Original Article

The effect of marketing on dance activity

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Abstract

This paper examines the effect of marketing strategies upon dance activity, focusing on methods for communicating with audiences. Dance marketing practices have proven most effective when they are personal due to the geographic location of specific schools or the instructor-client relationship. Internet marketing is a synthesis of personal and mass marketing, providing readily available information in a client's home while offering to the dance school the potential audience of a large mass marketing campaign. This review includes literature from a variety of sources, including scholarly journal articles, books, and internet websites. Marketing dance is an activity requiring a strong relationship between the artist, marketer and audience. Marketing has generated sufficient commercial interest in the field, transforming dance into a thriving business.

Key words: marketing dance, event marketing, dance competition, dance audience

Introduction

Dance Role in Society

Individuals typically practice dance for many reasons. First, they engage in dance for personal enjoyment (Walker, Nordin-Bates, & Redding, 2011). Secondly, dance practice is an excellent form of exercise that can contribute to a healthful lifestyle (Malkogeorgos, Zaggelidou, & Georgescu, 2011). Thirdly, many individuals decide to engage in dance for competitive reasons and last for professional career. The rise of interest in dance has coincided with a greater visibility of dance events. Each of these three factors has contributed to national interest in dance (Carino, 2008). Through these narratives, we also highlight that the body work of dance provides an important form of expression for the cultivation of emotionality within contemporary consumer culture (Hewer, & Hamilton, 2010; Siljamaki, Anttila & Saakslähti, 2010).

Much of the interest in dance resulted from communication and technological advances that revolutionized the entertainment business. Radio, television, and most notably movies began to feature characters engaging in dance. Many movie stars became associated with dance, such as Fred Astaire and Gene Kelly. Popular teen-oriented films (Wikipedia, 2013) such as *Saturday Night Fever* (1977), *Footloose* (1984, 2011), *Dirty Dancing* (1987, 2011), and *Step Up* (2006, 2008, 2010, and 2012), etc., focused upon the dance: anyone who trained enough could attain a very good level. The viewing audiences of shows such as *So You Think You Can Dance* have become exposed to dance and methods of viewing dance that they may have not normally experienced. These shows function as vehicles that bring dance to a larger audience (Weisbrod, 2010).

One dramatic effect upon the image of dance in the popular conscious is the wave of interest in dance as a means of physical fitness (Deighan, 2005). The women's movement has been especially active in incorporating dancing into their agenda for health. Non-competitive dance may be a more viable alternative for girls who prefer these forms of physical activity (D'Alonzo, & Cortese, 2007). Popularity in aerobic and Latin dance inspired fitness regimes has been broadened by marketing campaigns involving famous actress-turned advocates, such as Jane Fonda and Cindy Crawford.

Competitive dance is a popular, widespread activity in which competitors perform dances in any of several permitted dance styles, such as ballet, jazz, hip-hop, lyrical (is dance style has its primary basis in ballet, it is typically considered a sub-category of jazz and/or contemporary dance, the latter itself being an emerging category), modern, and tap, before a common group of judges. The competitive dance industry largely consists of dance competition companies. Dance sport denotes competitive ballroom dancing, as contrasted to social or exhibition dancing (WDSF DanceSport for All, 2012). The name was invented to help competitive ballroom dancing gain Olympic recognition (Weisbrod, 2010).

The term *dance sport* applies only to the international Style of competitive ballroom (often referred to as Standard or Modern) dancing and Latin dancing. Today, it includes the following style categories (Uzunović,

Kostić, & Miletić, 2009 ; Liiv et al., 2012):

- Standard (waltz, tango, foxtrot, quickstep, and Viennese waltz).
- Latin American (Samba, Cha-Cha, Rumba, Paso Doble, and Jive).
- Ten Dance (waltz, foxtrot, quickstep, tango and Viennese waltz, along with the five International Latin Dances: rumba, samba, paso doble, cha-cha-cha and jive, as defined in ballroom dancing terms.

Marketing has also affected the quality of dance and dance instruction. Dance has evolved from recreational activities with many volunteer coaches to a lucrative industry where interested parties may forge careers as dancers or dance trainers. Arts' marketing is product-oriented, requiring strong product understanding and belief that what is being offered is beneficial and has artistic quality. Within this idea should be the need for consumer orientation (McDonald, & Harrison, 2002). The challenge is finding and persuading an audience with whom the artist can share an artistic vision and instigate an exchange process. For the marketing to be a success there must be a clear understanding of the nature of the product, it's meaning that is being shared with the audience, and the factors that attract an audience (Botti, 2000).

Sports marketing are concerned with the marketing of sports and marketing with sports (Fullerton & Merz, 2008). Marketing of sports concerns marketing of sports events, equipment to spectators and participants, and facilities. Marketing with sports means promoting non sporting products or services at sporting events or the use of sports people to promote non_sporting products or services. Both these types of sports marketing are endemic to the international business environment that encourages the linkage of sport and business activity (Shannon, 1999; Goldman & Johns, 2009).

Sport/dance is a social activity where people can enjoy with others an emotional attachment and identification with the product. Each of these factors distinctly differentiates sport/dance marketing from business marketing. Sport/dance event promotion can refer to advertising, to publicity material, sales promotion (personal selling and contracts), which are all used extensively in sport promotion and make explicit promises to customers about the attributes of the service the organization/club will deliver. (Sutton, 1991; Ojasalo, 2001; Robinson, 2006). Dance as performance art today seems to be an activity that is opaque to most people or is at least unpopular, yet dance is common to every culture at most times in their histories

Event Marketing

The place where the sport product occurs is of great importance. Several factors such as: accessibility, attractiveness, and actual location can affect the success or failure of the event (Sutton, 1991). A place that is perceived as inaccessible or inconvenient can have a negative effect. Therefore the place is a critical component in satisfying customers. Event marketing has unique variables that differentiate it from other forms of marketing. Brown, Sutton, and Duff (1994) suggest that event promotions are similar regardless of the type of event (e.g. opera, dance performance, sport game, play). Events are part of the entertainment industry and compete with other leisure activities for people's free time and must be carefully planned, packaged, and sold. There are three main elements for success in events marketing: 1) the spectator/consumer, 2) the sponsor, and 3) the competitor/artist/participant (Fullerton & Merz, 2008).

The spectator/consumer is concerned about factors that affect their total experience, such as: cost, timing, accessibility, content and quality of program and service (Brown, Sutton, & Duff, 1994). Customer centeredness is attained by systematically studying customers' needs, wants, perceptions, preferences, and satisfactions (Van Leeuwen, Quick, & Daniel, 2002). The promoter must be aware of these concerns and plan accordingly so that these needs are met and the consumer is satisfied (Kriemadis, & Terzoudis, 2007). These needs will vary in importance to consumers, but all warrant careful consideration in the planning process (analysis, segmentation, positioning, implementing, and then evaluation) because the consumer will ultimately make the event a success (Geer, 1990; Garcia, 2001). The product needs to be of value to the consumer prior to the purchase. If the product and the marketing therefore reflect no value to the consumer, they give no reason for the consumer to make a purchase. The marketing objectives must first be determined. The artistic endeavors and what the company hopes to achieve are the basis for developing those objectives. Clearly defining those objectives will allow for the development of a plan in which they can be obtained (De Jong, 1990; Park, 2010).

Sponsors often provide funds to implement the event. A sponsor is an organization that underwrites a portion of the cost in return for advertising. The "sport" event requires an even more specific and distinct marketing scheme. There are factors that make sport marketing unique. First and foremost is the intangibility of a sport event (Sutton, 1991; Sneath, Finney, & Close, 2005). It is a subjective experience that allows consumers the freedom to have differing experiences at the same event. A sporting event is unpredictable and this makes each event unique, whereas in a business setting the product carries expectations and is predictable (Hamilton, 2004).

Financial compensation is necessary for a non-profit organization. It comes often by means of contributions from donors who give for a variety of reasons. However financial contributions do not necessarily mean success. There is a different angle to marketing when profits are not the determining factor of success. Success is facilitating a two way exchange where both consumer and organization feel that they received more than they gave (Gaedeke, 1977). In other words, a donor does not necessarily mean a satisfied customer

(Johnson, & Gabarino, 2001). The organization or individual must act on this information to improve its services constantly to meet its customers' needs better.

In non-profit marketing there are two distinct target markets that all segments fall under donor and clients (Gaedeke, 1977). This requires two distinct marketing plans for each market. Often non-profit organizations sell their service or product with the outdated product- oriented approach (Rados, 1981). Because of the prospect of reduced government support for the performing and the fine arts, organizations will need to rely more heavily on marketing to understand their audiences and supporters. Dance/movement instructors need to begin thinking about what benefits we market, and what needs and wants we are satisfying for both clients and administrators (Geer, 1990; "NPower", n.d.).

Method

This review includes literature from a variety of sources, including scholarly journal articles, books and internet websites. Little has been written about the specific involvement and effect of marketing practices upon the field of dance. However, extensive literature is available concerning marketing general sporting events, including the ways that business enterprises affect the culture of entertainment and recreational activities.

Marketing dance

As companies and organizations struggle to compete in an ever-changing world of technology and economic uncertainty, marketing has taken on an important role. It can determine the success or failure of a product or company. Companies may possess a great product, but still not attract enough customers (Cant, 2012). A product to be successful, a marketing strategy and plan are needed (Kriemadis, & Terzoudis, 2007). For the marketing plan to be successful a concerted effort must be made by the marketing professional to maximize the strengths and minimize the weaknesses of an organization (Thorton, 2002; Sneath, Finney, & Close, 2005).

Traditional marketing relationships between the product and the consumer do not always apply to the activities rendered in all categories of the performing arts. Product orientation presupposes that the product is worthwhile and intrinsically beneficial to the consumer (Melillo 1983, 20; Gronroos, 1994; Dos Santos, 2012). Marketers or managers of a sport organization would attain the ability to analyze the internal and external environment by investigating market demand and making strategic decisions that will enhance the success of their business (Mullin, Hardy, & Sutton, 2000; Zhang, Lam, & Connaughton, 2003). This will eventually satisfy consumer needs and increase market demands in the sport industry (Zhang, Pease, Hui, & Michaud, 1995). Economic marketing is dominated by developing a product that will satisfy a select target of consumers, better than existing products (Colbert, 2003). If a product fails to meet the needs of the consumer, the product is then altered to accommodate the consumer. In contrast, the arts are dominated by the desire of the artist to create a method for the communication of meaning through different experiences and sensations. As a result, the artist creates a product with little consultation from the audience.

Marketing is not limited solely to the profit-making business sector or athletics. It has been successfully applied to non-profit activities and dance events. The potential for marketing to bring about greater success in the area of dance is considerable. Marketing is a tool utilized to present the artist's work to those who want to participate in an exchange. Marketing is an activity of motivation and is partly responsible for the expectations and perceptions a viewer brings to the art (Maitland, 2004). The communication of a meaning, or the artist's product, is a blending of talent and creativity interwoven with traditions, religion, the environment, ideologies and the artists' philosophy. Economic marketing concentrates on the consumer and develops a channel which will obtain higher customer satisfaction and render a profit (Anderson, Fornell, & Lehmann, 1994).

Dance artists and instructors, have a sincere interest in understanding how modern marketing initiatives have affected both the dance culture and the business industry. In order to appropriately evaluate marketing practice's effect upon the dance field, this paper begins with the application of marketing in popularizing the field. This information is useful for a variety of reasons: First of all, for those practitioners interested in developing their seeking to gain a greater knowledge and appreciation of the practice of dance. Finally, and perhaps the most important, the information is useful for scholars ascertaining the effect that commercializing a traditional recreational activity has on the culture, practice, and development of the field (McNamara, 2007). For the artist to compromise with the demands of the consumer would seem to compromise the artistic process. The artists are the product creators and their intentions or desires are to explore new artistic expressions and sensations and present them through movement and meaning to an audience. Dance impacts upon audience members in different ways because of choreographic design. (O'Sullivan, 2007). There are varying opinions as to how involved the audience is in determining the final product of an artist, such as a choreographer. Were the artist to revise the product to meet consumer needs, as is done in the for-profit sector, he/she would be giving up his/her artistic vision, allowing someone else to make of it what he/she desires the product to be, thereby changing the true idea and form. The way art helps people to order, interpret, mythologize, or dispose of their own experience," she declares, may be "complex and often ambiguous, but it is not impossible to define. Concentrating on consumer ideas and desires should be done to a degree in order to keep the arts alive (Kolodny,

1980; Green, 1989; Coppola, 1989).

At its origin the industry of dance competitions existed to provide young dancers performance opportunities reflective of professional experiences. Prior to the popularity of competition the primary performance site for amateur dancers was the dance studio recital or annual performance. Recitals, however, particularly in areas inundated with dance studios, are limited to audiences directly associated with the dancers performing, giving dancers minimal exposure. In contrast to the recital format, the professional dance experience utilizes advertising and marketing, to increase the social value attached to attending live dance performances, resulting in broader audience attendance and greater exposure. Although the dance recital attempts to afford young dancers a performance experience that takes their work beyond the classroom, the disparity between amateur and professional experiences is vast, regardless of the venue in which the performances occur (Weisbrod, 2010).

The dance competition attempts to bridge between these two types of performance in several ways. By definition, competition attracts a wider audience base than studio recitals. The majority of audience members found at competition, not unlike recital audience members, are affiliated with at least one dancer onstage; and, although events are open to the public they are not often attended by the public. However, because competitions attract many studios to a single event, dancers are often performing for an audience more diverse than their own studio's audience community. Therefore, dancers have less familiarity with the audience, increasing their exposure to a broader audience. In this way, competition allows the dancer to move beyond her small community and towards a greater, more significant dance community (Weisbrod, 2010).

Marketing dance is an activity requiring a strong relationship between the artist, marketer and audience (Maitland, 2004). The meaning produced by dance is an intangible product and the marketer is responsible for creating programs that will effectively bring the product to the audience. The marketer of dance is an interpreter of the artist's work; therefore the marketing programs and strategies that are used to implement those programs must be a true, yet creative representation of the product (De Jong, 1990). Pricing is an area where differences exist between the arts and that of economic goods and services. Pricing adjustments are tailored toward making a profit and long term survival. Important to the arts sector is accessibility to the community, cultural enrichment, and the assurance that the arts are for everyone, and not only a select few (Dabrowska, & Isaacs, 2008).

Dance marketers

Just as a profit, non-profit, or sport marketer must decide on a strategy and approach to be taken, so must a marketer for performing arts. A performing arts marketer is actually a combination of a sport and non-profit marketer. One example of a performing art is dance which is a sport and many times functions within a non-profit organization. Many dance organizations fight for survival financially and struggle to meet demands with the limited resources they possess (Mokwa, Dawson, & Prieve, 1980). Marketing has been used only sparingly by dance companies in the past and often with no formal marketing strategy or plan.

Marketing could be part of the answer to the financial problems of dance companies. Today more and more people in the dance business realize the necessity of marketing and a need for better grounded and well thought out marketing plans. A performing dance marketer must first revise and customize basic marketing principles to the field of performing arts (Mokwa, Dawson, & Prieve, 1980; Maitland, 2004). Joseph Mellilo (1983) suggests that any marketing plan is worthless if the product is not worthwhile. Quality is the first step to gaining an advantage over competitors in the performing arts. It is better to have one aspect that is done well, than a variety of things done in mediocre fashion. In other words, concentrate on one thing and do that one thing well.

Another basic principle for dance is the knowledge of your customers and their distinctive characteristics. It is inappropriate to see everyone as a potential customer; it would make more sense to develop an understanding of the specialized group that is your consumer and concentrate on marketing to them. However there are some principles that could be damaging in the area of dance marketing (Mokwa, Dawson, & Prieve, 1980). In the business world the trend is to meet customer needs and desires. They are considered of utmost importance and products are designed to meet their needs (Yoshida, & James, 2010). Performing arts is in the business of artistic expression and therefore the artist should be the key person and director (Mokwa, Dawson, & Prieve, 1980). Therefore a dance performance cannot be designed around what the audience desires, but must be a personal expression by the artist.

An understanding of marketing principles that are applicable to dance prepares the dance marketer to design a strategy and plan. Patricia Cox (1983) suggests three main areas of activity for the dance marketing director - "... build an image for the arts, get the best, most appropriately prepared bodies into seats, and bring in the most income possible for the smallest possible expense." Her approach is primarily market-oriented and similar to other general strategies. There first must be identification of the product and the target audience; then the customer must be motivated to make a purchase. The marketer then needs to provide the means to make that purchase and maintain commitment to the product. Marketing dance requires careful preparation of a well-planned strategy for success (Stegemiller, 1995).

Marketing techniques that have been previously considered to belong (exclusively) to the profit

motivated businesses have been used advantageously in the not-for-profit sector. There are four concepts that provide the basis of marketing in the non-profit environment. The concepts are as follows (Zeithaml, Rust, & Lemon, 2001; Dos Santos, 2012):

1. The self-interest concept: This concept is connected to the idea that in the exchange between the buyer and the seller, the value of that exchange is greater than that which they are giving (Gronroos, 2006).
2. The motivating task: This concept in marketing stresses the importance of satisfying the need of the customer (Schiffman, 2000).
3. The marketing mix: The blending of the four elements of product, price, place (distribution) and promotion which the marketer uses to allow an exchange to happen (Kohls, 1998; Etzel, Walker & Stanton 2007, 16).
4. The idea of distinctive competence. The company should concentrate on what it does best, because that is what maximizes the profit (Shapiro 1973, 102).

Of these four concepts, the motivating task is the one that is more involved for the nonprofit organization (De Jong, 1990). Good teamwork will bring bigger audiences it will also ensure an appropriate financial outcome for both sides. This teamwork has most impact when it is planned. When arts organizations find and attract the right audience for each artistic effort, more artists can connect with audiences that appreciate and value their individual talents and ideas (Vitale, 2010).

Marketing strategies upon dance audience

Promotion of a product includes activities as advertising (print media, commercials, and billboards), direct mail campaigns and special promotions such as media advertising, direct response and interactive advertising, place advertising, trade promotions, event marketing and sponsorship, and personal selling (Fam, & Merrilees, 1998; Crompton, 2004). Arts organizations often have a limited budget allotted for promotion and advertising. Not having the budget to put toward developing a strong image of the company often weakens the ability of building stronger audience connections. Advertising is an expensive marketing tool, and it is one that few arts organizations are able to use on a regular basis (Keller, 2001).

In certain situations, sponsorship can be used as a powerful marketing relations tool along with other elements such as advertisement, sales promotion, personal sale, public relations and direct marketing (Crompton, 2004), it can provide the necessary tool for achieving company specific goals and lead to the success of marketers in a confused environment (Seguin and O'Reilly, 2008). Some organizations set up separate websites (search engines, links, hubs and banner ads on other sites). An arts organization's website is one of the most important technology tools in the box, providing a source of information for audiences, as well as a venue for participating in programming, purchasing tickets or making donations. Technology tools – from online ticket sales to donor databases – can play a major role in helping arts groups engage new audiences and broaden their reach and impact ("NPower", n.d.).

Social media already are an integral part of our lives and define how we find, share and process information. Expensive television advertisements are no longer the king influence of purchase intent. People referring products and services via new technologies tools are the new king (Scott, 2010). Example of social media include social networking sites like Facebook, and Twitter, photo and video sharing sites like YouTube, and many others. These technologies (web-based) help users to easily create content on the Internet and share it with others, such as: filming dance and putting it on YouTube, interactive items on the website (e.g. slide show presentation), podcasts, behind the scenes blog for each show, blogging in advance of a performance about rehearsals, monthly e-newsletter, online interviews with choreographers (Petrova, 2011).

E-marketing involves using digital technologies such as text messaging to mobile phones (SMS), email and websites to achieve marketing goals. It involves a set of communication tools that can be integrated into marketing strategies but cannot replace traditional communication methods. E-marketing simply gives more options. It can be cost-effective, it allows a dialogue between audiences and arts organizations (although this can be very time consuming to manage) and it enables to tailor marketing to customers.

Audience development is a vital category to the art of dance. This is only a part of the arts management; marketing and public relations are two elements in arts management that influence the success or failure of a product. Marketing is concerned with activities best suited for bringing the product to the consumer, raising the economic standing of the company, and for establishing an image of the operation (Kriemadis, & Terzoudis, 2007; Nwakanma, Jackson, & Burkhalter, 2011). Public relations concentrate on communication by the organization with the public. Individuals involved with public relations help create an awareness of the product and arouse public interest (McDonald, & Harrison, 2002). If the product produces a good image, but the marketing or promotion of the product is lacking, economic difficulties may arise. Likewise, if the company markets the product well, but does not transmit a good image to its target market, a drop in sales may follow (Melillo 1983, 5). These two elements are complements of one another and important in the development of the product's life.

An organization need not rely completely on performance quality and that the outcome is only one important factor. While people will remember the outcome and quality of the performance, they will also cherish the memories created by attending and experiencing the event. Event marketing therefore can focus on

factors beyond the event (Martensen & Gronholdt, 2008). The performing arts audience has different behavioral profiles depending on the relationships developed with the organization (Gronroos, 1995; Rentschler, Radbourne, Carr, & Rickard, 2001). Within the spectrum of marketing there are four categories that any major arts organization should pursue if they are interested in their audiences (McCarthy, & Jinnett, 2001). Without an audience the exchange process has little opportunity to succeed. These four areas are: a) audience maintenance, b) audience expansion, c) audience development and d) audience enrichment (Dance/USA's/Engaging Dance Audiences [EDA], 2008).

Audience Maintenance focuses on the current audience, and strives to build a strong foundation for further development of audiences. Within this area, the company should focus on building a positive relationship with each member of the current audience. Consumer retention has been the largest challenge facing the sports industry (Sawyer & Smith, 1999). This can be achieved through various avenues such as newsletters, advance notices on events, invitations to openings and symposiums. Another concern is maintaining contact with those who have attended in the past and motivating them to attend again and frequently (Dos Santos, 2012).

The next category, of Audience Expansion, is the most difficult and is often confused with audience development. Audience expansion focuses on seeking new members and broadening the audience base. Here, the concept of target marketing is important to understand and utilize (Heritage Lottery Fund [HLF], 2010). Often, when an organization seeks to broaden its audience base they mistakenly seek an audience that is dissimilar to their current audience. Prior to extending the product to another market, the company must first examine that market to see if its product is marketable in that area (Maitland, 2004). If not, and the company chooses to market the product there anyway, they may be wasting energy and money. To penetrate this new market, the company may have to alter its product to match the needs of that market (Kaiser, 1995, 9).

Audience development is concentrated on educating people to become audience members. Education is important to the arts, and the arts are important in our education. This exchange process, as discussed throughout this study, begins in the schools and is carried on from there. Values, interests, opinions, tastes and attitudes begin developing at very early ages (giving every child the chance to see an opera, play, and ballet, junior patron's event, children's matinees). It is important to educate younger generations because they are the audiences of tomorrow. There are programs that can be established to initiate this development process (Conner, 2004; Bannon, 2009). Any program (School-based) that involves elementary, high school or college students is a beginning (build curriculum for schools to teach students about individual works, using schools to generate a new generation of theater goers, dance in schools programs). Symposiums that are geared toward younger generations are important because they give them a taste of what the arts can do for them and how they can be a part of the arts.

Finally, there is Audience Enrichment. This area is sometimes ignored or underdeveloped, although it should be a part of every company's program. A company should want everyone in attendance to have an enjoyable time (Conner, 2004). Ideally, the experience should be one that inspires the audience to come again and to bring a friend. These include little things like convenient parking, well lit areas, clear directions, and refreshments during intermission.

There are more and more artistic directors who are welcoming their audience prior to the show. Many performances begin with the artistic director coming on stage curtain to say a few words of thanks. They often tell the audience what they should expect to see and about things that might make the experience more enjoyable. At times the director will talk during the intermission, and sometimes allow for a discussion to take place between artist and audience. Informal discussions after the show have become a common practice. They usually take place after the opening night performance or in situations where the performance has been an informal or low-tech production (De Jong, 1990; Caliskan, 2009).

Attraction strategies have to be developed for the potential audience and the purchasing audience; in other words, strategies aimed at creating interest in consuming the performing art activities on offer. With the rest of the audience types, which, to a greater or lesser extent, already know and consume performing arts activities, retention strategies have to be implemented, aimed at involving customers in the organization's system, intensifying consumption by strengthening commitment and trust (Anderson, Fornell & Lehmann, 1994; Quero, 2007). Dance marketers can be used to develop effective marketing strategies for developing audiences (Van Aalst, & Daly, 2005; (HLF), 2010):

- The development of packages that target those people who are likely to influence and encourage new audience members. These are most commonly parents, suggesting the development of "family friendly" packages and performances (and performance times), and linkages with and through schools (and dance studios).
- Opportunities for cross-cultural marketing and performances-integration of, or partnerships between companies performing, contemporary, cultural and other dance styles.
- Friends also play an important role in introducing new audience members to dance and in terms of attending performances, suggesting group packages, and promotions involving "bring a friend" themes may help to build audiences for dance.

- Targeting promotional efforts towards the business and the corporate sector—the relatively high proportion of professional and managerial occupations among audience members (which will often have a higher disposable income), and especially male audience members suggests opportunities to develop and diversify audiences.

Implications for Practice

Although the recent growth of dance has provided program managers with various business opportunities, highly competitive market environment has created new challenges for the dance people in the arts industry. Different findings of studies (Quero, 2007), suggest several implications for future improvement in dance marketing practice. Dance forms like salsa, rave, disco, hip-hop etc. are highly profitable and marketable commoditized cultural forms, with a plethora of markets constructed around their vitality, spirit and possibilities. This suggests that analysis should turn to such creative industries and learn from the forms of innovation practiced therein (Wilkinson and Young, 1994; Hewer, & Hamilton, 2010).

Dance marketers can identify the needs and wants of specific segments of participants. Better understanding of target segmentation helps achieve market penetration and expansion of dance schools by offering a variety of customized quality programs and services. For example, body and mental control training, and cultural learning experiences were critical reasons to practice dance for adult participants; thus, dance marketers may consider developing special programs that particularly focus on those topics. When compared to youth segment, adult market shows slower increase (Zaggelidou, Tsamourtzis, Malkogeorgos, & Zaggelidis, 2012)

Dance marketers need to pay particular attention to this market segment and continually strive to find ways to improve and customize their educational services. In addition to customization of programs discussed above, dance marketer and program managers may modify their existing marketing mix variables (e.g., promotion, price, place, and product as McCarthy (1996) classified) based on the unique demand for dance product within a particular market segment (Colbert, Beauregard and Vallee, 1998). For example, in a private dance studio, the instructor and its educational services are the primary products of the club. The instructor knowledge, friendliness, and reputation were key variables that directly influenced participation of adult members.

In terms of promotion of dance programs, marketers may approach potential adult customers with unique promotional message and free trial lessons that highlight the specific benefits of dance training geared toward this adult market segment. The adult participants consider that positive life attitude, self-confidence, and respect for other people as most important benefits they expect to receive from dance training. Thus, promotional contents should highlight these particular benefits through communication outlets (e.g., local television, local newspaper, radio, direct mail, yellow pages, flyers, and internet). With respect to pricing strategy, 'flexible payment option', 'reasonable membership fee', and 'various payment methods' in the School Operation are factors that must be considered (Kim, Zhang, & Ko, 2009). Thus, family discounts, long-term membership discounts, and referral discounts may be applied to recruit adult dance consumers (Dabrowsca, & Isaacs 2008).

Another element is the competition awards are "special" awards. These can include the traditional awards such as "Best Costume," "Best Technique/ Technical Execution," and "Best Choreography." Typically given to one dance in each age division, these awards do not usually have a monetary award, only a title and plaque or trophy.

In accommodating arts groups, a facility must have: 1) the capacity to seat their potential audience; 2) acoustic and lighting equipment, and 3) a stage area adequate enough to present the product. Marketing the arts involves not only making the art accessible, but also bringing the customer to the site of the performance (De Jong, 1990). In terms of school environment, the results of this study suggest that the amenities available in schools are important aspects of market demand. Participants would be impressed by up-to-date equipment, safety equipment, better interior design, and clean locker room and shower room. From the facility and equipment standpoint, managers should make full range of school amenities available for adult customers.

Conclusion

This study was exploratory in nature and the primary goal was to identify the effect of market practices upon the field of dance affecting the consumption of dance. Also it paid a particular attention to the importance of thoroughly reviewing the literature, incorporating rigorous qualitative research components to capture concepts and ideas that had not been included in the published work or were different from the established body of knowledge in the literature.

There are several factors that influence the current growth of dances: (a) transformation of values of dance training, (b) modernization of instructional curriculum, (c) promotional efforts made by governments for health activities, (d) increased marketing efforts in dance arts business (commercialization), (e) globalization of dances through sportification and formalization of organizational structure, (f) diversification of dance arts products (e.g., movie and fitness program), and (g) emergence of a new genre of dance events (e.g., mixed dances competition). This reflects that dance has become a global activity such as a sport, appealing to people

of different ages, gender, race, cultures, ideology, and/or religion (Goulding, Shankar, & Elliott, 2001; Kim, Zhang, & Ko, 2009).

Private dance studios, as opposed to ballet academies or other private dance institutions, have been embedded with the practice of competition even if it means an adamant rejection of the practice. And the vast numbers of private studios that do choose to participate in competition often use it as a marketing tool to attract higher enrollment and more skilled and involved students. Of course, marketing ability relies on the studio's own success at competition; greater competition success leads to greater success, exposure and financial gain for a studio.

If the product-dance is poorly developed, targeted to the wrong market, or incorrectly administered to the selected target market the company is likely to encounter difficulties. If a company ignores its target market and does not keep up with the changing interests, needs, and desires of the consumer, the product will fail. If the product is reevaluated and then remarketed in the same manner as before, the product will probably fail again. The relationship between the artist and the audience is a relationship that needs to be developed prior to developing further marketing plans (New York foundation for the arts [NYFA], 2002).

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

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

In the past, Thomas and Cutler (1993) researched numerous articles written on the performing arts and marketing. They noted an incredible lack of research and material on marketing dance since the decrease in national and state funding of the arts. There is a need now more than ever for marketing principles and practices to be applied to the performing arts, specifically dance. Also they strongly recommend more research be done for performing arts marketers in order to provide them with tools for success.

Till today, little is written in academic journals specific to the marketing of dance; the bulk of the academic literature involves either using sports figures to market particular products or concentration of marketing upon more popular recreational activity. There are many potential areas of study and research for the future. For example, researchers might seek to evaluate specific forms and combinations of different marketing strategies to demonstrate the most effective means of marketing in the dance field. As gender and racial stereotypes are a concern and in marketing, a researcher may explore the prevalence of stereotypes within particular marketing campaigns. The economic effect of marketing upon a specific school or area of the country may also be pursued. Examining the causal relationships of market demand factors to consumption level through a statistical technique such as the structural equation modeling (SEM) would be another advanced method of analysis in future studies.

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