suitable

marketing strategy (or different marketing strategies per show) could be developed. Therefore, this research has contributed to the field of branding research and likely has a positive impact for the production house of WME.

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9. Appendix

Appendix one.

Interview president WME

Can you first tell a little bit about your function and what it contains?

Kun je eerst vertellen wat je functie inhoudt?

As you know, WME is getting a production house. This production house is now in development.

Zoals je weet is WME bezig met het opzetten van een productiehuis.

- Aim of the production house

Why is there a production house?

Waarom komt er een productiehuis?

How would you describe the organizational structure of WME?

Hoe zou je de organisatorische structuur van WME omschrijven?

How should his production house be structured in the organization? Why?

Hoe zou het productiehuis moeten worden gestructureerd binnen de organisatie?

What would be the preferred organizational structure of the production house?

Wat is de gewenste organisatorische structuur van het productiehuis?

When would the production house be successful in your opinion?

Wanneer zou het productiehuis succesvol worden geacht, naar jouw mening?

What are the different stakeholders involved with house productions? (think of money or license wise)

Wat zijn verschillende stakeholders van het productiehuis (denk aan geld of vergunningen)?

Where should the production house be in 10 years?

Waar zou het productiehuis moeten zijn in 10 jaar?

- Aim of house production

WME is hosting house productions for some years now. Examples are Het Verzet Kraakt, Stork and de Twents Eindejaars Conference.

WME is producent van huis producties voor verschillende jaren. Voorbeelden zijn het Verzet Kraakt, Stork n de Twentse Eindejaarsconfrnde.

Why does WME have house productions?

Waarom heeft WME huis producties?

What do the house productions mean in relation to the mission/vision of WME? Why?

Wat betekenen de huisproducties in relatie tot de visie en missie van WME?

The house productions are mainly focused on Twente, should that stay in the future?

De huisproducties zijn gefocust op Twent, moe dat blijven in de toekomst?

Who makes the choice what house productions are going to be produced?

Wie maakt de keuze over welke producties geproduceerd gaan worden?

What, in your opinion, are interesting house productions for WME? (Style/location wise) Why?

Wat zijn volgens jou interessante huis producties voor WME? (Denk aan locatie en genre) Waarom?

Who would you say are the most important target groups of house productions?

Wie zijn de belangrijkste doelgroepen voor huisproducties volgens jou?

- Current brand architecture of WME

A brand architecture is how brands are structured in organizations. Show examples. Show different visuals and explain about brand architecture.

What is the current brand architecture of WME?

Wat is de merk architectuur van WME?

Are you satisfied with the brand architecture of WME?

Ben je tevreden met de huidige merk architectuur van WME?

What is an example organization for WME brand wise?

Wat is een voorbeeld organisatie voor de merk architectuur van WME?

- Brand architecture of the production house

A brand architecture is how brands are structured in organizations. Show examples.

What is the preferable brand architecture of the production house?

Wat is de merk architectuur met voorkeur voor het productie huis?

What is an example organization for the production house of WME?

Wat is een voorbeeld organisatie voor het productie huis van WME?

Do shows need to be branded separately or do they have the branded as part of the production house or WME? Why?

Moeten shows apart op de markt worden gezet of moeten ze op de markt worden gezet als deel van het productiehuis of WME? Waarom?

What is your experience with brands of shows in past?

Wat is volgens jouw mening en ervaring de meest toegepaste merkstrategie als het gaat om producties en wat werkt wel en wat werkt niet?

One of the aims of the production house to achieve consistency and efficiency in producing shows. Consistency is applicable to the team. When a successful production-house is achieved, there will be consistency in producing shows because the same team produces every show. Efficiency in working should be achieved through the consistency. The same consistency and efficiency should be applied to the brand strategy.

Een van de doelen van het productiehuis is het behalen van consistentie en efficiëntie in het produceren van shows. Consistentie wordt behaald in het team. Wanneer het productiehuis succesvol is, zal er een consistent team zijn die shows produceert, daardoor zal er efficiënt gewerkt kunnen worden. Dezelfde waardes gelden voor de merk architectuur.

Do you think consistency and efficiency is achieved through making the production house the corporate brand and making the shows product brands? (explain what it is first)

Denk je dat consistentie en efficiëntie wordt behaald door het productiehuis het corporate merk te laten zijn en de shows het product merk?

Do you think consistency and efficiency is achieved through making the production house the product brand and WME the corporate brand? (explain what it is first)

Denk je dat consistentie en efficiëntie wordt behaald door het productiehuis het product merk te laten zijn en WME het corporate merk?

Do you think consistency and efficiency is achieved through making the production house one corporate brand with WME? (explain what it is first)

Denk je dat consistentie en efficiëntie wordt behaald door het productiehuis en WME een corporate merk te laten zijn?

Do you think consistency and efficiency is achieved through making the shows of the productions house corporate brands? (explain what it is first)

Denk je dat consistentie en efficiëntie wordt behaald door het productiehuis en de shows en corporate merk te laten zijn?

Do you think a mixed strategy is possible within this case? (explain what it is first)

Denk je dat en gemixte strategie tot de mogelijkheden behoort?

Interview with the house producer of WME

Can you first tell a little bit about your function and what it contains?

- Aim of the production house

Why is there a production house?

Waarom komt er een productiehuis?

How would you describe the organizational structure of WME?

Hoe zou je de organisatorische structuur van WME omschrijven?

How should his production house be structured in the organization? Why?

Hoe zou het productiehuis moeten worden gestructureerd binnen de organisatie?

What would be the preferred organizational structure of the production house?

Wat is de gewenste organisatorische structuur van het productiehuis?

When would the production house be successful in your opinion?

Wanneer zou het productiehuis succesvol worden geacht, naar jouw mening?

What are the different stakeholders involved with house productions? (think of money or license wise)

Wat zijn verschillende stakeholders van het productiehuis (denk aan geld of vergunningen)?

Where should the production house be in 10 years?

Waar zou het productiehuis moeten zijn in 10 jaar?

- Brand architecture of the production house

A brand architecture is how brands are structured in organizations. Show examples.

What is the preferable brand architecture of the production house?

Wat is de merk architectuur met voorkeur voor het productie huis?

What is an example organization for the production house of WME?

Wat is een voorbeeld organisatie voor het productie huis van WME?

Do shows need to be branded separately or do they have the branded as part of the production house or WME?

Why?

Moeten shows apart op de markt worden gezet of moeten ze op de markt worden gezet als deel van het productiehuis of WME? Waarom?

What is your experience with brands of shows in past?

Wat is volgens jouw mening en ervaring de meest toegepaste merkstrategie als het gaat om producties en wat werkt wel en wat werkt niet?

One of the aims of the production house to achieve consistency and efficiency in producing shows. Consistency is applicable to the team. When a successful production-house is achieved, there will be consistency in producing shows because the same team produces every show. Efficiency in working should be achieved through the consistency. The same consistency and efficiency should be applied to the brand strategy.

Een van de doelen van het productiehuis is het behalen van consistentie en efficiëntie in het produceren van shows. Consistentie wordt behaald in het team. Wanneer het productiehuis succesvol is, zal er een consistent team zijn die shows produceert, daardoor zal er efficiënt gewerkt kunnen worden. Dezelfde waardes gelden voor de merk architectuur.

Do you think consistency and efficiency is achieved through making the production house the corporate brand and making the shows product brands? (explain what it is first)

Denk je dat consistentie en efficiëntie wordt behaald door het productiehuis het corporate merk te laten zijn en de shows het product merk?

Do you think consistency and efficiency is achieved through making the production house the product brand and WME the corporate brand? (explain what it is first)

Denk je dat consistentie en efficiëntie wordt behaald door het productiehuis het product merk te laten zijn en WME het corporate merk?

Do you think consistency and efficiency is achieved through making the production house one corporate brand with WME? (explain what it is first)

Denk je dat consistentie en efficiëntie wordt behaald door het productiehuis en WME een corporate merk te laten zijn?

Do you think consistency and efficiency is achieved through making the shows of the productions house corporate brands? (explain what it is first)

Denk je dat consistentie en efficiëntie wordt behaald door het productiehuis en de shows en corporate merk te laten zijn?

Do you think a mixed strategy is possible within this case? (explain what it is first)

Denk je dat en gemixte strategie tot de mogelijkheden behoort?

- Aim of house production

WME is hosting house productions for some years now. Examples are Het Verzet Kraakt, Stork and de Twents Eindejaars Conference.

WME is producent van huis producties voor verschillende jaren. Voorbeelden zijn het Verzet Kraakt, Stork n de Twentse Eindejaarsconfrnde.

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Waarom heeft WME huis producties?

What do the house productions mean in relation to the mission/vision of WME? Why?

Wat betekenen de huisproducties in relatie tot de visie en missie van WME?

The house productions are mainly focused on Twente, should that stay in the future?

De huisproducties zijn gefocust op Twent, moe dat blijven in de toekomst?

Who makes the choice what house productions are going to be produced?

Wie maakt de keuze over welke producties geproduceerd gaan worden?

What, in your opinion, are interesting house productions for WME? (Style/location wise) Why?

Wat zijn volgens jou interessante huis producties voor WME? (Denk aan locatie en genre) Waarom?

Who would you say are the most important target groups of house productions?

Wie zijn de belangrijkste doelgroepen voor huisproducties volgens jou?

Interview with the manager of production of WME

As you know, WME is getting a production house. This production house is now in development.

Zoals je weet is WME bezig met het opzetten van een productiehuis.

- Aim of the production house

Why is there a production house?

Waarom komt er een productiehuis?

How would you describe the organizational structure of WME?

Hoe zou je de organisatorische structuur van WME omschrijven?

How should his production house be structured in the organization? Why?

Hoe zou het productiehuis moeten worden gestructureerd binnen de organisatie?

What would be the preferred organizational structure of the production house?

Wat is de gewenste organisatorische structuur van het productiehuis?

When would the production house be successful in your opinion?

Wanneer zou het productiehuis succesvol worden geacht, naar jouw mening?

What are the different stakeholders involved with house productions? (think of money or license wise)

Wat zijn verschillende stakeholders van het productiehuis (denk aan geld of vergunningen)?

Where should the production house be in 10 years?

Waar zou het productiehuis moeten zijn in 10 jaar?

- Aim of house production

WME is hosting house productions for some years now. Examples are Het Verzet Kraakt, Stork and de Twents Eindejaars Conference.

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Who would you say are the most important target groups of house productions?

Wie zijn de belangrijkste doelgroepen voor huisproducties volgens jou?

Interview Marketing

Can you first tell a little bit about your function and what it contains?

- Target Groups

What kind of people generally go to house productions?

Wat voor soort mensen gaan normaliter gezien naar huisproducties?

Is the target groups of house productions defined in the past?

Zijn er doelgroepen van huis producties gedefinieerd in het verleden?

Is there a clear core target group, considering the difference per show? Are there more? What do you think?

Is er een duidelijke doelgroep, rekening houdend met het verschil per show? Zijn er meerdere? Wat denk je?

- Brand architecture of the production house

A brand architecture is how brands are structured in organizations. Show examples.

What is the preferable brand architecture of the production house?

Wat is de merk achitectuur met voorkeur voor het productie huis?

What is an example organization for the production house of WME?

Wat is een voorbeeld organisatie voor het productie huis van WME?

Do shows need to be branded separately or do they have the branded as part of the production house or WME? Why?

Moeten shows apart op de markt worden gezet of moeten ze op de markt worden gezet als deel van het productiehuis of WME? Waarom?

What is your experience with brands of shows in past?

Wat is volgens jouw mening en ervaring de meest toegepaste merkstrategie als het gaat om producties en wat werkt wel en wat werkt niet?

One of the aims of the production house to achieve consistency and efficiency in producing shows. Consistency is applicable to the team. When a successful production-house is achieved, there will be consistency in producing shows because the same team produces every show. Efficiency in working should be achieved through the consistency. The same consistency and efficiency should be applied to the brand strategy.

Een van de doelen van het productiehuis is het behalen van consistentie en efficiëntie in het produceren van shows. Consistentie wordt behaald in het team. Wanneer het productiehuis succesvol is, zal er een consistent team zijn die shows produceert, daardoor zal er efficiënt gewerkt kunnen worden. Dezelfde waardes gelden voor de merk architectuur.

Do you think consistency and efficiency is achieved through making the production house the corporate brand and making the shows product brands? (explain what it is first)

Denk je dat consistentie en efficiëntie wordt behaald door het productiehuis het corporate merk te laten zijn en de shows het product merk?

Do you think consistency and efficiency is achieved through making the production house the product brand and WME the corporate brand? (explain what it is first)

Denk je dat consistentie en efficiëntie wordt behaald door het productiehuis het product merk te laten zijn en WME het corporate merk?

Do you think consistency and efficiency is achieved through making the production house one corporate brand with WME? (explain what it is first)

Denk je dat consistentie en efficiëntie wordt behaald door het productiehuis en WME een corporate merk te laten zijn?

Do you think consistency and efficiency is achieved through making the shows of the productions house corporate brands? (explain what it is first)

Denk je dat consistentie en efficiëntie wordt behaald door het productiehuis en de shows en corporate merk te laten zijn?

Do you think a mixed strategy is possible within this case? (explain what it is first)
Denk je dat en gemixte strategie tot de mogelijkheden behoort?

- Preferable Marketing strategy

Should the production house have a separate marketing strategy than WME?

Denk je dat het productiehuis een andere marketing strategie moet hebben dan WME?

Should every show have a separate marketing strategy? Why?

Denk je dat elke show een andere marketing strategie zou moeten hebben? Waarom?

Is there a marketing strategy for house productions? What is that strategy?

Is er al een marketing strategie voor huisproducties? Wat voor strategie?

To achieve consistency and efficiency in marketing of house productions and the production house, how should the marketing strategy be in your opinion?

Als we consistentie en efficiëntie willen behalen in het marketen van huis producties en het productiehuis, hoe zou de marketing strategie moeten zijn?

- Corporate communication

To achieve consistency and efficiency in marketing of house production and the production house, what does the marketing department need from other departments?

Als we consistentie en efficiëntie willen behalen in het marketen van huis producties en het productiehuis, wat heeft de marketing afdeling dan nodig van andere afdelingen?

Appendix two.

Focus group with the production team of the production house

- Aim of the production house

Why is there a production house?

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Hoe zou het productiehuis moeten worden gestructureerd binnen de organisatie?

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To achieve consistency and efficiency in marketing of house production and the production house, what does the marketing department need from other departments? Incl. de production department.

Als we consistentie en efficiëntie willen behalen in het marketen van huis producties en het productiehuis, wat heeft de marketing afdeling dan nodig van andere afdelingen? Incl. de productie afdeling.

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