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Facilitating Public Access to the Arts: Applying the Motivation, Opportunity, and Ability Framework to the Case of the UK Royal Opera House

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ABSTRACT

In recent years, arts organizations in the UK have faced challenging times due to severe funding cuts from government and depressed box office sales during the recession. In the UK's current cultural policy, 'social impacts' of the arts are highly emphasized and state interventions are intensified both in terms of finance and legitimacy. What is necessary for arts organizations to produce social impacts is their active provision of 'deliberate extra activities', which are generally conducted in the form of education, community, participation or outreach programs. The Royal Opera House (ROH) case study provides an apt example of how to exercise these activities effectively to deliver social impacts. Based on Rothchild's theoretical Motivation, Opportunity, and Ability (MOA) framework, this study aims to find out how the UK Royal Opera House stimulated motivation among arts audiences and facilitated opportunities for them, thereby allowed them to translate motivation into action. The results show that the ROH implemented several specific strategies: 'interest triggerings,' 'value creation and transmission,' relationship building and management,' and education. These strategies can motivate potential arts consumers to be familiar with classic arts, which lowers psychological barriers and stimulates intrinsic motivation to satisfy long-lasting and self-sustaining cultural needs.

Keywords: Arts Management, Motivation Opportunity Ability (MOA) framework, Public Relations, The Royal Opera House.

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1. Introduction

In recent years, arts organizations in the UK have faced challenging times due to severe funding cuts from government and depressed box office sales during the recession. Arts Council England has had its government grant cut by 36% since 2010 (BBC News, 28th May 2015). For most arts organizations, such

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cuts came on top of reductions in local authority grants and depressed box office takings during the recession. Therefore organizations in the UK cultural sector had to develop as many strategies as possible to develop monetary sources. However, arts management focusing on financial gain is likely to be criticized as a double-edged sword that can eliminate not only creativity in art, but also its uniqueness and its function of public service management. Furthermore, the sale of art cannot be likened to the sale of other products since it is a service product (Butler, 2000). It is deemed too intangible and perishable to provide customers with a feeling of direct and immediate exchange or explicit payback. In this sense, it is difficult for arts management to provide customers with something of tangible value. Additionally, due to apathy, low involvement, low loyalty or bias about elite culture among the general public, managers experience greater pressure to provide immediate benefit to customers with regard to classic arts such as opera, ballet, and classical music (Kemp & Poole, 2016).

This is the reason why it is apt to consider the ROH case study in the context of marketing and public relations. In the UK's current cultural policy, 'social impacts' of the arts are highly emphasized and state interventions are intensified both in terms of finance and legitimacy. Lee (2005: 151) argues that, "since the mid-1990s, the state (UK) has moved its concerns towards using the arts for explicit *social* purposes, which has accompanied tightened intervention." (Italics in Lee 2005). This was seen by Lee (2005: 157-158) as an important turn in the environment of the nonprofit arts sector, particularly since the Labour Party took office in 1997. During this period, while the economic approach to the arts was still thriving, 'social impacts' had emerged as a new buzzword of cultural policy and became the core of official discourse on cultural policy in the UK. What is necessary for arts organizations to produce social impacts is their active provision of 'deliberate extra activities', which are generally conducted in the form of education, community, participation or outreach programs (Lee 2005: 159). The ROH provides an apt example of how to exercise these activities effectively to deliver social impacts and yet, it has been rarely discussed in arts management related literature. This study aims to fill this lacuna by providing a longitudinal study of examining the ROH's press releases, website information and promotional activities on its social media channels such as Twitter and Facebook. Although it is beyond the scope of this study to evaluate how applicable the ROH case would be to smaller scale regional arts organizations (see Lee's (2005) comparative study of four English theatres), it will bring forward valuable insights for relatively large-scale presenting/producing theatres while facilitating the development of intuitive discussion, policy implications and recommendations for the sector.

Indeed, there have been gaps in research evidence that could facilitate and strategically improve arts management. Although a growing number of research activities and stronger interests for management practices in the arts and cultural sector exist (Evard and Colbert, 2000: 4), the marketing strategies of arts organizations for influencing arts audience development and facilitating participation in live performing arts experiences has rarely been examined. As mentioned earlier, this study aims to fill this lacuna, by applying Rothschild's (1999) Motivation, Opportunity and Ability (hereafter, MOA) framework to the case of the Royal Opera House (hereafter, ROH). Although several recent papers have dealt with arts, heritage, and museum management from a marketing perspective (Boyle, 2007; Butler, 2000; Leighton, 2007; McDonald, 2011), these studies did not examine how the marketing approach could improve their opportunities and abilities to translate arts consumers' motivation into action. In order to address this issue, this study, therefore, adopts the MOA framework which has mostly been utilized in the marketing and consumer research literatures (Batra & Ray, 1986; Davidsson, 1991; Gruen, Osmonbekov, & Czaplewski, 2005; MacInnis, Moorman, & Jaworski, 1991).

1.1 Research design and methodology

This case study is a longitudinal one covering the period from 2000 to 2016. Shortly after the study commenced, Tony Hall, Lord Hall of Birkenhead, became Chief Executive of the Royal Opera House in April 2001. He left the ROH to be Director-General of the BBC in 2013. The fact that this study covers his time at the ROH is significant because it is widely believed that one of his contributions for building better ROH accessible for public was to develop new audiences and to support new artists. This overlapped

with the rationale of this study. In terms of the data collection, the authors have gathered all the press releases available on the ROH website for the above period. Two social media platforms that the ROH most frequently used - Twitter and Facebook – were also followed but the materials were primarily originated from the ROH official press releases and further information already available on the ROH website and therefore these duplicated data was not included in the analysis.

The authors have also actively participated in the ROH’s Facebook group in order to have a first-hand knowledge and understanding about what it is to be a part of the ROH community. One of the challenges we faced over the years was the temptation of including the audiences’ responses to the ROH’s initiatives in the current research design. It was, however, simply beyond the scope of our research aims and our resources to analyze those findings alongside the ROH’s campaign narratives. We had to therefore focus on the ROH’s press releases and the website information as the ROH’s official and consistent efforts in terms of how best to appeal to wider audience and how effectively to facilitate the public access to their services.

In terms of the data collection and analysis process, the authors have kept the monthly log of all data, periodically met, and analyzed the findings. Independent coders did not need recruiting as the nature of the coding was not focused on the level of connotative messages but on denotative messages. In other words, we kept track of the consistency in the ROH’s initiatives by recording factual information in order to produce a succinct enough narrative to explain our findings. The monthly log of all data gathering enabled us to conduct a systematic and rigorous case study. Based on the brief summary of the ROH’s activities, the MOA framework was applied to the detailed campaign/project objective in order to produce further thematic sections on each category: Motivation, Opportunity and Ability. We collated these to provide a table (Table 1.)

The following section reviews literature on the MOA framework. It then discusses the ROH case in detail, which is followed by the presentation of findings and further discussions linking the specificities of the ROH case study and various concepts in the literature shown earlier. Finally, the conclusion includes the summary of the findings and discussions, and the recommendations.

2. Literature Review

2.1 The MOA framework

Rothschild (1999) modified MacInnis and Jaworski’s (1989) seminal model on advertising information processing (in which the MOA influences consumers’ processing levels) in order to apply its components to the management of social issues. The MOA framework posits that the degree to which individuals process information is based on three factors: motivation, opportunity, and ability (MacInnis & Jaworski, 1989). This can also be extended to the influence on communication effectiveness, such as behavioral changes (MacInnis et al., 1991).

Motivation, Opportunity and Ability are the core constructs in Rothschild’s (1999) framework for behavioral and social change. According to Rothschild (1999), desired behavior is more likely to be expressed if it is perceived to be in the self-interest of the consumer (motivation), if the environment provides the relevant information in a transparent way, the arts consumer has the skills and competencies to express the behavior (ability), and the environment also provides the arts consumer with sufficient opportunity in terms of availability and accessibility of behavioral options (opportunity).

2.1.1 Motivation

“Motivation” is defined as consumers’ desires or readiness to process information about a brand upon receiving advertising content (MacInnis et al., 1991). According to the MOA framework, motivation incorporates readiness, willingness, interest, and desire to engage in information processing and

behavioral changes (MacInnis *et al.*, 1991). Scholars have indicated various influences on motivation, including personal relevance, goals and needs, perceived risk, and consistency with existing attitudes (Hoyer & MacInnis, 1997). Rothschild (1999) postulated that self-interest is a strong component of motivation, stating that the motivation to act voluntarily will increase moderately when marketing accommodates self-interest. It is only when individuals are motivated by personal relevance that they tend to carefully consider information and related behaviors (Binney *et al.*, 2003). Self-interest and personal relevance are major factors galvanizing individuals' motivation to participate in cognitive processes and behavioral decision-making.

Motivation affects both the direction and intensity of behavior (MacInnis & Jaworski, 1989). MacInnis *et al.* (1991) suggested several ways to enhance motivation through advertising executional cues, such as cues that appeal to hedonic needs, novel executional cues, and figural/prominent executional cues. In addition, MacInnis *et al.* (1991) proposed that the use of cues enhances the relevance of the brand to the self and elicits brand curiosity, which in turn can increase consumers' motivation to process brand information.

2.1.2 Opportunity

“Opportunity” is defined as the extent to which the consumer can process information without any environmental restrictions or impediments (MacInnis *et al.*, 1991). Lack of opportunity includes situations in which the individual wants to act but is unable to do so due to a dearth of environmental mechanisms at hand (Rothschild, 1999). In a marketing context, the external environmental factors limiting one's opportunity are time, money, and outside controls (Binney *et al.*, 2003). However, according to Binney *et al.*'s (2003) study on environmentally desired behavior, an opportunity factor does not have a strong influence on effective behavior outcomes; fewer specific antecedents to opportunity have been proposed (Gruen *et al.*, 2005). Opportunity can be approached not only from a positive view of availability, but also from a negative perspective of impediments. Thus, in order to enhance behavioral change and achieve desired actions, availability must be facilitated and potential impediments removed.

With regard to limitations that impede opportunities for access to the ROH and its activities, we can consider various restrictions, including geographical barriers and problems arising as a result of fee charges. The Charity Commission evaluated this issue, concluding that there was no geographical restriction and that benefits were available to everyone (Charity Commission, 2010). However, the cost of fees could potentially prevent people benefiting from the ROH's activities: tickets cost up to £210 (\$338; exchange rate in 2009) for some performances and as of 2009, approximately 40 percent of ROH opera tickets were priced at £150 (\$242; exchange rate in 2009) and over. This may limit opportunities for some individuals to benefit from the ROH's performances. Having said this, the ROH does provide a mix of opportunities such as reduced tickets, which will be further discussed in the case study section later.

2.1.3 Ability

“Ability” refers to consumers' skill or proficiency in problem solving or their knowledge of appropriate behavior (Rothschild, 1999). Ability relates to an internal skill set, whereas opportunity reflects external environmental factors (Binney *et al.*, 2003). Ability is the extent to which consumers have the necessary resources such as knowledge, intelligence, or money to facilitate a particular outcome (Gruen *et al.*, 2005). In addition, ability is related to one's perception of self-efficacy (Bandura, 1997) – an individual's belief in his/her own competence that he/she is capable of performing in a certain manner to attain certain goals. Past experience, subjective knowledge, and a sense of situational competence has been linked with ability (MacInnis *et al.*, 1991). According to MacInnis *et al.* (1991), the use of examples to create new knowledge is a desirable way to increase consumers' ability to process information. For example, demonstrations show consumers' product attributes, as well as their associated emotional or cognitive benefits can be effective.

Thus, [Rothschild \(1999\)](#)'s framework suggests that motivation, opportunity, and ability all influence the behavior of individuals, and a target will be unable to accommodate the marketers' goals if one of the MOA factors is not present, or is only present at a low level. In a similar vein, [Binney et al.'s \(2003, 2006\)](#) studies found out that the high the score in motivation and ability typically result in more effective behaviors. Based upon the MOA framework, the present paper examines how the ROH takes the three factors into consideration in order to promote public attendance and participation.

3. Case study: The royal opera house

The ROH has been in existence since the eighteenth century, originally as a playhouse, and later as an opera house and ballet theatre; in 1950 it was incorporated as a company and then registered as a charity in 1962 ([Charity Commission, 2010](#)). The objectives of the ROH are "to promote and assist in the advancement of education so far as promotion and assistance shall be of a charitable nature and in particular ... to raise the artistic taste of the country, and to procure and increase the appreciation and understanding of the musical art in all its forms" ([Charity Commission, 2010](#)). In order to accomplish the mission of a registered charity, the ROH must adopt a marketing approach as a means of widening public access to the arts, increasing support from donors, and increasing financial resources – thereby resulting in more contribution to the development of the arts. The institution categorizes its beneficiaries as 'today's general public throughout the UK and internationally, future generations, young artists, young craftspeople and arts administrators, artists from smaller companies and young people' ([Charity Commission, 2010](#)). As the following discussion reveals, the ROH's activities are wide-ranging and tailored towards the needs of different elements of the community.

Since the 2000s, the breadth of revenue streams into the ROH has been expanded from the Arts Council England to include corporate partners, individuals and commercial activities, including the purchase of Opus Arte – now the ROH's multi-platform arts production and distribution company (www.roh.org.uk). As a result, the ROH's funding has increased three-fold in the last decade. The ROH continues to receive a considerable amount of financial support from the Arts Council England: for example, Arts Council funding currently accounts for 22% of the ROH's annual income ([Beard, 2014](#)). However, the ROH's grant has been reduced by 11%, which is equivalent to £11.8m and there will be a further reduction of 3.7%, equivalent to £0.6m per annum, between April 2015 and March 2018 ([Beard, 2014](#)). Given these cuts in public funding, the support from ticket buyers becomes crucial in order to ensure the ROH's social function as a charity. It is therefore imperative to consider a marketing perspective.

3.1 How to stimulate motivation

High culture or fine art is perceived as appealing to a minority of cultural elites, who are accused of being snobbish and undemocratic ([Butler, 2000](#)). The charge of elitism towards the ROH was justified in a time when it proved more profitable to perform for fewer people paying higher prices. The general public's perception of high culture as elitist leads to a lack of self-interest and personal relevance, both of which are obstacles in motivating people to attend high culture performances. In order to eliminate such obstacles, the ROH has to design social products for each market that are 'buyable' and instrumentally serve the social cause ([Kotler and Zaltman, 1971](#)).

[Botti \(2000\)](#) provided a useful segmentation based on people's motivations in arts attendance. First of all, individuals with a thirst for knowledge and a segment of the arts consumers population who have a prime motivation [Colbert \(2003: 35\)](#) referred to as "cultural needs seekers." Another segment for the market seeks symbolic benefits (symbolic needs), which relates to the psychological meaning of the product for the person, allowing them to communicate their personality and values via their consumer choices. Thirdly, emotional benefits (emotional needs) are an important factor in people's motivations in arts attendance. In the context of this study a lack of self-interest or personal relevance felt by the general public proved to be a significant barrier to audience motivation. This lack of motivation causes audiences to have decreased desires or readiness to seek ROH information, attend performances, or

engage in many ROH events.

In order to motivate arts consumers and satisfy cultural needs seekers, the ROH implemented the following specific strategies: ‘interest triggerings,’ ‘value creation and transmission’ and relationship building and management’. Based on the interest triggering strategy, the ROH informs cultural needs seekers of arts performances and events, raises their interest, and increases knowledge of high culture. Several programs such as ‘Meet the Young Artists Workshop,’ ‘Lunchtime Recitals,’ and ‘Meet the Young Artists Free Recitals’ provide cultural needs seekers the chance to meet, get interested in, and support the young artists, in turn motivating them to attend the artists’ performances. In addition, ‘Pre-performance talks (of various art performances)’ programs also stimulate publics’ interest and motivation to attend the art performances by introducing the production before curtain up.

Value creation and transmission strategy (Colbert, 2003) puts symbolic significance on culture consumption by membership and community involvement programs and so forth. ‘Royal Opera House Bridge’ is an example of value creation and a transmission program targeted at community and arts publics. Royal Opera House Bridge connects people with great art and culture through research, advocacy, and co-investments with arts and culture sectors, aiming to share, learn, and foster innovation while educating. According to Colbert (2003), values transmitted from one’s family or school, childhood exposure to the arts, and practicing an art form as an amateur can engender motivation to attend the arts.

Relationship building and management strategy with members and donators also helps to support the ROH and nurture future generations of talented young performers. Membership, programs promoting involvement, and fundraising appeals are examples of relationship building strategies. Through membership programs, members are kept up with news and events, and are provided advance booking information for all performances and events, including education and family activities. Several fundraising appeals such as ‘Pointe Shoes Appeal,’ ‘Sewing Appeal,’ ‘Chance to Dance Appeal,’ and ‘Wagner Appeal’ give donators various ways to contribute to the advancement of high culture and keeps them interested in the ROH. In addition, programs promoting involvement, such as philanthropic gifts, sponsorships, and hospitality allow the ROH to develop a closer relationship with art consumers.

4. How to widen opportunity

According to Butler (2000), the process of delivering arts to the public is a value delivering process. For this purpose, the ROH widens the opportunities for the art consumers to be exposed to various art forms by branding and marketing strategies. The ROH provides art consumers easy accessibility to elite culture through different forms of tours and participation programs. Access not only concerns the business of the participating organization, but also that of public policy, public and private organizations, sponsors, philanthropists, and so on. In addition, access can be enhanced through different forms of experiences.

As a multi-outlet strategy, the ROH tried to position themselves in the culture consumers’ consideration set in entertainment consumption (Colbert, 2003), placing ROH’s productions on multimedia such as broadcasting on BBC TV, BBC Radio, BBC iPlayer, and Sky Arts. Utilizing multiple outlets for arts products enables the public easy access and familiarizes them with arts contents, which leads to lowering the psychological barriers against elite culture forms. There are regular broadcasts on television and radio, together with live and pre-recorded broadcasts to cinemas across the UK, Europe, Canada, the US, Japan and Australia (with subtitles in different languages); in addition, the ROH provided the first opera to be viewed online (www.roh.org.uk). Opus Arte has also enabled the ROH to reach a larger audience than was previously possible. In addition to the iTunes U site launched in 2009, as shown in Table 1, further examples the ROHs attempts at widening their opportunities to access its products. Additional examples include the BP Summer Big Screens, Welcome Performances for Families, and the Deloitte Ignite Festival, all shown in Table 1. Twitter opera project is also another good example; although some concerns over this project claimed that “the art world [was] grabbing hold of a new fad” and undermining the serious

work of opera production, overall it was very well received by its audiences. It also proved successful in that it was experimental, demystified the process of creating an opera, and most of all demonstrated that “opera belongs to everyone” (Otto, 2009). Table 1 shows the ROH’s efforts to engage with young audience. This type of marketing can prove to be crucial because the exposure to cultural events while young typically results in continued and frequent attendance throughout life (Boyle, 2007; Kolb, 2001). Music was found to be the main motivating factors for subsequent attendance of philharmonic orchestra concerts (Boyle 2007), followed by reference groups such as family and friends.

Another strategy to widen their opportunities was to enhance the publics’ accessibility to the process of art production by various kinds of tour programs, such as ‘Backstage Tour,’ ‘Thurrock Tours,’ and ‘Deloitte Ignite.’ Tour programs introduce history of the theatre and provide a look at aspects of current productions, the everyday operations of backstage technology, and the process of creating the many different sets used on the stages of the Royal Opera House.

The invitation to public programs such as ‘Big Sing Fridays,’ ‘Family Sundays,’ ‘Exhibitions,’ and ‘Tea Dances,’ can reduce psychological barriers and enhance involvement and interest in the arts, which can lead to the publics’ frequent participation in arts programs. For example, ‘Big Sing Fridays’ is informal and a totally public forum, where people are encouraged to can sing with other attendees, anything from show tunes to operas in English. The ‘Family Sundays’ program is a regular event for families to experience different, creative, and practical activities. It includes such activities as interactive singing and dance, informal performances from Royal Ballet dances, live make-up or stage combat demonstrations, tours of backstage and costume dressing areas, and design activities led by a professional set designer. Tea Dance program also invites the public the opportunity to waltz, tango, and cha cha cha.

Widening opportunities in terms of cost may be another strategy for audiences to lower economical barriers to appreciate the art production (Kotler & Zaltman, 1971). The ROH provides a wide range of ticket prices that are more affordable to those who cannot afford the most expensive tickets. Twenty percent of all main stage tickets for both opera and ballet during the 2009/10 season cost £14 (\$20) or less, and 14 percent of tickets for performances in studio theatres and other spaces with the ROH were free (Charity Commission, 2009). Like ‘BP Big Summer Screen’ programs, free big screen showings of productions are also provided in various locations throughout the UK. Student standby tickets are available for £10 (\$14.50), and a new Facebook page alerts registered students about news, ticket availability, and exclusive offers (Ballet News, 2010). Another measure in the standby program is the provision of half-priced tickets to the public, which are released four hours before the performance (www.roh.org). Many people may be able to take advantage of family performances, which are much more affordable, ranging from £5 to £20 with further discounts for those with disabilities.

5. How to facilitate ability

In order to facilitate the publics’ ability, education strategies targeting children and adolescents, schools and colleges, teachers, and adults are implemented. Education programs can motivate potential arts consumers to be familiar with classic arts, which lowers psychological barriers and stimulates intrinsic motivation to satisfy long-lasting and self-sustaining cultural needs. For example, for students, several programs such as ‘Schools’ Matinées,’ ‘Fanfare,’ ‘Chance to Dance,’ ‘Apprenticeships,’ and ‘Design Challenge’ are provided. For teachers, ‘Dance Dynamic,’ ‘Voices of the Future,’ and ‘Creative Teachers’ are implemented. These education programs give students and teachers the chance to experience and explore innovative programs by which levels up the interest and involvement in arts. For families and audiences, ‘Youth Opera Company,’ ‘Welcome Performances,’ and ‘Family Sundays’ are provided, from which audiences can gain some insight and absorb the most of the theatrical experience. In addition to education strategy, empowerment strategy for young artists, small and medium business enterprises, and the general public is implemented. By empowering young artists, the ROH explores and supports talented future art generations in order to contribute to the advancement of art. Also, through empowering small and micro businesses in the art industry, the ROH builds mutually beneficial

relationships with stakeholders in art businesses and can expand future partnerships.

For young artists, ‘Jette Parker Young Artists Program’ is designed to support young artists at the beginning of their career. The ROH provides the young artists with extensive daily coaching in languages, stagecraft and vocal techniques, alongside preparing cover roles, performing concerts, and smaller roles on the main stage. For small /medium businesses and micro businesses within creative and cultural industries, the ROH runs the ‘Culture Change’ program, where participants can be a part of the culture change network, get contact with ROH expertise, and get up-to-date information and practical tips on managing the early stages of their business and careers. Through empowering small businesses in creative industries, the small and micro business entrepreneurs can ascertain individuals’ beliefs in their own competence that they are capable of performing to attain their goals, eventually becoming a partner in the advancing art and creative industries. In addition, the ROH opens up various work experiences, internship, and freelance opportunities to the general public to enhance their capability and involvement with the ROH and art industry.

Table 1: Main strategies implemented by the ROH within the MOA framework (2000 – 2016)

Time	Campaign/strategy example	Description	MOA framework
Since 2000	BP Big Summer Screens (Corporate partnership between BP and the ROH began in 1988)	Began with just one screen in Covent Garden in 2000, 2014 Season had more than 45,000 audience nationwide. In 2012, it entailed three productions beaming free and live to 27 locations around the UK: La Bohème, Falstaff and Metamorphosis: Titian 2012.	Opportunity: widening opportunities for the general public to access its products
Since 2001	Jette Parker Young Artists Programme	Designed to support the artistic development of talented singers at the beginning of their career	Opportunity: to provide opportunities for young artists to perform in concerts and on stage Ability: to provide extensive coaching to young artists
2002	Small-scale performances in studio spaces; Performances by popular artists on the main stage	Bjork’s and Elton John’s performances	Motivation: To stimulate younger audiences’ motivation by widening the range of performance genres and atmospheres
2008	Paul Hamlyn First Night performances	Specifically catering for new audiences; the British tabloid newspaper <i>The Sun</i> running campaigns for its readers to apply for ROH tickets and as a result, 2,000 Sun readers buying tickets through this deal	Opportunity: To reduce the level of cultural barriers for those who are not typical or regular opera-goers Opportunity: To benefit those who cannot afford expensive tickets with discounted prices
Since 2008	Deloitte Ignite festival	Started in September 2008, it is an annual arts festival organized by the ROH in partnership with Deloitte, a business service firm. In its first year, the festival won the Arts & Business Cultural Branding Award in the UK. 60 percent of audiences	Opportunity: to attract more diverse audiences into the ROH

			in the 2008 festival were first-time visitors (www.artsandbusiness.org.uk).	
2009	Twitter project	Opera	An opera composed entirely by tweets; launched as part of the ROH's Ignite season; labeled as "the people's opera" and was performed for the public in September 2009.	Motivation: To get more people involved on the creative side of the opera; to increase the level of self-interest and personal relevance Opportunity: To make opera accessible to the masses;
2009	iTunes U site		The ROH became the first performing arts organization in Europe and the third in the world (after the American Theatre Wing and the Washington National Opera) to open its own iTunes U site (Brand Republic 2009).	Opportunity: to spread the ROH's online brand presence by providing free items of film, audio, and written materials on iTunes
2013	Twitter feeds		The Royal Opera (@TheRoyalOpera) and the Royal Ballet (@TheRoyalBallet) have their own Twitter feeds, which are 'sub-accounts' of the main @RoyalOperaHouse feed (www.roh.org.uk).	Motivation: To establish and maintain more interactive engagement with consumers
2010	Online viral marketing campaign: "Danny Knows Best"		Three episodes of an online reality show featuring family conflicts broadly based on ballet and opera plots, such as Cinderella and Romeo and Juliet	Motivation: To increase consumers' readiness, willingness, interest and desire to engage in information about the ROH and its products; to enhance the level of personal relevance Opportunity: To reduce the limitations that impede opportunities for access to the ROH and to reach as wide an audience as possible
Since 2010	ROH Education department in Thurrock ROH Production Department (Bob and Tamar Manoukian Production Workshop)		Education and outreach program; working with schools, colleges and communities through locally based projects; offering training opportunities for 16-19 year olds as well as professionals seeking a recognized qualification in offstage and backstage technical skills	Motivation: To stimulate motivation among a wider public Opportunity: To make the ROH more accessible to the general public
Since 2011	Welcome Performances		Special matinées of operas and ballets for new audiences, aimed at families. The prices range from £5 to £20, and include a morning of activities such as dressing up, design workshops, storytelling, and musical instrument sessions	Opportunity: widening opportunities for families to enjoy the ROH products

2014 - 2015	Culture Change	(www.roh.org.uk). A live programme offering free business support to the creative and cultural industries, supporting the sector to save money and become more sustainable	Ability: to provide the skills workshops and networking sessions for people in creative industries to create action plans, develop applications for future funding and discover new ways to grow their business
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Source: Authors' table

6. Conclusion

The study found that the ROH motivated and facilitated consumers' opportunities and abilities through a variety of art programs, campaigns, and events. Whilst social marketers have generally been united under a similar goal, there are differences in the means through which they seek to achieve this end (Glenane-Antoniadis, Whitwell, Bell, & Menguc, 2003). The ROH has existed for several centuries, yet remains competitive, reaching wider audiences. In order to reduce psychological barriers and lack of knowledge and interest in classic arts, the ROH has been tapping into the minds of audiences on a variety of different platforms, particularly through the use of various strategies based on motivation, opportunity, and ability frameworks.

With its increasing number of audiences and participants, the ROH, which has over 200,000 Facebook likes and 152,024 Twitter followers (as of June 2016), is a clear example of a "quality over quantity" approach driving sales. While it is far from being Facebook's biggest brand (Starbucks tops the rankings with 6.1 million fans), the London venue has been able to attract an exceptionally dedicated group of followers and sells 30 percent of its tickets via this platform (Clift, 2010: 2). It also became the first performing arts organization in Europe to open its own iTunes U site, providing free content on iTunes (www.brandrepublic.com).

In terms of policy recommendations, the authors highlight the fact that the ROH's innovative approach to branding, and rebranding, itself was most effective and that it resulted in widening their audiences. It seems that the ROH managed to stay current and to meet the audiences' demands thanks to its increasing social media presence and ongoing work to connect with new audiences, mostly non-opera and non-ballet goers and young people. This could be benchmarked by other arts organization in the sector, especially attracting new audiences and consolidating them into existing fan-base. Secondly, the ROH made most of digital mediascape and the technological advancement in order to innovate the conventional ways of producing and consuming their services. It is strongly recommended that the arts organizations look at ways to engage with their audiences using the same currency as the public.

No research findings can have universal applicability; it is, however, believed that the ROH case study provides useful findings and lessons for relatively wide sectors of arts organizations in the global context because of the common denominator in the recent developments and conditions they have been facing. Adverse economic forces regularly batter opera houses and threaten their existence, says Loomis in his review of Barcelona's opera house, the Gran Teatre del Liceu (*International New York Times*, 30th October 2014). Similar to the ROH in the British context, the Gran Teatre del Liceu went through and is still going through hard times due to severe cuts in government subsidies, sponsors' donations, and economic downturns (Loomis in *International New York Times*, 30th October 2014). Another dimension to the Liceu's case is political tension between Catalonia, the Spanish region of which Barcelona is the capital, and the national government in Madrid (Loomis, 2014). It is in this situation whereby the current study has its limitations but the findings and recommendations would still be relevant in most aspects of arts organizations' marketing future activities as they share similar financial realities.

As this study has only focused on the activities of one organization since 2000, its implications are limited to the British context. Therefore, a larger sample, covering a longer period or cross-cultural examination, could provide further insight on this topic. In addition, this study examined marketing tactics and programs from the perspective of the ROH, not from that of consumers. Hence, focus group interviews or in-depth interviews with consumers would be necessary to determine their level of motivation to participate in ROH programmes.

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