Shakespeare in the Digital Economy

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1.0 INTRODUCTION

It can be argued that when considering new economic models in the digital economy, firms might examine future experiences and new offerings that it may provide its customers. In that respect, consideration needs to be given to the three components of a firm's business model (Baden-Fuller & Morgan 2010, Ng et al 2013): (a) how value is created in the firm’s brand communities (consumers of the firms’ services through its brand); (b) the appropriation of value from the brand communities (value capture); and (c) the firm’s revenue streams. In the case of arts organisations, and in particular non-profit entities, this may prove to be challenging.

With limited resources and more expected cuts to their funding (Pickford 2014), these organisations often find themselves lagging behind their commercial counterparts in adapting to new digital technologies and as a result, they are often unable to compete effectively in the digital economy. The Shakespeare Birthplace Trust (SBT) is such an organisation. Formed in 1847 following the purchase of Shakespeare’s Birthplace as a national memorial, SBT operates as a non-profit organisation whose mission is “leading the world’s enjoyment and understanding of Shakespeare’s works, life and times.” They do not rely on government funding and generate revenues through tickets sales and fund-raising.

Currently, SBT derives 86% of its revenues from visitors to the Shakespeare Houses in Stratford upon-Avon. However, as the digital economy has begun to transform consumer experiences in the arts sector including that of theatres (Wade 2011) and museums (Srinavasan et al 2009), SBT has identified the need to explore more creative and innovative ways to integrate the Shakespeare brand and its communities. This is addressed at both the virtual (internet) level as well as the physical, i.e. visitors to its various sites in Stratford upon-Avon, with the material and physical artefacts held by SBT. One approach is to investigate the different types of value found in the consumption of Shakespeare by its larger audience. Whether this consumption is in the enjoyment of historical facts about Shakespeare or in his
plays, or even in the academic study of both the man and his literary contributions, these different forms of consumption evoke very different types of value for the consumer.

Hence, this placement proposal aims to study the meaning of the consumers’ experiences (both the digital and physical), the different forms of consumption of Shakespeare and the different types of value this generates. This in turn might assist SBT with formulating new business models as well as inform other arts organisations facing similar challenges.

Therefore this project aims to investigate two main research questions:

1. What types of value (experiences) afforded by material spaces and artefacts, in combination with data sets acquired from digital technologies, are used or could be used for value creation within a brand community around an arts organisation?

2. How can these value categories be translated into resources for informing new business and economic models for an arts organisation?

In addressing these research questions, this study hopes to: (a) to understand the consumers of Shakespeare, their consumption experiences and their interactions with Shakespeare as a brand in the digital world; (b) to review SBT’s current business models in order to determine how digital consumption may inform its future business strategy; (c) to provide opportunities for SBT to create new business models; and (d) to use the project's findings to help inform other arts organisations in developing new business and economic models for the digital age..

As part of the research, a video was made to reflect the project and engagement with the Shakespeare Birthplace Trust and the link is located here:

https://vimeo.com/richardbratton/review/141085704/b234e96e28
2.0 BACKGROUND

2.1 Shakespeare Birthplace Trust (SBT)
It is widely accepted that no one owns the Shakespeare brand. However, SBT appears to be the natural coordinator of the Shakespeare brand and its various communities (all users of Shakespeare-related materials). Within its collection of Shakespeare-related materials, SBT currently holds one million documents, 55,000 library books and 11,000 museum objects. These provide an insight into the material world that Shakespeare and his family would have experienced, and also serve as a record of how his life and works have inspired both art and tourism over the past few centuries.

Complementing these assets, various global Shakespeare communities have created a sense of belonging among SBT’s many consumers, and the Shakespeare brand has evolved to become the central purpose and meaning for many of these interactions. These communities have over the years generated huge amounts of data, including user-generated content around Shakespeare such as books, 3-D models of his birthplace, various versions of Hamlet scripted by different users, countless discussions on social networks and even the teachings of Shakespeare (Brady 2009). For example, a Google search of Shakespeare can bring up 79.8 million webpages, 325,000 blog posts, 211,000 products, 34.6 million published books, 53 million videos and 3.21 million discussions solely on Google Groups. And this does not even include 72,200 images from Bing Image search, 4,753,243 followers (likes) in Facebook networks, 89,567 live conversations (Facebook talking about this) and many more from other online channels.

From a data perspective, these different types of user-generated data have changed the Shakespeare experience for consumers over the years. For example, the experience of students studying Shakespeare for exams cannot be likened to that of those reading Shakespeare for enjoyment. Likewise, physically visiting Shakespeare’s Birthplace in Stratford upon-Avon may transform the consumer’s experience of the brand, compared to just viewing its images on the internet.
Therefore, by collecting and organising these different types of Shakespeare data, some form of abstraction can be used to form the different types of value created by SBT visitors and Shakespeare communities, both the physical and the virtual. Formulating a typology to categorise these different value types to better understand the consumption of the Shakespeare brand may then inform new and interesting meanings to the consumers’ experiences. This will then address the central issue of how SBT may develop new business and economic models for the digital economy, as well as inform other arts organisations facing similar challenges.

2.2 The Concept of Value

The meaning and concept of “value” appear to be easily defined and understood when communicated in daily exchanges, yet management literature has produced numerous definitions, as the concept of “value” appears diverse and fragmented (Mattsson 1997; Woodruff 1997). Also, the term “value” is said to carry different meanings in other academic disciplines that address “value”, including economics, psychology, sociology, semiotics, and law (Payne and Holt 2001). Therefore, when a firm is said to “create value for its customers”, it refers to the firm trying to bring costs down or to increase performance quality for the benefit of its consumer (Nault and Dexter 1995). These different views show that “value” can be interpreted from different perspectives.

Given these perspectives, what then exactly, is “value”? According to the Oxford English dictionary, “value” can be defined in two ways. First, value is considered “the material or monetary worth of a thing; the amount at which it may be estimated in terms of some medium of exchange or other standard of a similar nature”. Second, it may be regarded as “the relative status of a thing, or the estimate in which it is held, according to its real or supposed worth, usefulness, or importance.” Both these definitions offer useful guidance in distinguishing between "use value" and "exchange value" which are often applied in management literature (Khalifa 2004; Lindgreen and Wynstra 2005; Sanchez-Fernandez and Iniesta-Bonillo 2007). “Exchange value” refers to the price, such as in economics where a monetary amount is realised at a single point in time when the exchange of the good takes
place and is normally associated with the measurement of utility. While “use value” or sometimes referred to as “value-in-use” (Woodruff and Flint 2006) refers to the specific qualities of the product perceived by customers in relation to their needs, such that judgements about "use value" are subjective and pertain to the individual consumer. Hence, in value literature, it is extremely important to differentiate between “perceived value” and the “exchanged value”.

Yet these simplistic views of value are insufficient to capture its essence as we find many different definitions throughout its literature. For example, Mattsson (1997) argues that value can be formulated into three broad constructs; “emotions”, “practical things” and “abstractions”. Alternatively, Khalifa (2004) clarifies that value research can be clustered around three broad categories; (a) “shareholder” value which is advocated by finance, accounting and economics studies, (b) “stakeholder” value mainly conducted in strategic research and (c) “customer” value which is at the centre of marketing studies. From a marketing perspective, value studies relate to three broad domains; “pricing”, “consumer behaviour” and “strategy” (de Chernatony et al. 2000). In pricing literature, value is described as the “trade-off between customers’ perceptions of benefits received and sacrifices incurred” (Leszinski and Marn 1997) or “market perceived quality adjusted for the relative price of a product”. In this respect, the value phenomenon is seen as “dynamic”, “not constant” and “changes over time” (Anderson et al. 2006).

In contrast, consumer behaviour literature sees value often associated with customer needs and desires. This implies that consuming goods and services represent “a complex cluster of value satisfactions” (Normann and Ramirez 1993). For example, some studies found that brands that fulfil a customer’s practical needs deliver a “functional value”, whereas brands that satisfy a customer’s self-expression needs is closely related to “symbolic value” (Holbrook 2006). These value constructs are also deeply related to “emotional value” (Durgee et al. 1996) where emotional bonds are established between a customer and a producer after the customer has used a salient product for a period and is convinced of the product’s performance and therefore is attached to the product (Butz 1996). Recently, in consumer research studies, value can be explored from experiential encounters such as in the consumption of photos (Holbrook 2006) or of movies (Wohlfeil 2008).
Summarising these different customer value constructs in consumer behaviour, Smith and Colgate (2007) suggest that there are four major types of customer value, each with its own sub-dimensions; “functional and instrumental”, “experiential and hedonic”, “symbolic and expressive” and “cost and sacrifice” (table below).

<table>
<thead>
<tr>
<th>Value Aspects</th>
<th>Functional Instrumental</th>
<th>Experiential Hedonic</th>
<th>Symbolic Expressive</th>
<th>Cost Sacrifice</th>
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<tr>
<td>Source: Table adapted from (Smith and Colgate 2007)</td>
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Notwithstanding these different marketing studies on value, Porter’s proposed strategic framework instead defines value from a firm’s perspective, and argues that value simply equates to “what buyers are willing to pay”. As a result, firms, by adopting either a cost leadership or differentiation strategy, are able to create value for their customers by lowering costs or raising their performances (Porter 1985). This notion of value in “willingness to pay” is largely seen to advocate research in customer satisfaction (Homburg et al. 2005), healthcare (Shiroiwa et al. 2010) and environmental studies (Scarpa and Willis 2010).

Seen from these different perspectives, numerous researchers over the years have acknowledged the difficulties involved in defining value and the different concepts that it brings to academia (Anderson et al. 2007; de Chernatony et al. 2000; Gronroos 2008; Khalifa 2004; Nault and Dexter 1995; Woodruff 1997). This difficulty arises from the subjectivity of its meaning (Bowman and Ambrosini 2000), its perceived connotations (Sanchez-Fernandez and Iniesta-Bonillo 2007), variations between the firm and the customer’s relationship (Uлага and Eggert 2006), between cultures and different situations (Ravald and Gronroos 1996), between business markets and its customers (Lindgreen and Wynstra 2005) and between tangible and intangible offerings (Naumann 1995). This is further complicated by value being a dynamic concept that evolves over time (Woodruff 1997), applied differently under various context (Ruiz et al. 2008) and is inherently ambiguous. These difficult challenges in defining value confirm how it can be considered as “one of the most
overused and misused terms in marketing and pricing today” (Leszinski and Marn 1997) and Arvidsson (2011) posits that “value is one of the most difficult and contested concepts in the social sciences”. How then do arts organisations examine value that is created in the consumption of its products and services, particularly from a digital perspective?

2.3 Consumption in Brand Communities
According to Muniz & O’guinn (2001), a brand community is a “specialized, non-geographically bound community based on a structured set of social relations among admirers of a brand.” This includes an array of consumers including some who are “considering a brand choice”, the “non-committals” who choose a brand out of convenience or habit with no real preference, the “brand admirers” who truly prefer a specific brand and also the “brand enthusiasts” who both prefer and refer to themselves as “loyalist” (Kalman 2009). Hence, brand communities can be defined as people who have some sort of mutual interest around a brand and thus would be motivated to build relationships with each other, with a brand being the centre or the connector of the relationship.

From a commercial perspective, brand communities appear to be a very good resource for promotional activities. In fact, firms are often seen to engage with these communities, as evident from studies in “user-generated content” (Van Djick 2009, Daugherty, Eastin & Bright 2008). These engagements are important as firms seek out the “enthusiasts” that are truly committed to the brand, generating the possibility of loyalty (Zhou 2012) which theoretically can generate profit for brands. For example, some brand communities even have their own annual conventions sponsored by firms such as LEGO and MARVEL (comics) to help increase awareness of their latest products and services in the market, thus improving revenues.

More importantly, the interactions with these communities occur mainly through their consumption of the brand, and in recent years more actively through various digital platforms *(digital platform refers to the software or hardware of a site – i.e.*
Facebook, Quora, Twitter, Instagram, Blogs are types of digital platforms. Some of these include websites such as “figment.com”, “playstation forum”, “hog.com” (Hayley owners group) and “SCN.com” (SAP community network).

The characteristics of these brand communities mainly begin with the consumer identifying a brand community through brand experiences (Jang et al 2008) and their shared values (Carson 2008), which frequently rely on consumers having some form of previous consumption with a brand. Research has also shown that identification with a brand community primarily hangs on two different spectrums; one related to the brand and the other to the community. The former spectrum attributes the engagement process as firstly being from a passive position with accumulated experiences, to the latter stages triggering more active behaviour whereby the consumer becomes more interactive with a brand they are interested in. In most some cases, the active engagement is conducted through a brand community environment (Schau et al 2009).

However, even though the interactions may have primarily begun from the brand’s communication efforts, what is interesting to note is that brand communities are not driven by the firms’ agenda but rather by the consumers’. The long-term relationships are built from consumer-to-consumer interactions involving trust, emotions, sharing and other forms of human connections (Thompson 2005) via a complex network of resources. Consequently, what is important in trying to understand brand communities is the bond between actors and the values that are created for all stakeholders within the network.

Some studies have concluded that brand community relationships are based upon certain social structures such as consciousness of kind, shared rituals and traditions, and a sense of moral obligation to the community and its members (Muniz and O’Guinn 2001). To some extent, the success of the interactions are more often influenced by factors such as the duration consumers have been using the brand, the historical value of the model (brand) that they own, the number of models owned and their experiences with the brand. Nonetheless, not all brand communities are similar in nature and it is important to clarify that every community has its own rituals and traditions that are particular to them regardless of the brand. This implies then
that in brand communities, it is possible to observe particular elements that are unique to them, including their own codes, signs, symbols, humour, stories and even expected behaviours from the collective group.

For example, one of the most identifiable characteristic of brand communities is ritualised story-telling. Communities (re) create their history, their values, and other aspects through communal stories including those that are of religious nature, national heroes, personal battles and even school anthems. However, the consumption of these stories may not necessarily always reflect the same rituals, traditions, characteristics or other elements that communities might be trying to build with their brand. Therefore, the consumption creates different experiences for the different actors and little is known about what values are created, how they are created and why are they created.

2.4 Business Models in the Digital Economy
The concept of business models has been increasingly discussed in academic literature since the advent of the internet in the 1990s and the resulting proliferation of e-businesses. In order to attract funding, the early “dot.com” companies used the idea of business models to pitch the attractiveness of their proposed business ventures (Shafer et al. 2005). Academics use terms such as “internet business models”, “e-business models” and “new business models” to compare and to demonstrate how successfully firms conduct their businesses (Osterwalter et al. 2005). For example, Johnson et al (2008) discussed how Apple’s new business model combining “hardware, software and service” elements was more effective in revolutionising digital and portable entertainment than the efforts of earlier pioneering firms Diamond Multimedia and Best Data in the 1990s.

However, current research in business models tends to exhibit a broader diversity of understanding, dependent on the academic discipline or the perspective that is taken. It appears to have grown independently within the different management disciplines with little cross-disciplinary understanding of what each is doing (Zott et al. 2011). Nonetheless, despite differing views on its concept, most agree that
business models comprise key aspects of different elements. The most frequently mentioned are “firms value offering”, “economic model”, “customer interface”, “customer relationship”, “partner network and roles”, “internal infrastructure” “connected activities” and “target markets” (Morris et al. 2005).

As a result, we find numerous definitions for business models. This includes the business model as “a representation of a firm’s underlying core logic and strategic choices for creating and capturing value within a value network” (Shafer 2005), “the structure, content, and governance of transactions between the focal firm and its exchange partners, and represents a conceptualization of the pattern of transactional links between the firm and its exchange partners” (Zott and Amit 2007), “a construct that mediates the value creation process(activities)” (Chesbrough and Rosenbloom 2002), and “configurations of interrelated capabilities, governing the content, process and management of the interaction and exchange in dyadic value co-creation” (Nenonen and Storbacka 2009).

Notwithstanding these different definitions, business model studies have attempted to draw common themes. Shafer et al (2005) suggest that business models can be classified into four primary components; (a) strategic choices, (b) the value network, (c) creating value, and (d) capturing value. Their proposed framework provides a prescriptive formula for researchers to understand how business models might be generically viewed.

Alternatively, Baden-Fuller and Morgan (2010) suggest three possible ways to study business models. First, there are scale models (taxonomy) and role models (typology) where successful firms that shape their industries inspire others to direct imitation of their business model, leading to further innovation of their own. These phenomena can be observed in upstream and downstream industries where technology is prevalent. Second, business models can be studied as an organism model in biology, stimulating thoughts of systems thinking for understanding how knowledge is built in a peculiar discipline (Creager et al. 2007). The authors argue that business models often cannot be fully anticipated in advance or in parts, rather, they must be learned over time, which emphasises the centrality of experimentation in the discovery and development of new business models (McGrath 2010). Finally,
business models can be seen as a “portfolio” (ingredients) of elements to enable a successful business (recipe). This notion provides for a set of ideal types to follow while recognising that variations exist between recipes (Sabatier et al. 2010) and that not all cooks can make recipes work, and different combinations can create success.

Similarly, Zott et al (2011) explored common themes among business model research by highlighting four emerging themes from its diverse literature. They propose that (a) the business model should be seen as the unit of analysis rather than in its component parts, (b) there is a need for system-level thinking in business models because dynamic activities are performed by the firm and by third parties (partners, suppliers, customers) as part of the firm’s business venture, (c) these organisational activities play an important role, and (d) business models seek to explain how value is captured and created i.e. how value is created at the different levels of the organisation as well as the different stakeholders connected to the organisation.

It is clear from the above studies and varied definitions that new business models were mainly the result of innovation or new technology. Under these circumstances, firms were required to rethink their strategies when faced with new challenges. Hence, this research study adopts the discussions by Demil and Lecocq (2010) on the multilevel “transformational” approach, which addresses the reflection of change needed to assist firms when confronting new challenges (necessary for firms dealing with new challenges?). Their views are critical to understanding business models, as businesses in general evolves. Therefore, the study of business models can be seen as a “fine-tuning process involving voluntary and emergent changes in and between permanently-inked core components, and find that firm sustainability depends on anticipating and reacting to sequences of voluntary and emerging change.”

More importantly, this research study defines a change in business model to mean the capability that allows a firm to identify the different value drivers of the business and to change its business model where necessary for building and maintaining sustainable performance over time. Under this orientation, this research study supports four common themes in business model studies.
First, value drivers are important elements for businesses and new business models often are a consequence of changes in these value drivers. This thinking underlines Amit and Zott’s (2001) work that identified four value drivers in business models; “novelty”, “lock-in”, “complementarity” and “efficiency”. They argue that these value drivers collectively provide opportunities for stakeholders to create value in order to benefit all stakeholders.

Second, the firm is able to improve its competitive advantage and performance through changes in such value drivers. Therefore a holistic understanding of these changes reflects how well the firm is able to adapt an established business model to new environmental conditions. In that respect, it can be argued that the firm is then able to narrow the gap between its existing resources and capabilities, forming the basis of its competitive advantage in the industry as it evolves (Wirtz et al 2010). This thinking resonates well with the idea of the firm being able to integrate consumers into business transactions as partners under a co-production environment (Nenonen and Storbacka 2009) and to improve services and processes so as to develop and sustain a ‘consumer-led’ competitive advantage.

Third, network or partnership studies feature commonly in e-business model literature. Stemming from these studies, some business model literature addressed the need for firms to recognise that multiple players, including internal and external actors, need to interact and co-operate in order to face new challenges (Zott and Amit 2009). Hence, new business models appear to stem from networks or partnerships, coalitions that ‘extend the company’s resources’. Instead of emphasising the firm’s strategy, the firm focuses on joint value creation (Magretta, 2002) between the various partners of the firm. According to Demil and Lecocq (2010), the firm’s “value chain of activities” should include the fostering of partnerships as part of the building blocks of a business model.

Fourth, much of business model literature focuses on new business models as innovation and renewal for incumbents (Johnson et al 2008). However, most prevailing wisdom on how the firm competes is subject to change over periods of time. While some business models are able to guide firms through decades, others
are more susceptible to technological changes. As such, this research study argues that there is a need to change due to a shift in(to?) the digital economy.

In summary, new business models in the digital economy are seen to be more customer-centric (Mansfield and Fourie, 2004) and takes on new forms of collaboration for value creation that necessitates a whole-system approach (Zott and Amit 2010). More importantly, there is a change in the unit of analysis from the firm to that of the value-creating system, which spans boundaries and therefore creates the need to focus on different stakeholder activities that contribute to that system. Yet, despite the interest in business models, there seems to be a foregone conclusion that changes in business models exhibit common similarities when transiting when, in fact, new business models could emerge across different industries in different ways, resulting in greater heterogeneity in their concept and characterisation (Ng, Ding and Yip 2013).

This research aims to empirically investigate the value created by stakeholders within digital platforms (including blogs and websites) and how these different values might then impact on its business model. Under these circumstances, this research aims to answer the following questions:

1. **What types of value (experiences) afforded by material spaces and artefacts, in combination with data sets acquired from digital technologies, are used or could be used for value creation within a brand community around an arts organisation?**

2. **How can these value categories be translated into resources for informing new business and economic models for an arts organisation?**
3.0 METHODOLOGY

3.1 Research Method
This research study employs a qualitative methodology using both primary and secondary data. The research will be undertaken in three main inter-linked stages (Stall-Meadow & Hyle 2010) with data collection and feedback between each stage.

First, a review of published research across various disciplines and practice-based evidence on business models was carried out. The main focus of this review is on value, brand communities and business models in the digital economy and their role in the broader context of experiences in consumption, with an emphasis on arts organisations.

The principal focus of the second stage is to examine SBT’s current business models and challenges faced as well as to understand the consumption experience of SBT’s visitors and Shakespeare communities through its physical and digital sites. This is achieved by collecting qualitative data via semi-structured interviews and a review of related user-generated content of virtual Shakespeare communities. The interviews will be conducted across various sets of stakeholders beginning with key members of the SBT organisation, including its directors and managers of different departments such as operations, marketing and collections. Interviews will also be conducted with different types of consumers who visit SBT’s various physical properties. It is crucial to understand the consumption experiences of these different Shakespeare consumers, as this underlines the unlocking of the value created by the consumer from their experiences, not only in the present (physically when visiting SBT, or virtually by interacting online) but also in the future (when discussing or remembering the visit or online interactions).

Third, the findings will be used to construct a conceptual business model for capturing the different value dimensions of the customers’ consumption experiences. This will explore how SBT and its resources (including its consumers) can be translated into a value framework, which could be used to help emerge new business models and the appropriation of economic value from new digital and
material offerings for the Shakespeare brand. This in turn will enable SBT to consider digital platforms to better engage with its customers all over the world, and to enable it to compete more effectively in the digital economy.

3.2 Data Collection

Primarily, data was collected over a three-month period through in-depth interviews within the SBT management and the relevant personnel involved in the provision of the Shakespeare experience. They range from the Marketing Director to the Operations Director, and from sales teams to educators. Apart from the SBT organisation, interviewees also included consumers of Shakespeare from Germany, USA, and Malaysia. In total, there were 22 recorded interviews and 7 non-recorded interviews.

<table>
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<tr>
<th>No</th>
<th>Interviewee</th>
<th>Location</th>
<th>Number Recorded Interviews</th>
<th>Number Non-Recorded Interviews</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Senior Management</td>
<td>SBT</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Middle Management</td>
<td>SBT</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Officers</td>
<td>SBT</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Volunteers/Others</td>
<td>SBT</td>
<td>0</td>
<td>2</td>
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<tr>
<td>5</td>
<td>Consumers</td>
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<td>8</td>
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<td><strong>Total</strong></td>
<td></td>
<td><strong>23</strong></td>
<td><strong>6</strong></td>
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The interviews lasted between 45 and 70 minutes. All participants were asked for their consent before the interviews took place, and assured of their anonymity and confidentiality with regards to the interview texts and any other materials provided. The purpose of the study was described to each participant as “an exploration of the new business models in the digital economy” and the “different experiences on the consumption of Shakespeare”. The interviews began with gathering general background information of the participant such as name and their involvement with Shakespeare.

Each interview was audio recorded and subsequently transcribed. This procedure resulted in approximately 160 single-spaced pages of interview data. The average transcript was 7 to 8 pages long.
3.3 Analysis
Applying a qualitative content analysis approach, the interview data was first coded and categorised to form common themes using the NVivo-7 qualitative software. The coding was conducted on the interview transcripts in order to identify key words and phrases that would give insights and meaning to what was happening in the data. The codes were first assigned to a “free node” where coding was unstructured and hundreds of codes identified, before they were collated into the “tree node” to form generated themes in search of patterns that may suggest relationships or common themes.

Next, “axial coding” was used to cluster the coded nodes in terms of their dynamic inter-relationships, bringing together similar ideas, concepts and themes, and subsequently piling the coded data into individual topics. Each of these was then labelled with a word or phrase that captures the gist of what was going on in that pile. These categories were then re-evaluated and gradually subsumed into higher order categories which suggested the emergent conceptual schema.

These generated themes were then triangulated by two other researchers (volunteers) through discussions to provide authenticity to the findings. The coding and categorisation centred on distilling and reducing the data to generic sets of categories that were crucial in describing the phenomenon. The researchers’ brief was to code and categorise the findings for the purpose of theory building and knowledge transferability. In total there were 46 initial free nodes that were then reduced and re-categorised into 18 broad constructs. These were then subsequently relooked and grouped into three areas of interest as set out in the aims and objectives of the research; *challenges, value* and *digital*.

The data was then revisited and scrutinised for any new information until the researchers felt that no new concepts emerged and that the significance of those identified were reinforced and strengthened with further examples in different contexts. Finally, these concepts were compared with extant theory and literature.
4.0 FINDINGS
The findings in this study will be discussed in three sections: (a) challenges facing the organisation, (b) the different types of value created by consumers of Shakespeare and (c) the building of a business model in the digital economy.

4.1 Challenges for SBT
From the qualitative data set, SBT appears to face multiple challenges in their business of providing the Shakespeare experience through the five properties under their charge; (a) Shakespeare’s Birthplace, (b) Mary Arden’s Farm, (c) Anne Hathaway’s Cottage and Gardens, (d) Hall’s Croft and (e) Harvard House. These challenges were varied and had different impact on the business of SBT. For clarity, these challenges have been categorised into four broad areas: (i) service delivery, (ii) segments, (iii) branding, and (vi) revenue streams.

4.1.1 Service Delivery and Capacity
As an organisation, SBT delivers to multiple segments with an array of services. Apart from its five main properties, it also has a huge collection of artefacts including the first folio, historical records and other museum objects that are of interest to more than 800,000 visitors annually. Notwithstanding, SBT also runs an education centre to cater to the needs of different scholars ranging from children to adult learners. All these services are very much in keeping with SBT’s original charter of “leading the world’s enjoyment and understanding of Shakespeare’s works, life and times”.

Delivering these services to such a wide audience often results in multiple challenges. For example, on a day-to-day basis, visitor numbers may fluctuate and this uncertainty consequently leads to overcrowding and customer satisfaction (experiences) may drop several levels. Furthermore, this has an impact on the maintenance of the old buildings and the original objects for the audience.

“Never mind conservation of the building, of the objects you know that worries me that at times the birthplace has a relatively limited number of original objects in there because of this tension you know you go in there the groups can’t move never mind so some of those objects are really vulnerable.”
“We have no real sense I think of what we think our capacity is and then how that maps to a business model and how that maps to visitor satisfaction levels and whether we are prepared to be brave enough to think about that.”

Therefore, an alignment of SBT’s service capacity to their service delivery is an issue that needs to be addressed as well as a better understanding of their customers’ expectations of the organisation:

“There was very, very little market research done. We do regular customer satisfaction surveys on a weekly basis, but they’re self-selected; so they’re not really that… you know… they’re not as valid as they might be, let’s say.”

4.1.2 Visitor Segments
SBT also faces the challenge of not being able to identify their visitors accurately. Their current revenue and ticketing system is incapable of breaking down the different types of customers that are walking through their properties. Additionally, their market segments can only be defined into two broad categories; the FITs (walk-in) and the GITs (groups), with a breakdown of approximately 60% - 40% respectively. As these two segments behave differently, it is difficult to maintain any form of relationship marketing with them to support repeat visits.

“at the moment we know very little about what… where people come from because we don’t capture all data that comes in and so help us profile our customers”

“where people are coming from, what properties they visit, did we… you know does a typical visitor come to the birthplace and then go to the town houses and then go to Mary Arden’s and Anne Hathaway’s. Do they do it in a day, do they do it over a period of time? Do they go to… if they’ve bought a ticket at Anne Hathaway’s did they go and see Anne Hathaway’s and only go to Mary Arden’s and actually don’t come to the town houses… you know what it will help us identify these patterns”

“it tells us about our audiences who are willing to participate in this sort of survey, it’s not telling us of those who aren’t necessarily having great experiences they may be not wanting to engage with us in the same ways”

“We don’t really know much about our customers perceptions of us and what they do value, but equally so we don’t know anything pretty much about our non-customers and what their perceptions and what they value so actually how can we… you know we know what our current customers do, but actually how do we engage with those people who aren’t engaged, how can we then again break down those barriers with that audience as well and try and reach out to those… you know see what they value and how can we meet their needs to”

“So we don’t know enough about our visitors. And we are in the process and as of the end of this month hopefully we’ll have in place a new ticketing system that’s got an integrated CRM system and we can start understanding our customers a bit better, and knowing where they’re coming from and what they think, and who they are, and whether they’re repeat visiting, and what segments repeat; all of that stuff which is not available to me at the moment.”
“They’re using Stratford as their base seeing as perhaps they’ve come from the States or from wherever they might have come from. And as well as doing that for Universities I also do those for International Schools, so I have International Schools coming from Mumbai, New York, from Italy right across the world.”

Apart from these main segments, SBT also receives other types of visitors including scholars to its properties and virtual customers to its websites. These visitor segments again pose different challenges as SBT tries to cultivate relationships through access and dialogue.

“I don’t think we could easily say who they are and sometimes that makes our job quite difficult in one sense because you feel like you have to deliver a lot of different types of content because you’re not quite sure who you want to be talking to, for example on something like Twitter you’ve got to assume that your audience base is quite wide so therefore, and obviously to represent what the trust is doing across various areas”

“there was almost like a – an arrogance mainly at international academics who felt they had the God given right to have access to our collections as much access as they should – you know they needed without the understanding we were a Charitable Trust and that actually we funded access to those collections and ultimately the visit experience funds that access to those collections”

“Apparently there are about 10,500 learners signed up for that and that would massively increase the kind of traffic to our blogs; how does that kind of softer activity contribute to this? You know and how does it bring visitors to and you know – and that business model you know I haven’t – how to even begin to unpick that or whether we should.”

4.1.3 Branding/Identity
Another major challenge for SBT is its branding and identity. In so far as Shakespeare the man is concerned, his plays and poetry are probably his most famous. Hence, the Royal Shakespeare Company (RSC) is more synonymous with representing his life and works. This issue is further intensified by celebrities often supporting the RSC with some of their productions, hence extending the theatre company’s reach to more than just fans of Shakespeare.

“But since I’ve joined I’ve had other colleagues tell me that sometimes even locals think it’s the council that manages it or they don’t realise we are a charity that are managing the properties. They think it’s someone like Merlin that might manage Warwick Castle or something like that. So I think there to me, I think there is a gap between people might be coming to Stratford to think I want to visit that birth place building but don’t necessarily know who they’re purchasing ticket from and actually where that ticket money will go.”

“We do stuff and people assume it’s the RSC and so you know you read news stories and stuff and like Shakespeare Week is an example you’d read about it and basically all they’d talk about was the RSC’s educational programme and you think “umm hey”, so it is difficult.”
"I don't know whether behind that they know of the organisation that actually collectively looks after those properties. I don't know whether our visitors think of it as the houses, not as that kind of over-arching brand of the houses because they are very distinctive names between the different properties and obviously Shakespeare’s Birth Place Trust does not necessarily feature in those names."

"The Royal Visit recently. They didn't come here but they went to the RSC and then they went to other places outside of Stratford so that's the biggest difference."

Nonetheless, both SBT and the RSC have often worked together and believe that their partnership is important for both their organisations’ survival.

It was ultimately about renegotiating the terms of engagement with The Royal Shakespeare Company

"The Royal Shakespeare Company archive and we have done in a formal relationship since 1964, in fact one of the main reasons for this building being built was the idea of the two collections coming together and we manage The Royal Shakespeare Company archive under a management agreement, service level agreement to provide care and access to their library and archive. They also managed their own museum collection which is just ridiculous because actually it's a little subset of that collection so we are looking at how we bring that together."

4.1.4 Revenue Streams
SBT currently derives most of its revenues from the ticket sales (visitors) to their main properties, the majority of which is Shakespeare's Birthplace itself in Stratford Upon-Avon. Secondary revenue streams are derived from their retail and catering outlets, charitable donations and investments. SBT practice multiple bundling price structures for the different properties to encourage more visits to the lesser-known properties such as Hall’s Croft and Harvard House. However, pricing appears to be the greatest challenge for SBT:

"it showed quite a high percentage of people who actually didn't actually engage with the properties and there was this issue of price barriers."

"this market is becoming more and more competitive, and so many company, like you mentioned earlier, are selling exactly the same tour, similar price. For customer to decide, when they have five different brochure, which one, I always believe it's the customer service, which … in UK, customer service level is low, although I think it's getting better."

As is with most arts organisations in the UK (particularly the non-profits), government funding cuts has had serious impact on the organisation’s competitiveness. Presently, since SBT derives about 40% of its revenues from group travel which
includes specialist visitors (educational or coach), it is imperative that it understands its competition.

“We don’t receive any funding as you know, so for some groups, and particularly in the higher education sector where in Europe, funding support by their governments has decreased which means that universities are having to fund more of the cost of these special courses, cost is becoming increasingly a negative issue sadly.”

“That’s why I think people book the Stonehenge tour with us, because Stonehenge is situated in somewhere that you can’t just go there by public transportation. Salisbury … train, and then half-an-hour by taxi. I think that’s why it sell.”

“I think, tours to Stratford, Oxford and Cotswold is the sort of tour people choose when they want to do second and third tours, because the first choice would be always the Stonehenge option.”

4.2 Value
In the consumption of Shakespeare, we found a plethora of different types of value created by consumers of Shakespeare. There were in total, 156 instances in the coding of “value” from all 23 recorded interviews. These different types of value range from the experiential to the functional, and from the symbolic to the instrumental. Although these different types of values created can be related back to previous studies on “value” and “consumption”, this research study categorises the different values created by consumers into three broad areas; “experiences”, “interactions” and “connections and sharing”.

This understanding of the different values in consumption is to enable a better appreciation of the phenomenon of value that would have an impact on SBT. This would then allow SBT to utilise the knowledge and be able to “appropriate the value”, in order for it to inform its marketing strategies as well as its business model in the digital economy.

4.2.1 Experiences
It is clear from the qualitative data, both from the interviews and the digital communities (Appendix 1), that there are various users and consumers of everything that is Shakespeare. From his plays to his sonnets or from history to the physical artefacts, most Shakespeare consumers would derive at least some form of value
when consuming Shakespeare. One such value relates specifically to different experiences for different audiences, be they local or foreign.

“I'm wanting to create an authentic experience and I don't want people to see the objects as an object. I want them to see and understand the Tudor home environment”

“I liked that exhibition, why is that not anymore?” so people are commenting on that experience and I think there's definitely a long way for us to go in terms of improving that.”

“so there are 79 Shakespeare documents in the world that are mentioning by name that are familiar in lifetime handled documents and we've got 31 of those and seeing those is really important as part of people's experience and understanding that, that's you know he might have held that very thing. That seems to be where the connection comes.”

“And then for other people because they are coming for a different reason because they have got a passion for the performance is seeing something iconic relating to the performance in Shakespeare that means something special to them whether that's a photograph or a costume design or something so it's many different things to different people but it tends to be something that helps them make a direct connection.”

“There are people for whom coming to Stratford and Shakespeare's birthplace is something of a tick-box exercise, in the same way that you go and visit the Eiffel Tower when you're in Paris”

“we had two groups of Koreans in yesterday, do they care whether we have Korean related objects in our collections or not? And if so, how do you make add value or you know how do you make value around those and actually they were really, really pleased and it was written in - “Oh look” you know and they instantly had that connection.”

“so Shakespeare found the way to express some of the most profound insights and thoughts for which my own reflections now upon life and how I live it, and how others live it, are often informed by phrases, quotations by Shakespeare that said things in the most economical and poetic of fashions that I don't feel I could reach myself.”

“If you have the opportunity to sit in a room full of people and start to hear the very, very different ways in which people experience that play or reacted to what they saw, then you will automatically have a sign of the way in which Shakespeare speaks to people in different ways.”

“I'm continually doing research through is meeting people from around the world who engage with Shakespeare. So I hear hundreds and hundreds of stores every year that are quite different, and that stand out, and that are memorable, because they aren't my experience; and the very idea that I could go in and talk to a group about somebody's experience somewhere on this planet with Shakespeare that isn't their own, can be an educative experience.”

“But quite often, perhaps more often than that we got insights into people's personalities and life stories, and they took us to some quite vulnerable areas, and areas of real kind of personal vocation and experience, which they were really wanting to tell us about.”

Therefore, these unique experiences are important as they underlines consumption at a micro level. An understanding of this phenomenon will better inform marketing strategies.
4.2.2 Interactions
The analysis of the interview data suggests that some value is created through interactions between the different stakeholders of the Shakespeare world. These different types of value created are mostly as a result of conversations, be it for education or for hedonistic purposes. It is important to highlight these types of interactions as they inform a broader marketing strategy in trying to connect consumers from across the networks in the Shakespeare world. One very good example is the user-generated content from the various Shakespeare online (?) communities as shown in Appendix 1. The 15 communities that are highlighted are but a few handful of online communities that have been conceived from a common thread. These communities lend themselves to generating different types of value for SBT and other organisations that are connected to Shakespeare.

“I think with those leisure learners it is, it is, communication, connectivity, people finding a community when, like I say, theatre and reading literature can be quite personal pleasures that are quite private pleasures as well. So to feel that there are people out there who actually want to talk about what you're interested in, I think people have to seek out those groups”

“one of the things that I often feel quite jealous about is I didn’t have any opportunity like that when I was at university to really go and be part of something that is a real exploration, I think that at that age of conversations where theatre provokes social political conversation automatically it will do because you know, for those students who come and spend time here, sometimes it has a very emotional pull for them if they are very into literature, very into Shakespeare.”

“the value of engagement, doesn’t it? It’s about conversation; and conversations which take place in the houses.”

“we were aware that there were many international students, foreign language students who were visiting Stratford with their teachers, on exchange trips and they would visit the Birthplace but they weren’t necessarily having any educational engagement with us, and we thought it was very important that rather than just pass through the house, that they actually had contact with somebody.”

“I've just had the most fascinating conversation with one of the guides in there. I never thought Shakespeare was about x,y,z and actually I saw the kind of places that he lived....." and you know, there’s been something that's happened, and as it's happened it's been through conversation; it’s been through a meaningful engagement with another person, and an object or a space, or a piece of text.”

“I'm also trying to make it as fun as possible, so this is pretty much our teaching ethos – high quality teaching, but is also meant to be a fun experience for people, so that they go away and say, “Well, Shakespeare is really cool, is really great and I want to know more.”

“it's a great forum, because if you want to you can leave the comments open and the likes open and get feedback, and you can get razzed and you can get compliments and ... you know, you can make a channel and people can follow you and you can interact with them, and so that's pretty neat.”
"I do creative projects, student films and things like that, to keep exercising and trying to find young filmmakers that hopefully I’ll build a relationship with and, you know, just to have fun and make art and stuff."

"that’s a really interesting one about that sense of pilgrimage, that sense of connection, that sense of wanting to share so for example in the 1964 exhibition at the moment is a poster from the Republic of Korea they sent us in 1964."

4.2.3 Connecting / Sharing

Unlike interactions, “connecting” and “sharing” provide a different platform for consumers to generate different values for themselves. There were many examples of consumers who through connections and sharing of their experiences – be it for educational, utilitarian, hedonistic, emotional or social value – were able to convey aspects of their own unique value to other Shakespeare consumers. This in turn led to a series of “connected experiences” that generated additional value throughout the network. For example, some educators were able to connect Shakespearean elements to everyday life in order to provide clarity for students engaged with Shakespeare from an academic’s perspective. Similarly, the analysis found examples of generations of families enjoying Shakespeare together by connecting their experiences.

“people have got a slight interest in Shakespeare or are perhaps on a tour that’s visiting here might really love that film but not make that connection and not be told of that connection. Therefore they’ve already got a piece of them that that’s potentially their way in but they don’t know that’s their way in.”

“I think it will be a great way also of perhaps joining up some dots between the teams. So front of house, you know, asking people about opting in to stay in touch with us and obviously we’re working at how they present that to visitors. Perhaps people’s seeing a bit more about how their role at the ticket desk, selling tickets to visitors, actually corresponds really well for what marketing want to do”

“for instance, make-up and the artistry of theatre costuming; they will have people from the RSC who will do voice classes with them, directing workshops. They get to see some of our collections and some of the treasures that we hold, and they will also, at some point, go on excursions to places like Warwick Castle, Blenheim, London.”

“couldn’t be shown more readily than having 40 people discussing exactly the same thing that they watched the night before, but they’ve got very different interpretations, very different understandings, very different tastes, and for some people that is a very big pleasure because they are very curious people who are interested in those sort of conversation where people can provoke them to see things differently, or can perhaps encourage them to go and see a show again.”

“there’s a very strong element of those people wanting to share memories in some instances, which isn’t something you are going to have with the university group or a school group.”
“I have mothers who bring their daughters, and by mothers I am talking about somebody in their 70’s bringing a daughter in their 40’s, and that is a sense of a connection generation between and mother and a daughter who wants them to have something in their life that they’ve had; and then you’ve got that daughter wanting to bring in the granddaughter.”

“What interests me with Shakespeare, is that it can connect people and that – I can’t see that there’s anything negative in that, and I think that that’s why people pursue it, you know.”

“from that symposium, which was astonishing and people really made lots of creative and fascinating cultural connections.”

“I might have a conversation about time and you and I might talk about time passing, and we would have our associations with time passing, and what it makes us think about, and how it makes us connect with what Shakespeare is saying about time as a healing agent, or time as an agent for contemplation – whatever it might be.”

“So you had Nelson Mandela’s signature next to a speech from Julius Caesar, and a number of the other people who were in captivity with him; and there’s an object, that because of who Nelson Mandela was and what he came to represent for many, many people at a point in history, having a connection with Shakespeare and seeing Shakespeare if you like as their secular Bible whilst they were in captivity; suddenly it puts Shakespeare into a very broad conversation that is beyond doing Shakespeare to pass an exam”

“I was teaching 15 year old boys on the brink of being expelled, compulsory Shakespeare. So I learned to go for all the sex and violence, ’cause that was the best way to keep 15 year old boys interested”

“It was when they realised that people are the same 400 years ago. That was always a magical moment, when you realise that jealousy, disappointment, embarrassment, love – that a man who’s been dead for 400 years can describe your sense of embarrassment that exactly nails it, and you think, ‘Oh my God, these people 400 years ago, they’re just like me.”

“I think the characters are so universal I mean – and the things are real, the things the grapple with, you could still grapple with them today. I mean Othello grappled with jealousy and his you know over possessiveness. People – my students grapple with that every day”

“We gathered together eleven Chinese literature theatre experts and eleven Shakespeare experts and we took the year 1616, which was the occasion of the death of Shakespeare and the death of the famous Chinese playwright Tang Xianzu; and we just said, you know, “What was theatre like in England and China at that point?”

These qualitative evidences suggest that the idea of “connectedness” and “sharing” is important for the consumption of Shakespeare as it encourages the creation of additional value for its consumers. Strategically, this will enable SBT to provide more focus for its marketing activities in order to generate supplementary platforms with the aim of increasing revenues.
4.3. Digital
This last section under findings examines the digital themes that arose from the coding of the qualitative data. In the analysis, the coded nodes were abstracted to three main digital themes: “engagement”, “content” and “strategic”. Generally, the data suggests that SBT has been strategically planning and is hoping to implement a series of digital strategies. This is aligned with some of the challenges that it has been facing with regards to access, especially with its collection from the curation and marketing side of its business.

4.3.1 Engagement
In terms of engagement, the analysis shows that SBT has begun to apply some small steps in reaching out to its consumers. However, it seems that more needs to be done with regards to the effectiveness of its digital capability. Some of its challenges appear to include the lack of both operand and operant resources, an aligned and co-ordinated plan and also timing. For example, they are trying to engage resources from other units within SBT to assist with contribution to their blogs and official website while at the same time they have been engaging with Shakespeare consumers on other digital social platforms including Facebook and Twitter.

“It should be about empowering other people I don’t believe that the digital model should be, that it’s held by, whether as a team of 2 people as it is currently or whether it was a bigger team. I don’t believe digital should just be a digital team.”

“particularly in Blogging Shakespeare they’ve tried to do things like that where they you know... they do things like... obviously they welcome guest bloggers and they try to kind of build up, you know a network of contributors around the world and they do projects like Happy Birthday Shakespeare... every year they invite people to kind of submit a little video and they just... they do things to try and connect with people.”

“We’ve begun to do that in small ways and that’s off the back of a lot of changes around how we manage our operations on a sort of macro level so historically collections, operations, marketing audiences sort of worked in little silos and over the last couple of years we’ve been trying to work together much more coherently to understand our audiences and then map what the experiences are and how do we create the experiences they are looking for.”

“I would be quite keen to see how other colleagues around the trust could assist with digital marketing. I think going forward, because I think it helps when we’re working on other projects people have a bit of a deepening insight into their particular area I think that some places may be a bit overlooked.”

“think where we have things that are based around our collections and I archives you can see that certain people are interacting with that and re-tweeting it and sharing it to their audiences but you can see they are more in that specialist field
themselves. It could be another museum that's re-tweeting it or another museum professional that's somewhere else.”

“That's the Hollow Crown Fans, and they came up with Shakespeare Sunday, for example, the #ShakespeareSunday, so everybody can tweet their favourite Shakespeare quote on a Sunday, sometimes around a particular topic and sometimes they're theme-free, so that's great. And I've got about 11,000 followers now, and they're creating quite a buzz on Twitter, each and every Sunday. That is quite amazing, yeah.”

“We did a Q&A session last year with a school in Florida. That was amazing. That was really interesting, because they got the entire school into one room, including all of their colleagues, and Anjna and I did a question-and-answer session, I think, of 30 minutes, 45 minutes, for them. Very close to Shakespeare's birthday, so they had a Shakespeare birthday celebration with cakes and balloons and dances and whatnot, and we Skyped in for the Q&A, so we were up there on the big screen, answering all of the questions.”

“people have wanted more email marketing now they believe there's extra assistance that can help them with it And I suppose perhaps digital has just been incorporated perhaps differently into projects.”

4.3.2 Content
Since SBT owns numerous objects including the first folio, manuscripts, documents and other artefacts such as costumes, it struggles with providing access. Under these circumstances, SBT has begun to invest in digitising some of its objects in order to allow greater access, not just in terms of its audience but also to provide 24-hour availability through its digital platform. However, the provision of such a service requires huge investments in terms of time and resources, as it is extremely labour intensive.

“I think digital can be an addition. If it becomes a replacement, I think that would be very sad because actually you know, there is nothing – seeing, like in a folio or, a licence signed by Queen Elizabeth, seeing that digitally is all very well, but actually seeing it”

“Of course digital can be a way to increase access to make something accessible to people who couldn't possibly get here. You know, we would never be able to actually work with 4,000 primary schools face to face; we just wouldn't have the space.”

“I certainly think their reputation since the audio blogs were introduced has come on leaps and bounds because of those digital assets being created and then being constantly added to.”

“I think now blogging isn't anything different. In fact most organisations sort of expect to have a blog and that was the way that they in part using updates to their customer base and what, you know, whichever form that customer base might be.”

“Shakespedia that is a blog which is trying to be a bit of an add-on for our exhibitions, for the items in the exhibitions, and it works with a little QR code which you can scan, and that takes you to a page where we've got little blog entries relating to this particular object, and we're trying to link it back to Shakespeare's stories and to Shakespeare’s life"
4.3.3 Strategic
From a digital perspective, SBT has in place certain strategic digital plans with the aim of reaching a wider audience. These plans are operational in several of its departments. Apart from the collections department (as discussed in the previous section), it has begun operations to provide access to academic users and to assist instructors of Shakespeare as an academic subject. These efforts can be seen from multiple SBT websites (shakespearebirthplacetrust.org, facebook/sbt.com) demonstrating how consumers are able to connect and link to educational resources. Additionally, the marketing department has several blogging opportunities for its users to connect, engage and interact with other consumers of Shakespeare.

“I use that YouTube clip and then show it to them so okay fine you know this is what's going on here. Watching it being dramatised, listening to inflections of people when they are talking suddenly something starts making sense then the language barrier they might cross it a little bit more and come closer to understanding what's happening. So I'm always reliant on YouTube clips.”

“I think that's the million dollar question for most digital managers that if you could neatly define your audience groups then think of those amazing strategies you could develop on the back of that.”

“I mean, we've got these stories, they're 400 years old – some of them are even older, because Shakespeare didn't make them up – so the question is, how can you still tell these stories? And that is something I'm very interested in – how can you make it relevant for a 21st century audience all over the world?”

“We would use the internet to gather all these visual sources to make presentations. The other thing I would do is, very occasionally you'd find something fun online to do with Shakespeare and I wasn’t doing that to necessarily extend their learning, I learned that in order to sit through the harder work, it's like learning a musical instrument, you have to invest a certain amount of hard work to reap the rewards of doing it, so in order to do that”

“I think with digital you could do something quite small that might only talk to a small group of people. But if it works well for that audience whatever that thing might be. Can that be expanded out and be bigger but start small and can just be a bit more responsive. I feel perhaps that we are not hugely responsive.”

“Teachers who are looking for quick information that we're able to Tweet resources, or we're able to Tweet information about courses that are happening; or we're able to Tweet information that we hope helps connect teachers.”

“You can be more responsive if it's something digital. You can change things quicker whether that's fixing something on the website. If something's a bit out of date or whatever it might be just fill with digital. You can do things quicker and I think that's what I quite like and the fact that it is ever changing. Sometimes that feels like it's a lot to keep on top of with external changes”

“one of the things they are looking to use Twitter for is they're looking to catch people's interest that might not ordinarily be wanting to find out more about what we do. So the fact that through Shakespeare you have instantly a network of let's say famous actors who've produced and performed Shakespeare; that when Tweeting about those actors and things that they're doing, you instantly get a following of those actors' fans, who may or may not be particularly interested in Shakespeare.”
5.0 DISCUSSION

This research addresses the central issue of how consumption has changed significantly in the new digital economy. Products and services are readily available digitally via multiple channels including “apps”, “retail websites” and “mobile technology”. In that respect, how these changes in consumption impacts on business models in the digital economy raises not just many interesting questions but also difficult challenges in adapting for the firms concerned.

For instance, how do firms align their limited resources to meet the expectations of the consumer? Have consumers changed and evolved into more informed customers and are therefore more demanding? And if so, how might firms leverage on the digital platform to compete efficiently, effectively and more importantly, profitably in order to provide optimum value for the consumer?

This research demonstrates that the value generated by consumers is varied. In the case of SBT, the consumption of Shakespeare both in the physical and virtual worlds is for purposes that hold different types of value for its consumer. Be it functional or utilitarian, hedonistic or emotional, it is important for SBT to recognise that these different types of value and the nature in which they are created might be the key to solving its business challenges. Knowledge on “what”, “why”, “how” and “when” these different types of consumption occur, which results in value creation, would enable it to identify the different factors driving its consumers. Consequently, this would provide more opportunities for SBT to inform its marketing strategies more effectively.

Based on the analysis of this research, the findings suggest that there are three broad issues that should be examined by SBT. First, there is a need for SBT to identify the challenges it faces in the digital economy and how, given its limited resources, it may change some aspects of its business model. This constant monitoring of its challenges is imperative in the digital economy where innovation is non-stop and continuously evolving.
Second, the findings imply that the different types of value generated by SBT’s consumers occur because of they are integrating their own resources and unlocking individual and unique value. To that extent, there is co-creation of value between SBT and its consumers. This happens through a variety of processes (actions) including interactions and connections/sharing. For example, an overview of current websites that promote all types of Shakespeare consumption demonstrates that there are hundreds of such internet pages (Appendix 1). These various organisations promote and interact with other users thorough a sophisticated digital network, and constantly create value for their users (active or passive actors). Consequently, these communities rely predominantly on user-generated content to achieve most of their objectives.

And finally, how SBT understands the different drivers in the creation of value can inform its business model. This is because there is a vast amount of technological tools within the digital economy that drives huge amounts of consumer engagement, generating different types of “customer value”. Hence, from a co-creation perspective, SBT should strategically employ dynamic strategies to enable more interactions with its consumers in order to initiate a wider audience. For example, the use of social media would allow SBT to have access to Shakespeare communities for better control of activities and events that might lead to revenue streams. However, SBT needs to be able to apply more of its limited resources to support such a digital strategy.

Another interesting example is SBT’s consideration of introducing Shakespeare to children at a much earlier age. Currently, the study of Shakespeare is introduced to students between Years 7 and 9 (11-13 years old). However, SBT has been championing the inclusion of Shakespeare in the primary school curriculum, more through story-telling rather than language. It believes that this will allow for better appreciation by its consumers (regardless of age). This enables a cultivation of interest in Shakespeare and to build relationships from a young age so that its consumers are able connect and identify with Shakespeare well into adulthood.

“Age is a big differentiator, so I can be working and I have a team of three other deliverers who can be working with students who are 13 years old, for whom this is their very first experience with Shakespeare, so you are very often starting at
absolutely ground zero and building with them and they are looking for a lot of input from you.”

“And, it is interesting you are talking about people perceiving value later on, but of course actually by working with children through to – all the time we are anticipating that what we are delivering, what we are doing with those students will have an impact there and then, but also actually in ten years’ time, in twenty years’ time.”

Of course digital can be a way to increase access to make something accessible to people who couldn’t possibly get here. You know, we would never be able to actually work with 4,000 primary schools face to face; we just wouldn’t have the space. But we can do it through digital outreach.

As this strategy involves engagement and interaction with huge numbers of consumers, it can only be achieved through digital means.

All in all, this research study demonstrates that SBT should be able to identify its challenges, explore the various manners in which its consumers create value, and finally to apply more digital strategies, allowing it to compete more effectively in the digital economy. The proposed conceptual business model is illustrated in Figure 1.

Figure 1: Proposed Conceptual Business Model for SBT
6.0 LIMITATIONS AND FUTURE RESEARCH

This exploratory research study was significantly reliant on the selection of participants through “judgement sampling”. This methodology in supporting data collection may not be sufficiently rigorous in representing the population, both from an industry (arts organisation) or from brand communities. Similarly, the sample size of 23 recorded interviews, 6 non-recorded interviews and secondary data from various Shakespeare community websites can be viewed as an under-representation, given the huge number of Shakespeare consumers. Hence, it was understood that the sample size cannot be generalised at this stage.

The findings in this study provide opportunities for possible further research in marketing, specifically within consumption studies in the digital economy. This line of enquiry is particularly important and current in marketing research as consumption of products and services have altered dramatically with the ever-increasing speed of digital innovation. Therefore, research into the modelling of consumption under different digital platforms might provide first steps towards better service design. Alternatively, research into the area of value co-creation might shed some light on the interactions between different actors within the digital network.

In that respect, a cross-disciplinary link is necessary to locate the relevant knowledge for further research.

7.0 CONCLUSION

The arts sector is important to the UK public and economy. Recent figures show that the sector contributes £7.7billion to the UK economy and this is growing at an average of 4% every year since 1997 (Centre for Economics and Business Research 2013). Increasingly, arts organisations face multiple challenges of funding and are constantly exploring new ways of working, examining alternate sources of income (Fillis 2010) and developing more entrepreneurial means to survive (Rentschler et al 2002). Consequently, many arts organisations over-compensate short-term planning by equating survival with income generation (Copley and Robinson, 1997).
This research presents an opportunity to look at SBT and how this non-profit arts organisation can adapt to the new digital economy by understanding better how it can co-create value with its consumers. This research demonstrates that the Shakespeare communities (both the physical and the virtual) might endow participants with cultural capital, produce a repertoire for insider sharing, create consumption opportunities and therefore able to create different types of value for its multiple stakeholders. However, what is less understood is the type of resources consumers of the arts generate to create value for themselves and also how such resources and the different types of value generated could be appropriated into new business and economic models. This is specifically important for SBT, and for that matter other arts organisation competing in the digital economy.
References:


**Examples of the many Shakespeare Communities**

<table>
<thead>
<tr>
<th>No</th>
<th>Name</th>
<th>Location</th>
<th>Description</th>
<th>URL</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Shakespeare Birthplace Trust</td>
<td>UK</td>
<td>Website for general interaction to the Shakespeare Birthplace and its surroundings in Stratford Upon Avon.</td>
<td><a href="http://www.shakespeare.org.uk/explore-shakespeare">http://www.shakespeare.org.uk/explore-shakespeare</a></td>
</tr>
<tr>
<td>2</td>
<td>SBT Facebook</td>
<td>Website</td>
<td>Social media pages dedicated to discussion on all aspects of Shakespeare</td>
<td><a href="https://www.facebook.com/ShakespeareBT/">https://www.facebook.com/ShakespeareBT/</a></td>
</tr>
<tr>
<td>3</td>
<td>Community Shakespeare</td>
<td>US</td>
<td>Website dedicated to conversations about the staging and appreciation of Shakespeare plays. Discussions and followings from children to young adults</td>
<td><a href="http://www.communityshakespeare.org/">http://www.communityshakespeare.org/</a></td>
</tr>
<tr>
<td>4</td>
<td>Shakespeare in American Communities</td>
<td>US</td>
<td>Educational resources for Shakespeare plays and also the man himself with regards to history, social and biography.</td>
<td><a href="http://www.shakespeareinamericancommunities.org/educational-resources">http://www.shakespeareinamericancommunities.org/educational-resources</a></td>
</tr>
<tr>
<td>5</td>
<td>The Shakespeare Institute</td>
<td>UK</td>
<td>University of Birmingham-based website dedicated to the research of Shakespeare.</td>
<td><a href="http://www.birmingham.ac.uk/schools/edacs/departments/shakespeare/">http://www.birmingham.ac.uk/schools/edacs/departments/shakespeare/</a></td>
</tr>
<tr>
<td>6</td>
<td>Shakespeare in Community</td>
<td>US</td>
<td>University of Wisconsin’s MOOC (online courses) for Shakespeare enthusiast who are wishing to learn more about Shakespeare and his plays.</td>
<td><a href="https://moocs.wisc.edu/mooc/shakespeare-in-community/">https://moocs.wisc.edu/mooc/shakespeare-in-community/</a></td>
</tr>
<tr>
<td>7</td>
<td>Fanfiction</td>
<td>Website</td>
<td>Website dedicated to fans of fiction and a dedicated page for Shakespeare fans to write and discuss about his plays and the man.</td>
<td><a href="https://www.fanfiction.net/communities/play/Shakespeare/">https://www.fanfiction.net/communities/play/Shakespeare/</a></td>
</tr>
<tr>
<td>8</td>
<td>European Shakespeare Festival Network</td>
<td>Poland</td>
<td>A European-based website looking at the staging of the different Shakespeare plays in Europe</td>
<td><a href="http://esfn.eu/contact">http://esfn.eu/contact</a></td>
</tr>
<tr>
<td>9</td>
<td>Blogging Shakespeare</td>
<td>Website</td>
<td>Blogging site dedicated to the fans of Shakespeare. Written blogs includes blogs on Shakespeare’s plays in different languages. Blog site has links to other interesting sites such as “hamlet weblog”, “Royal Shakespeare Co”,</td>
<td><a href="http://bloggingshakespeare.com/">http://bloggingshakespeare.com/</a></td>
</tr>
<tr>
<td>10</td>
<td>Shakespeare Geek</td>
<td>Website</td>
<td>A blog site on the humorous aspects of Shakespeare. Appears to be a very fun side. Includes different writings on some of his plays.</td>
<td><a href="http://blog.shakespearegeek.com/">http://blog.shakespearegeek.com/</a></td>
</tr>
</tbody>
</table>
## Examples of the many Shakespeare Communities

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</thead>
</table>
| 11 | Bardthaton                  | UK       | Warwick University’s dedicated page to bloggers of Shakespeare. Aply called the “Bardthaton”, blogs here range from RSC plays to the Olympic 2012 closing ceremony connections with Shakespeare.  
[http://blogs.warwick.ac.uk/pkirwan/](http://blogs.warwick.ac.uk/pkirwan/) |                                                                                           |
| 12 | No Sweat Shakespeare        | Website  | A website hosting an array of news blog regarding Shakespeare from the current staging of his plays to educational materials. There is an e-shop to assist with purchasing.  
[http://www.nosweatshakespeare.com/blog/](http://www.nosweatshakespeare.com/blog/) |                                                                                           |
| 13 | Globe to Globe Shakespeare | Website  | A 2-year project on the staging of Hamlet around the world. The website shows off the multiple countries that they have toured and also a blog on their activities.  
[http://globetoglobe.shakespearesglobe.com/hamlet/about-the-project](http://globetoglobe.shakespearesglobe.com/hamlet/about-the-project) |                                                                                           |
| 14 | Bardweb                     | US       | This website details information on the different productions to be staged in North America. Includes both commercial and public staging. The website has links to more than 50 theatres dedicated specifically to Shakespeare including Shakespeare by the Sea, Theatre under the Stars and Shakespeare Now.  
[http://www.bardweb.net/theatres.html](http://www.bardweb.net/theatres.html) |                                                                                           |
| 15 | World Shakespeare Website   | Website  | Website dedicated to the appreciation of Shakespeare from around the world. On its website, it says that “WSP represents a new, interactive teaching and research model for twenty-first century higher education. It is international, interdisciplinary and socio-culturally varied in its approach  
[http://www.worldshakespeareproject.org/aboutus.html](http://www.worldshakespeareproject.org/aboutus.html) |                                                                                           |
| 16 | Asia Shakespeare Intercultural Archive | Website | Website with information on the various Shakespeare plays staged in various languages including Japanese, Chinese and Korean. Has strong links with the UK and US.  
[http://a-s-i-a-web.org/home.html](http://a-s-i-a-web.org/home.html) |                                                                                           |
| 17 | The Shakespeare Standard    | Website  | Website providing social commentary on life using a lot of Shakespeare lines. It has a contemporary feel to its approach making it very relevant today’s society.  
| 18 | Shakespeare’s England       | Website  | A specialist website devoted to an understanding of the historical England during Shakespeare’s lifetime. It has a more educational approach to its content.  
[http://www.shakespearesengland.co.uk/](http://www.shakespearesengland.co.uk/) |                                                                                           |
| 19 | I Love Shakespeare          | Website  | Website dedicated to the plays and sonnets of Shakespeare. It boasts of many bloggers, all eager to share aspects of Shakespeare and the retelling of his work.  
| 20 | The Shakespeare Club        | Website  | A more local focused in Stratford Upon Avon promoting activities within the area. Includes blogs and other information regarding social engagements within the region.  