

The establishment of theatres and concert halls

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Introduction

All over the world countries, counties and municipalities establish theatres and concert halls. But what do we know about the ideal capacity of halls and the place to build them? In this research we analyse economic theories of establishment, the source of funding halls, the capacity of halls and the location of theatres and concert halls. With all these elements recommendations for development of new theatres and concert halls are established

The world of the performing arts knows many different kind of halls like drama-, dance-, classical concert- and pop halls; big, small, multifunctional et cetera. Once in a while a venue needs to be renovated or a new venue has to be established. It often concerns investments of millions; it is a subject that calls for many opinions in politics, from the media and from the people; a subject which not seldomly leads to widely different opinions varying from completely against to very much in favour of and because of this it costs a lot of energy to come to a good result.

Internationally halls are financially supported by local governments, regions, provinces and/or countries. Exceptions are commercial halls, which are established by private entrepreneurs and institutions such as universities which have their own theatres. In the Netherlands the local governments support and establish the halls. In this country it can be concluded that governmental support leads to many similar non-specialised middle-sized theatres which count between 500 and 800 chairs. Most local governments want to have their own theatre where the whole palette of the performing arts can be shown. The Netherlands has specialised halls for drama and classical music in big cities and few specialised in opera and dance. This is because a dance- or opera hall is too expensive or not interesting enough for an individual municipality. One could wonder if the Dutch system is really favourable. It would be good to discuss whether the current system of governmental financing in the Netherlands must be continued for all kinds of halls.

To give an impression of the difference between the Dutch situation and the situation in other countries, here follows a rough comparison.

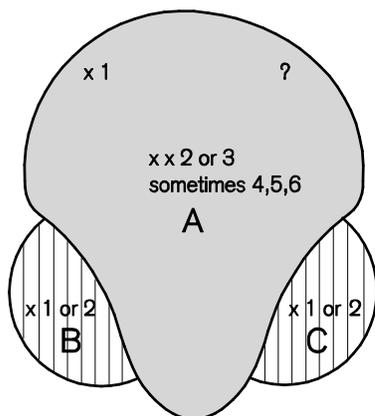


Figure 1: Situation the Netherlands

In figure 1 the Dutch situation is shown with three municipalities (A, B, C).¹ Each of these has its own theatre. The smaller municipalities B and C have a non-specialised hall with a local or regional service area. The big municipality A has a middle-sized or big non-specialised hall in the centre or – in really big municipalities – specialised halls with a local, regional or above regional service area. In the suburbs municipality A has no halls with a local service area.

Capacity hall range	Small-scale	Middle-sized	Large
	Local	regional	above regional
non-specialised	1	2	3
specialised	4	5	6

Table 1: Kind of halls

In countries where regions, provinces or countries and not municipalities establish the halls, the landscape of the halls roughly looks as follows.²

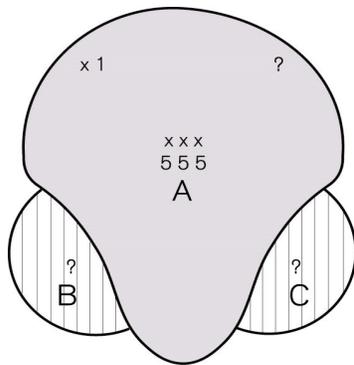


Figure 2: The situation of some countries outside the Netherlands.

In figure 2 the spatial division of the halls is not given by the boundaries of the municipality but by the spacing of the people. In the centre we find specialised halls with a regional service area, in the suburbs and neighbouring municipalities we find halls which aim at the local people: halls with a strong social function, strongly aimed at the amateur arts, and a programming focussed on the composition of the people in the direct environment.

Separately from the question of how the borders of the municipality influence the positioning and kinds of halls, there is another important decision that precedes every new establishment-activity: where will the hall be situated within the municipality? Services like hospitals, middle and small businesses have left the city centre of big cities as a consequence of a too big congestion, high prices of the ground and few parking spaces. The halls have not. They are still being established in the middle of the city, even though the same objections apply.

The biggest cities have districts that are comparable to independent small cities as regards to the size of the population. The biggest cities are willing to realise district bound services, but on a smaller scale than an independent small municipality would do with the size of a big city district. The size of the population in a district seems – when the municipalities pay for the halls – less an argument than the borders of the municipality. Is this local pride, the urge to be independent, or thought through policy for settling? And do the

¹ The explanation of the numbers is shown in table 1.

² Langeveld (2006): 116-119.

audience and the performing arts profit from this way of handling? To give some handles in reaching a decision, we will treat questions concerning the establishment of halls from the economic point of view.

Halls as public property

The government and not the private sector is developing artistic and economic activities such as the founding of most halls because the private sector often does not have interest in projects which may have trouble with functioning well in the market (markets which cannot go on without a grant). The private sector too has no interest in the founding of public services. So it is or it may be necessary that the government has to do these jobs itself.³

The public sector (the government) works differently than the private: public property is not influenced by supply and demand contrary to private property. The government subsidises the performing arts to keep the supply of performing arts divers and to promote the arts and not primarily to fulfil the needs of the audience. Governmental organisations are not pressed out of the market by the individual citizen and competition is often banished by keeping the market closed. If the government is the only one to do a job a consequence is that the cost efficiency and optimal effectiveness does not enjoy a warm interest and there could be loss of money.

Political feasibility

If a democratic government is thinking about certain investments the politicians aim to have enough support. Politicians often think very differently than people in the private sector. Politicians think in terms of political feasibility and not in economic terms of rational optimisation.⁴ Goals or motives of politicians can be: to be re-elected, prestige and power. Studying the realization of economic funded political decisions (nonmarket decision-making) has led to the public choice theory.⁵ According to this theory the governmental policy is the result of a confrontation in the political arena between different actors: politicians, electorate and pressure groups. Factors that play a role in this decision-making are:

- alternative or opportunity costs;
- the question how far the investment concerns a public property and therefore has to be paid by the government and not by the private sector;
- external effects: these are side effects which fall out of the price and market mechanism and as a consequence are not deducted in the price of the final product;
- crowding out effects, also known as the fact that private people abandon to support properties and services as soon as the government takes the costs in its own hands and
- all factors named above apply if the government is thinking about the question whether they will establish a new venue for the performing arts.

Why do we establish halls? The cultural economist Arjo Klamer uses the terms *culture goods* and cultural capital in his work about the economy of the arts. Cultural capital grows from the urge to develop artistic, ethic values, something which people from all cultures feel a need for. This will result in production and consumption

³ Wolfson (1995): 5.

⁴ With rational optimisation there is an aim to reach decisions based on objective, often measurable data. Subjective and non-measurable data such as taste or emotion are avoided.

⁵ Mueller (1989): 1.

of numerous artistic, religious and other outings, but also in tangible constructions as cathedrals, temples, bridges, halls and monuments. Halls partly determine the cultural identity of a city as cultural goods; they are a part of the 'cultural capital', or the 'inspiring capacity' of a city. This will determine partly the attractiveness of a city for the population, visitors, tourists and inhabitants to be. It separates one city from other cities and has such an attraction on certain groups that these groups will decide to settle down in that city. Artists will stay or will settle in a city if there is an art loving audience; art loving audiences in their turn are attracted by a attractive cultural climate. This constitutes relations which form the cultural climate of a city. Fact is that the cultural infrastructure and the cultural climate of a city will influence each other.⁶

From a financial point of view it will not be ideal to invest in the cultural venues: other investments will probably give more financial profit. But they do meet the standard to enjoy the cultural values. The exact worth of halls is thus difficult to determine. This is made up of economic, social and artistic elements which are not simply, unambiguously expressed and compared in – for example – money.

City interest, conjuncture and prestige above artistic motives

When establishing something new the first question is: how does the service interest the city? If it can be shown that the municipality gains profit from the establishment of a new hall or any other service, then the support will follow quickly. Also important is that the responsible politician is powerful enough to lead the decision-making. In the Netherlands a municipality will have to pay for the establishment itself. This will lead to great involvement and because of the big amounts that are involved it will also lead to careful considerations. How badly do the government, the politicians and the electorate want this hall? What are their other wishes? The conjuncture is of big influence. In times of high conjuncture bigger and more expensive venues will be established. And finally we have the factor prestige. Nobody will admit it in so many words but the outside world thinks prestige is an important motive for municipalities to establish a new hall. Outsiders sometimes name such a service as an 'altar of the politicians' or as a 'modern cathedral'.

Case studies

First we will study the capacity of the halls and the decision-making process around the establishment of halls. For this we have accomplished three case studies. Case study 1 is the analysis of the decision-making process of four halls build around the turn of the century.⁷ Concluding, it can be stated that with the establishment of the researched halls artistic and economic aspects are used in different sizes. If the height of the investment between the four halls is compared, we can conclude that the more means a municipality is willing to invest in a theatre, the more the artistic aspects prevail the economic aspects. It also turned out that no theatre was established because it could not handle the demand of tickets. The reasons are found on the supply-side. Productions became bigger and the theatre did no longer have enough space to accommodate the productions both technically nor spatially.

Case study 2 concerns the hall capacity related to the size of the population of its own city and those of the service area. For the research the hall capacities of halls in 25 cities in the Netherlands have been considered.⁸ From the research the following is apparent:

- halls without a regional function generally have a big seat capacity for its own population;
- halls with a regional function in middle-sized municipalities have, given the size of the population of the service area, relatively the least chairs.

⁶ Klamer & Heling (1997): 4.

⁷ Langeveld (2006): 157-168.

⁸ See supplement I.

Inquiries lead to the following statements:

- the law of the curbing lead is under discussion: in some cities the monumental theatres are in the old city centre and they cannot be expanded or replaced;
- free riders behaviour is in fact encouraged: municipalities are of opinion that the population has to go to nearby big cities for big and special shows;
- the concerned cities show little cultural ambition and/or feeling for tradition;
- theatre managers of halls involved in the research thought the lack of ambition was due to the low average education level of the population according to the respondents;
- the possible relation between the relative number of seats and the average educational level in the municipality asked for further analysis; in case study 3 we have studied the relationship between the hall capacity and the educational level of its own population and those of the service area in the cities from case study 2; from this we can conclude that there is a modest connection between hall capacity and the educational level of the population;
- when a municipality has more lower educated people, its theatres and concert halls count less seats per inhabitant;
- when a municipality has more higher educated people, her theatres and concert halls will count more seats per inhabitant;
- the educational level of the population in the whole service area is not an influence on the capacity of the theatres and concert halls.

The calculated modest correlations (R) are as follows:

Education	low	middle	high
Education – chairs per 1.000 own population	-0,43	-0,14	0,46
Education – chairs per 1.000 population serviced area	-0,20	-0,20	0,07

N=25

Table 2: Relation education – size of population – hall capacity

The explanation of these correlations can be that cities with a broad layer of lower educated people often have little political support for developing high quality cultural services.

Relation between the genres of halls, the kind of halls and the ideal capacity of halls

The required qualities of a hall depend on the kind of shows. Certain programming – concerts, ballet or opera, black box - or frame theatre - demands on the one side a certain kind of hall and on the other side a certain volume: big for symphonic music, pop and opera, small for intimate theatre and jazz. Specialised halls meet these requirements better than halls which are multi-functional. Furthermore the most theatre-, dance-, opera companies and orchestras want to travel as little as possible with their performances and concerts, and the ones who bring the bigger productions on the stage have the need for high box office returns to cover the costs which become higher all the time. The expansion of the shows which are put on stage will lead for part of the programming to bigger halls. For the demanding side (theatres) this may only be a need, but for the supply-side (producers) this is a real necessity.

Table 3 roughly shows which halls and capacities do justice to which genres.

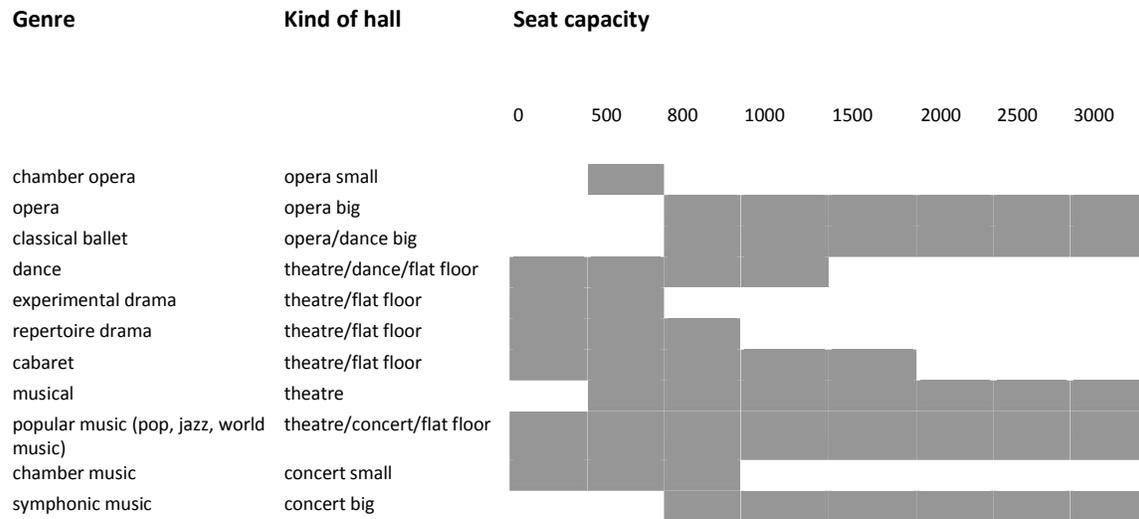


Table 3: Genres, kind of halls and seat capacity

Within the band width the size of the hall must also be related to the potential number of visitors. When considering the establishing of a new theatre the analysis for seat capacity can be improved. Municipalities seem to look more to the size of their own population than to the one of the service area (case study 2).

Economical establishment theories

Several (most of them geographical) economists have thought about the question why a company settles in village X and not in village Y. This has resulted in several economic theories of establishment. We have studied whether there are economic establishment theories applicable to the establishment of theatres. We have accomplished this on the basis of studying literature and through the case studies mentioned before. In the studied theories a number of factors are named which influence the place of establishment. In random order these are: *geographical*: available space, strategically spatial, accessibility, parking spaces; *economical*: nearby workers, minimizing average costs, maximizing returns, financing possibilities; *emotional*: feeling, image municipality, time joint; *environmental factors*: providers nearby, establishment competitors, development competitors, concentration of companies, potential of the population, potential of the market, regulators (government, unions); *cultural*: preferred taste of the audience, arguments concerning content, governmental division/counties.

The oldest establishment theory, that of the Classical school, does not play a noticeable role concerning the presence of the production factors capital and labour in the decision-making of the establishment of theatres. The law of Say is applicable which is apparent from the investments in cities where the establishment of bigger halls has led to an increase of the audience. The *Standortfaktoren of Weber* do not play a big role in the theatre world; transport- nor labour costs play a role, and the costs of the ground is limited.⁹ The *neoclassical establishment theory* does not play a role. The theatre world does not exist from production functions in which labour and capital are exchangeable, at least not in short term.

The interaction, sketched by *McDermott and Taylor*, with the environment and the interest of space and place, can only marginally be applied in the theatre world.¹⁰ Important in the settlement of theatres is the economical and cultural injection which follows from such an investment. This agrees with the findings from McDermott

9 Weber (1922): 16-25.

10 McDermott & Taylor (1982): 78.

and Taylor concerning the impulse on the establishment or moving of other culture related activities and atmosphere in the direct environment. The attention for the location of firms by *Christaller* is partly recognisable. Theatres are spread all across the country. A pattern can be recognised in the location of big theatres. The choice of location by competitors, such as *Hotelling* observed, does not play a role in the theatre world.¹¹ No municipality will take the distance to the next theatre in another municipality into account when establishing a theatre. If the distance to the east to the next theatre is smaller than the distance to the first theatre to the west, this will have no influence on the decision to establish a new theatre in the west of a municipality. *Hoover* states that spatial expansion must lead to lower production costs. Because the transport costs increase, the production costs must decrease to keep the sum of both constant.¹² In the theatre world the audience mainly travels to the nearest theatre with a homogeneous product (meaning: the same show which is programmed in different theatres). Reasons not to do this are: date of the show, supplementary services such as restaurants and parking spaces – this makes the total experience heterogeneous – and the entrance fee. For heterogeneous products the audience shows different behaviour. If the attractiveness or exclusivity increases, people are willing to travel longer distances.

The variety of *Isard* is recognised in the theatre world. Because smaller non-specialised theatres have much more of the same services and performances compared to other small theatres, the audience at the boundaries of the cities weigh the pros and cons of a more expensive nearby theatre and a cheaper theatre further away. *Simon* is also recognised. He starts from the 'economic man' who has the knowledge of all the relevant aspects in his environment. The relative prices of *Ricardo* and the factor endowment theory of *Heckscher and Ohlin* play no role in the establishment of theatres.¹³ Theatres are established where the audience lives and not in a country where the labour costs may be lower and/or the quality of the artists higher.

Schumpeter can be recognised in the development of theatre productions.¹⁴ Creative destruction on the one side and innovation of a product on the other side are not recognisable as such in many theatres but they are in some kinds of shows. The element of innovation, such as recognised by *Lambooy*, is no element in the decision-making concerning the place of establishment for the theatres. The bounded rationality of *Simon* is partly an element that plays a role in the establishment of theatres.¹⁵ Not that the restricted mind and the limited information, such as described by *Pred*, play a role, but the emotion and the urge to put reasoning not from a question but from a predetermined goal does. Or as *Simon* says: individuals construct their own reality.¹⁶ The *behavioural location theory* is recognisable. A district with a bad image will not be the primary place for establishing a new theatre; or the local government must knowingly have a policy to develop that part of the city which is considered the slums.

The research provides insight in important factors for the choice of the place of establishment from which it is apparent that there are many factors. There are classical theories which only pay attention to the presence of production factors, neoclassical theories with attention for the market and also behavioural theories with attention for uncertainty and deciders who try to handle as rationally as possible but whose information is incomplete. What is noticeable is that in the forming of theories culture only recently gained attention. Although this study aims itself at the establishment of theatres and concert halls and not at the relation between the presence of theatres and the establishment of companies, it is interesting that the presence of culture only recently started playing a role in the establishment theories.

¹¹ Hotelling (1990): 59.

¹² Lambooy (1997): 54.

¹³ Ketting (1973): 106.

¹⁴ Schumpeter (1961) en (1976).

¹⁵ Simon (1955): 99-118.

¹⁶ Pred (1972): 24.

If the usual establishment theories are adapted to the theatre and music halls - see aforementioned -, they only seem applicable to a certain degree. Establishment theories start with economical concepts such as competitive environments, workings of the market, and the aim for maximum profits. This is not the case with halls. This is probably the case because the establishment of halls is often not a private investment but is initiated and financed by the government.

Of all the different establishment theories the theory from the German geographer Walter Christaller (1893-1969) offers the most leads for analysis and possible recommendations for improvement of the establishment policy for halls. Christaller has given an important contribution to the thinking about spacial aspects in connection with the establishment of companies. He introduced the terms cut-off point and the upper limit of the range (*the range*) within this framework. The cut-off point is the number of inhabitants who need the economic successful supply of a certain good or service. The range is the maximum distance that a consumer has to or wants to travel to purchase a product. Important is the position of the nearest supplier of goods compared to the next supplier. The upper limit of the range can be determined in a homogeneous, flat environment with an equally divided population by dividing the distance to the first competitor – in the theatre and music world the next comparable hall – by two. But this can only be done if the distance is not bigger than the maximum distance that a consumer is willing to travel. In a non-homogeneous environment one can work with so-called isodapanes.¹⁷ The range is dependent of a number of factors such as the size and importance of the central place where the services/goods are being sold (one can buy more or less different services/goods at the same time), the subjective economical distance (for example travel costs, ways of transport, speed of transport) and kind, quantity and price of a good.¹⁸

Willingness to travel

With the range one should take into account the decreasing willingness of the audience to travel. The willingness to travel depends on kind, attractiveness and exclusivity of the performed show.¹⁹ For non-exclusive performances and concerts in the Netherlands this fluctuates around a maximum of 30 to 40 minutes travel time. Some, including social-geographer René Verhoeff, state that distance is a better indicator than the travel time. Because distance is viewed more subjectively than time. Half an hour by car to drive 40 kilometres is a higher barrier than half an hour by public transport to a show.²⁰ Verhoeff found out that in average from all the shows involved in his research (N = 98) 29% of the visitors lives within two kilometres of the hall, 55% within a distance of five kilometres, 75% within a radiance of thirteen kilometre and 90% within a radiance of 38 kilometre. Audiences that travel far, seem to be mostly older lower educated people. This is a characteristic of an audience that visits only conventional performances (mainly musicals).

Furthermore it seems that when shows are more unconventional and/or have less quality, the willingness to travel decreases quicker. With small theatres the decreasing of distance seems bigger than with big theatres.

More recent research by TNS NIPO shows that the findings of Verhoeff are still applicable.²¹ On average audiences travel half an hour (35 minutes in 2002, 39 minutes in 2006) to go to a theatre or any other kind of hall. For more than half of the visitors the distance is more than twenty minutes. The travel time has even increased in the past couple of years. In the Netherlands this seems to be a consequence of the growth in

¹⁷ Term introduced by the German economist Alfred Weber (1868-1958). Isodapanes are imaginary lines along which a supplier of goods makes the same costs (comparable to isotherms). For example: the transport costs for a stretch of 100 kilometre highway may be the same as those for 10 kilometres mountain roads. The isodapane of this cost level runs through both points.

¹⁸ Christaller (1966): 5-53 en 107.

¹⁹ Verhoeff (1993); Van der Pol & Duijser (2004).

²⁰ Verhoeff (1993): 95.

²¹ Kramer (2006).

activities with a national character, such as big concerts in football stadiums and the establishment of theatres with exclusive long running musicals.

The combination of cut-off point, range and the willingness to travel results in table 4. This table globally shows which programming can be presented with a certain cut-off point and range to have a chance for success.

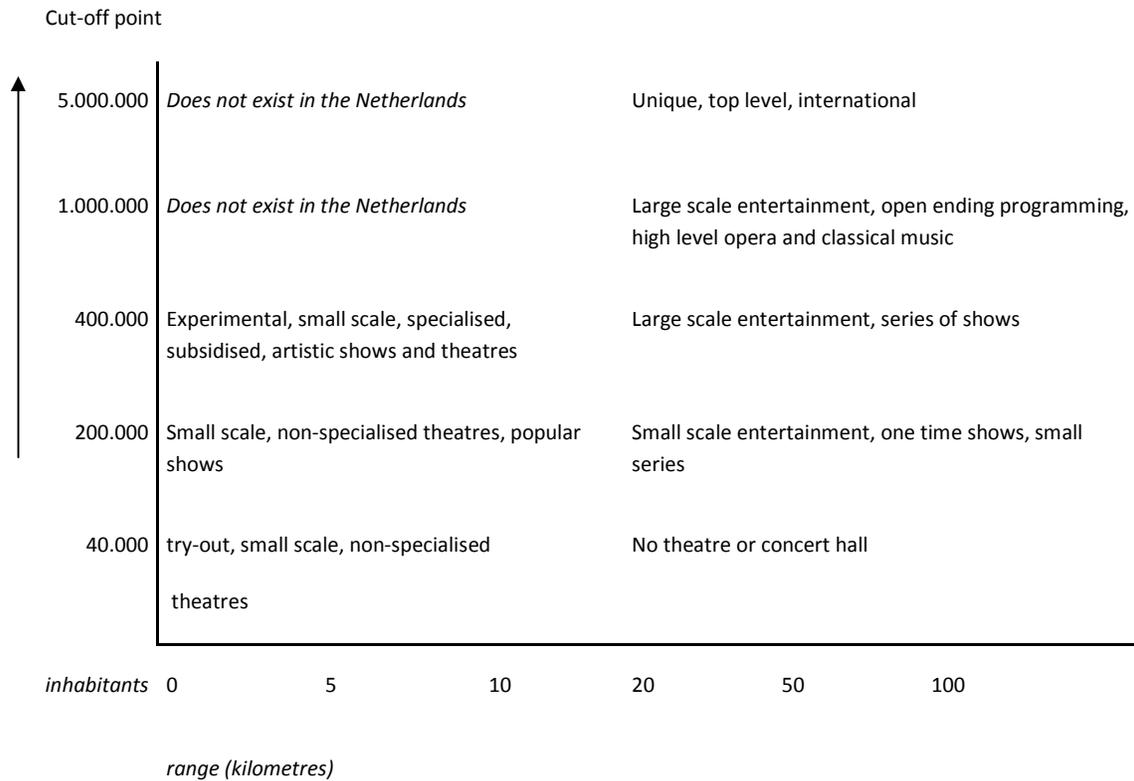


Table 4: *Cut-off point versus range shows and concerts*

How do we read this table? With 40.000 inhabitants that live closely together, it is possible to exploit a small theatre or music hall when there are no competitive halls. If the 40.000 inhabitants live dispersed in a big area, then this will not succeed because for small-scale programming the willingness to travel a big distance is not enough. For large-scale entertainment and symphonic music more inhabitants are needed and they can live further away from the hall, provided that the distance to the theatre is not bigger than the distance to another hall with comparable programming.

Decreasing relationship with the local hall

Which developments show the consumer behaviour related to the location of the halls? We name the looser relation between audience and hall. That looser relation does not only apply to halls, in general there is a decreasing relation between individuals and institutions, whether it concerns the membership of churches and labour unions, loyalty to certain brands or relation to the local hall.

There is also another explanation for that looser relation. The audience would be less dependent on the local hall because of the increased mobility. In a densely populated country such as the Netherlands the next hall

often is not far away. As said before the audience is not willing to travel far for a regular programming, but for special programming they are willing to travel far.²² Because popular artists and large scale productions draw back more and more to core places where they can present themselves to a larger public in a series of shows, this could have the consequence that halls do not even have to be established close to the population but can be established on bigger, regional scale. Moreover, the information services have also improved, especially thanks to the internet, which has audiences travel to a different theatre or concert hall. And it also can occur that a consumer thanks to the improved information services will make different choices for shows and concerts. And finally there is the increased importance of marketing. Big producers are not (yet) capable to cause hypes but they are capable to turn potential hypes into real hypes. This also has audiences travel to other halls besides their own, local hall.

Market potential

How to continue when the kind of programming, the cut-off point and the range are known? The next step concerns the current and future market potential. Increasing prosperity, higher educated people, more mobility and an increasing need for services for leisure activities lead to a bigger demand for the arts. This should be decreased with the changing pattern of consumption of culture. Higher educated people are becoming slowly – at least in the Netherlands – cultural omnivores who no longer automatically go to the higher performing arts, but also visit pop concerts and read comic books. The sum of both effects is not known. It is not known whether the visitors' number will increase, decrease or remain constant.²³ The developments on the supply-side of performances are also important. A part of the large entertainment shows are still getting bigger and more spectacular and as a consequence they have to generate more box office revenues per show. What one should think of is that more halls lead to a bigger need for shows appropriate to be presented in the halls concerning. Scarcity is known especially with large-scale shows. Not every artist has the wish or the qualities to appeal to a big audience. Not every title or production is appropriate for a large audience. For entertainment a bigger hall is attractive for producers who will, if there are big shows, sooner go to a big hall. A bigger capacity will benefit for that programming. For the 'higher' arts this plays a less important role because the hall capacity here is limited by desired intimacy and acoustic demands.

Recommendations

Aspects with regards to the establishment of theatres and concert halls are:

- the future of the public interest;
- the development of the performing arts;
- the statement that a genre comes out better in a specialised than in a non-specialised hall;
- the cut-off point of every genre;
- the need of space in and out of the theatre; and
- the attractiveness of the ambiance and environment of a hall.

If all these characterisations are combined, what future scenario can one think of for the establishment of halls?

²² Verhoeff (1993); Van der Pol & Duijser (2004).

²³ Van den Broek, Huysmans & De Haan (2005): 104.

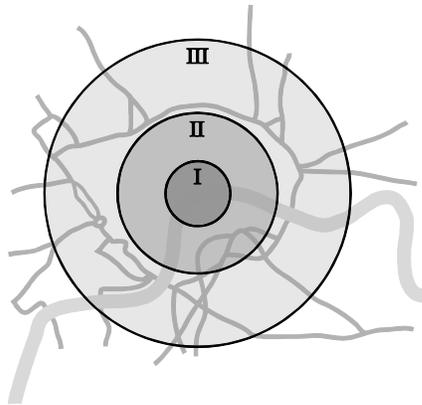


Figure 3: Cities and theatre services

To contribute to this topic we face a traditional city with an old centre with narrow streets and a high density of buildings (I). Around the centre there are neighbourhoods with ample space and a medium density of buildings (II). The density of the population in both areas can be high. The next area is at the border of the city with good accessibility for its own inhabitants and for people who live in the region (III).

The three areas are divided as follows:

The centre (I) is the most appropriate place for small theatres with a local service area. The audience will travel by means of public transport. Theatres present small productions because there is little space for loading and unloading of trucks. Concerning the content the audience can influence the shows; there is an intimate atmosphere and the audience feels like a part of the show. There is an exchange between the halls and the environment. The environment is attractive with small-scale restaurants, bars and other possibilities for going out. The halls explicitly have a function to enliven the centre.

The first circle around the centre (II) is suitable for bigger theatres with a service area around it that covers its own city and the directly surrounding places. The audience will travel by public transport or by car. There is enough space for loading and unloading. The environment must be attractive with small-scale restaurants and bars. Halls like these usually have its own banqueting facilities but the environment is attractive for audiences and artists with other restaurants and bars as well. An example is the Parktheater Eindhoven, which is not located in the city centre but in an attractive environment near the city centre. When a hall like that becomes more dependent on visitors from outside the city, the place of establishment can shift to the outer limits of the city provided that there is an attractive environment.

The outer circle (III) is suitable for the biggest theatres with an above regional service area. These places are, like circle II, aimed on accessibility by car and public transport. There is much space available and little risk on complaints when there is loading and unloading being done in the night. In the United States there are halls which are situated in an empty space outside the city centre. There they obviously do not object to this and they attach more value to having more parking spaces. To the author it seems that people in the Netherlands attach more value to the attractiveness and liveliness of an environment and as a consequence this becomes a condition for the establishment of these kinds of halls.

Sceptics state that in London and New York the biggest theatres are also located in the city centre. This is true, but the situation in those cities is not comparable to the situation in other parts of the world. They do not have a constantly changing programme which causes transport problems and those theatres have an audience which consists mostly of tourists. For tourists the accessibility plays a lesser role because they mostly stay in hotels in the centre and they have a different consumption pattern. They visit one theatre show and have no subscription for a complete season for which they constantly need to travel to the centre.

Culture clusters

In the Netherlands the cities are located rather close to each other. For instance, the city of Rotterdam is only twenty minutes drive away from the city of The Hague. And then also the city of Delft has been passed. The area has a high density of population. Most theatres and concert halls have many visitors from outside its own town. Visitors live in the suburbs or in other cities in the area. In situations like in the Netherlands it could be a suggestion to develop so-called culture clusters; clusters which are established under central direction of provinces, counties or national governments in circle III on strategic places next to highways and easily accessible by public transport. It cannot be expected from local governments to establish such clusters. They are more inclined to establish theatres in the city centre, something which is not the intention here. A culture cluster can consist of a hall for opera and dance and a hall for large-scale entertainment. The opera- and dance hall could be established by the government; the musical hall could be established by the private sector. Private investors only want to invest if they can make profit. And with entertainment this only can occur with low capital costs, open ending programming and shows during twelve months a year. If these conditions cannot be met, then the government must invest and support the exploitation financially. Possibly a concert hall and a pop stage can be added. The programming in all halls is of high level and where possible presented in series. The area is made attractive with restaurants and quality parking spaces, taking into account the growth of especially older audiences. The suggestion of culture clusters is meant to think in a different and more economic way about the establishment of theatres, concert- and pop halls.

Figure 4 shows how the different circles of halls of table 1 (1-6) can be incorporated in the spatial divisions of circle I to III. In the centre of the big city A we will find number 4, in the suburbs number 1, 2 or 5, in the centre of the independent cities B and C number 1. Outside or at the border of city A we will find a culture cluster with halls number 6.

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Table 1 kind of halls

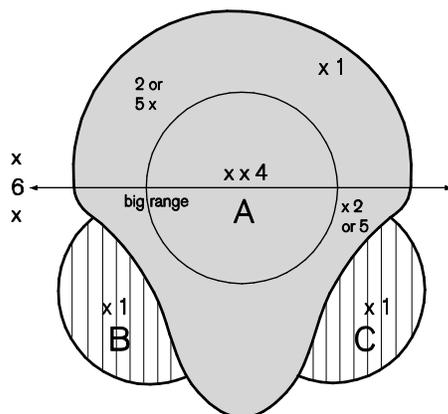


Figure 4: Variety on establishment places

In figure 4 the establishment places of theatres and concert halls are related to the spread of the population and the social value of theatres for local communities. Communities B and C have their own performing arts

stages, not in the first place to serve the performing arts but to serve the local community. Figure 3 does not pay attention to centres of local communities. It only pays attention to the interest of the performing arts (specialised halls, space in and out the theatres and concert halls) and to the interest of the audience (accessibility) related to the performing arts. In figure 5 we combine the two analyses. This leads to a kind of guide copy to think about the establishment of theatres and concert halls. In this figure all the interests of the performing arts, the communities and the audience are combined. The pattern of halls as shown in figure 5 can only be realised if provinces, counties or national governments are involved and cooperate in establishing and financing theatres and concert halls. This way of thinking can be beneficial for the performing arts, the audience and those who subsidise.

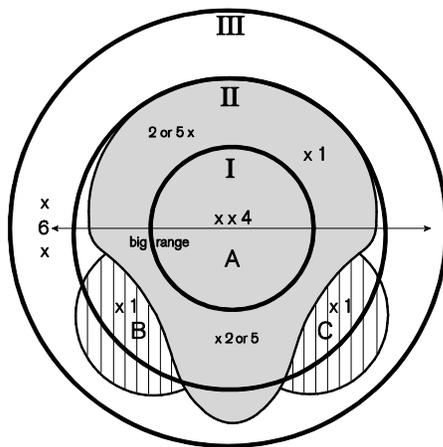


Figure 5: Combination service areas and establishment places

Conclusions

From the analysis of the establishment of halls in the Netherlands it is apparent that the place of establishment is not given by the fact if a service has a local, regional, or even national service area, but whether the local government or the private sector pays for the investment.

When establishing a new theatre or concert hall it is important to think in terms of cut-off points and range. Cut-off points lead to an economical spread of venues of the performing arts. Range combined with knowledge about the willingness to travel of the audience leads to a definition of the market potential. Market potential leads, within specific artistic and acoustic limits, to the right seating capacity of halls.

Concretely the analysis leads to the following recommendations. If it is known that a hall will be developed and which programming it will offer, the next steps should be taken:

Kind of hall: For the artists, actors, dancers and singers, the development of the performing arts and the perception by the audience, specialised halls (opera hall, concert hall for symphonic music, hall for chamber music, pop hall, and theatre hall with and without proscenium) are better than non-specialised halls. Halls aimed at the social function of performing arts (bounded to a district, amateurs) can be multifunctional.

Place of establishment: When a municipality establishes a hall it should take into account the accessibility from the whole service area. Not only from its own municipality.

Capacity hall: With the size of a hall one should take into account the cut-off point and the range. The bigger the difference between the range and the cut-off point, the bigger the capacity within the band width of table 4. But one should also take into account the decreasing willingness to travel within the range.

Financing: Halls should be paid by governments identical to the service area of the hall. In general: the higher the government which pays, the more specialised instead of non-specialised halls will be established and the more governments look at the spreading of the population instead of the boundaries of the municipality.

Supplement I	chairs total	own inhabitants	inhabitants Service area	Chairs per 1.000 own inhabitants	Chairs per 1.000 inhabitants service area
numbers CBS 1-1-2004					
Municipalities					
Alphen aan de Rijn	1.038	70.477	119.671	14,73	8,67
Amstelveen	1.053	78.866	72.724	13,35	14,48
Amsterdam	14.932	739.104	944.317	20,20	15,81
Barendrecht	420	37.257	18.629	11,27	22,55
Bussum	1.032	31.300	147.585	32,97	6,99
Capelle ad IJssel	632	65.354	47.897	9,67	13,19
Delft	520	95.817	163.188	5,43	3,19
Den Haag	5.106	469.059	649.281	10,89	7,86
Dordrecht	941	119.649	239.067	7,86	3,94
Gorinchem	550	34.623	45.148	15,89	12,18
Gouda	1.018	71.797	182.071	14,18	5,59
Haarlem	2433	147.343	192.856	16,51	12,62
Haarlemmermeer	600	127.750	71.437	4,70	8,40
Laren	484	11.590	11.590	41,76	41,76
Leiden	1.593	118.702	412.452	13,42	3,86
Naaldwijk	614	17.072	17.072	35,97	35,97
Papendrecht	504	30.914	15.457	16,30	32,61
Purmerend	730	75.831	37.916	9,63	19,25
Rijswijk	811	47.693	55.946	17,00	14,50
Rotterdam	8.424	598.923	954.064	14,07	8,83
Schiedam	906	75.619	74.839	11,98	12,11
Spijkenisse	1.000	75.170	96.019	13,30	10,41
Vlaardingeng	772	74.058	62.429	10,42	12,37
Zoetermeer	972	114.216	122.940	8,51	7,91
Zwijndrecht	236	45.384	32.315	5,20	7,30
*) Midden Delfland					

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