

Czech University of Life Sciences Prague

Faculty of Economics and Management

Department of Management



Diploma Thesis

Evaluation of Marketing Communication

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CZECH UNIVERSITY OF LIFE SCIENCES PRAGUE

Faculty of Economics and Management

DIPLOMA THESIS ASSIGNMENT

Barbora Haumerová

Economics and Management

Thesis title

Evaluation of Marketing Communication

Objectives of thesis

The objective of the thesis is a suggestion of improvement in marketing communication of the of given organisation based on the evaluation of current marketing communication analysis and own marketing research.

Methodology

The thesis consists of two parts. First part deals with elementary theoretical overview. It deals with theory of marketing communication and its evaluation. The theoretical part of the thesis is based on a critical review of information gained from study and comparison of relevant sources.

The fundamental, empiric part is focused on marketing communication of the a particular organisation. Data for the empiric part are gained using questionnaire and other appropriate data collection technique. Based on the research, the relevant conclusions of the thesis are drawn.

Recommended structure of the diploma thesis:

1. Introduction – an explanation of the importance of the topic
2. Thesis objectives and methodology – main objective of the thesis will be divided in the partial objectives based on knowledge gained from the study of the theory of marketing communication. Appropriate methods of data collection and analysis will be explained in the methodology of the thesis.
3. Literature review – critical review of current knowledge in field of marketing communication and, communication tools and channels.
4. Specification of the selected organisation – profile of the given organisation and current marketing communication.
5. Practical part – analysis of data gained from own research according to the methodology.
6. Evaluation of results and recommendation – formulation of own proposal of improvements in marketing communication of the selected entity.

7. Conclusion – review of main results and evaluation of the contribution of the diploma theses.

8. References

9. Appendices



The proposed extent of the thesis

60-80 pages

Keywords

Marketing communication, communication mix, promotion, marketing mix, marketing, evaluation, public relations, sales promotion, advertising, direct marketing, customer.

Recommended information sources

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Declaration

I declare that I have worked on my diploma thesis titled "Evaluation of Marketing Communication" by myself and I have used only the sources mentioned at the end of the thesis. As the author of the thesis I further declare that I did not violate the copyright of third parties.

In Prague on 31st March, 2017

Acknowledgement

I would like to thank Ing. Lenka Platilova Vorlickova, the supervisor of my thesis, for her patience, professional advice and suggestions. I also thank the owner of examined dance school for being forthcoming and sharing his know-how. Finally, I would like to thank my family and friends for support and to express my profound gratitude to my partner for providing me with support and continuous encouragement throughout writing the thesis.

Evaluation of Marketing Communication

Summary

The aim of the thesis is to suggest an improvement of marketing communication of selected dance school based on the evaluation of current marketing communication and own marketing research. . Theoretical part provides an overview of discussed issues based on study and comparison of secondary data. The main focus is put on marketing communication and evaluation of marketing communication. Particular emphasis is placed on marketing of services. Definition of dance school in the Czech Republic is included, involving its specifics, if it works in the capital city. The qualitative stage of the empiric part is based on personal semi-structured interview with the owner of the dance school, which was carried out under the own research. Based on its analysis the goals of marketing communication are identified, as well as the means by which the dance school is trying to achieve it. Marketing communication is then evaluated using the KPIs. As a method of the quantitative stage of the research, a correlation between chosen KPIs was applied. The results and suggestions for improvement are summarized in the results and discussion and in conclusion, where the contribution of this thesis is specified.

Keywords: Marketing communication, communication mix, promotion, marketing mix, marketing of services, evaluation, advertising, customer, dance school, dance course.

Zhodnocení marketingové komunikace

Souhrn

Cílem diplomové práce je návrh na zlepšení marketingové komunikace vybrané taneční školy. Návrh je postaven na zhodnocení aktuálního stavu marketingové komunikace. Teoretická část práce obsahuje přehled řešené problematiky na základě studia a komparace sekundárně získaných dat. Práce vymezuje základní témata, zejména pak marketingovou komunikaci a metody jejího hodnocení. Zvláštní důraz je kladen na specifika marketingu služeb. Závěrem teoretické části práce je pak vymezena taneční škola v podmínkách České republiky, včetně jejích specifíků, funguje-li v hlavní městě. Úvod praktické části práce se opírá o osobní polostrukturovaný rozhovor s majitelem taneční školy, který byl proveden v rámci vlastního výzkumu. Na základě jeho analýzy jsou identifikovány cíle, stejně jako prostředky, kterými se jich taneční škola snaží dosáhnout. Na základě klíčových ukazatelů výkonnosti je pak hodnocena marketingové komunikace taneční školy. Kvantitativní část výzkumu se zabývá hledáním korelace mezi vybranými klíčovými ukazateli výkonnosti. Výsledky práce a návrhy na zlepšení jsou shrnuty ve výsledcích a diskusi a v závěru práce, kde je rovněž vymezen přínos diplomové práce.

Klíčová slova: Marketingová komunikace, komunikační mix, propagace, marketingový mix, marketing služeb, zhodnocení, reklama, zákazník, taneční škola, kurz tance.

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1 Introduction

Dance is tied to human history. Since the birth of the earliest human civilizations, and even before, dance is performed during ceremonies, rituals, celebrations and entertainment.

Dance has been used as a tool of social interaction that promoted cooperation, essential for survival among early humans.

According to new research, the ability to dance may have been a factor in survival for our prehistoric ancestors, who used their moves to bond and communicate with each other when times got tough. A study published in a recent issue of the Public Library of Science's genetics journal (Johnsen, 2012) suggests that, as a result, today's creative dancers actually share two specific genes. Both genes are associated with a predisposition to be a good social communicator. Therefore, in other words, dance teachers should be good communicators.

Dance in the Czech Republic has a long history. Polka, originated from the historical region of Bohemia, has been popularized in many European countries, and is still performed by folk artists, taught at ballroom dance courses, traditionally taken by students of the first grade of secondary schools, and even danced on balls and other social events. Czech people like to dance and nowadays there are a lot of dance schools through the country proposing courses of various dance styles. Nevertheless, these dance schools are generally small and most teachers give the dance courses as a part-time job. It is hard to live only by giving dance classes, and most people do so only to share their passion.

This raises the question why Czech dance schools are in such a state of affairs despite the history and the fact that people like to dance. What marketing do the dance schools have and how do they communicate their activities? What is the efficiency of their marketing communication? Even with this favourable genetic "predisposition", are dance teachers really successful in marketing communication?

Evaluation of the marketing communication of a chosen dance school can help to explain the context and bring answers to these questions.

2 Objectives and Methodology

2.1 Objectives

The aim the thesis is to suggest an improvement in marketing communication of chosen dance school based on the evaluation of current marketing communication and own marketing research. In order to attain the goal, marketing communication strategy is identified in the first stage of the empiric part of the work. The goals of marketing communication of the dance school are compared to real data gained during the research.

2.2 Methodology

The work is divided into two parts – theoretical overview and empiric part. The aim of the introductory theoretical part of the work is to provide a basic overview of addressed problems. The part is divided into four main chapters that deal with marketing of services, marketing communication and its evaluation, as well as dance schools in the Czech Republic. The theoretical part is based on the study and comparison of data obtained from secondary sources, such as expert literature, official documents and specialized electronic articles. All the resources used for theoretical overview and throughout the thesis are mentioned in the list of resources.

The empiric part of the thesis consists of two stages of the research. The objective of the first stage is to understand the business and reveal and understand dance school's approach to marketing communication. As a research technique for the initial stage of the empiric part, a semi-structured interview was applied. The qualitative part of the research was carried out with the owner of the examined dance school, who is solely in charge of the marketing communication of the dance school. The sub-objectives of the initial stage of the research are to identify the goals, actual state and strategy of dance school's marketing communication. Identification of marketing communication goals is an imperative prerequisite for its evaluation.

The interview took place in the dance studio outside opening hours to ensure an uninterrupted dialogue. Topics and questions were elaborated in advance. Stress was not put on their specific formulation or exact order throughout the interview. The interview was held in the Czech language, upon respondent's preference, and took one and half hour.

Following interviewee's consent, audio of the interview was recorded. Subsequently, the record was transcribed and translated to English by the author of the research. The translation of the transcript was sent for authorization to the respondent, who has advanced knowledge of English. The purpose of this measure was to minimize potential translation bias. As a result of the authorization, no additional changes were made in the transcript. The transcript of the interview can be found in the attachments of the thesis.

Data gained during the qualitative part of the research allowed identifying goals and objectives of the marketing communication of the dance school, as well as marketing communication tools used by the dance school to reach these goals. It was identified that the school uses a satisfaction questionnaire and other tools to obtain feedback from its customers. Data from the questionnaire served as an instrumental tool for the research. Consequently, respective key performance indicators were determined to enable evaluating if the goals and objectives set by the marketing communication strategy are attained.

The principal findings of the qualitative stage allowed a deliberate consideration of the appropriate technique for the second stage of the research. Finding out that marketing communication of the dance school is managed ad hoc, lacking a considered strategy and planning, accounting for the most problematic issue, it was identified that individual sub-activities of marketing communication were timely unidentifiable and their impact was unseparable from others. For that reason, the evaluation based on sub-elements of marketing communication was identified as unfeasible. Therefore, the aim of the subsequent stage of the research was to evaluate efficiency of the marketing communication mix as a whole.

The main goal of the dance school's marketing communication was identified based on the interview as an effort to attract as much potential subscribers as the school's capacity allows and make them purchase a semester subscription; knowing also that every future customer is brought, by any marketing communication sub-activity, to the website, which is the sole place providing with the schedule and further information on the courses determining the purchase.

Knowing that other components of the marketing mix did not change in the examined period, it is assumed that the evolution of number of subscription is explained by impact of marketing communication. This assumption was formulated in the following hypothesis: “Number of subscriptions increases with the increase of dance school’s website traffic.”

The subsequent quantitative part of the research is based on statistical analysis of data set relevant to marketing communications efficiency - website traffic and number of subscriptions per semester - assuming that other parts of marketing mix did not change within the examined period. The data on traffic website were collected, upon granting the access rights by the owner, using dance school’s Google Analytics account, a free web analytics service tracking the school’s website traffic. Using its reporting function, a audience report tool was applied to mine the data on website traffic. Based on the fact that Google Analytics tracks IP addresses, it is possible to gain a number of unique website users per day. Thus, a sequence of thirty monthly audience reports on active users was run to gain the monthly statistics on unique website users per day. The examined period is August, 2014 through January, 2017.

Numbers of subscriptions per semester were provided by the owner of the school. They are indicated in units and calculated at the end of the respective semester. Additionally, respective dates indicating when e-mails, informing past customers on publication of the new schedule for the upcoming semester on the website, have been sent out, were collected from the owner’s documentation. The dates were taken into consideration while monthly website traffic statistics were being clustered to be in measure relevant to subscriptions per semester.

Respecting the dates, both website traffic statistics and the number of subscriptions are correlated. Finally, the numbers of subscriptions is compared to the capacity of the courses. This allows evaluating the efficiency of the marketing communication since its main goal is to fill all the courses. From one semester to another the delta (change) of subscriptions is calculated and correlated with the number of students yet needed to fill all the courses. This way the efficiency rate can be determined.

The empiric part of the thesis is followed by results and discussion where the results of the empiric part are analysed. Based on the comparison of required goals and real data gained throughout the research, results of the empiric part of the thesis are drawn. Those results are discussed in context of all available information. Based on the research, respective recommendations and suggestions for improvement of marketing communication are proposed. Finally, conclusion summarizes key findings of the thesis.

Business name of the examined dance school does not occur throughout the text of the thesis since this is not relevant for the purposes of the work. All other relevant information is mentioned. Keeping the enterprise anonymous allows deeper and more detailed insight in its marketing communication, opening access to sensitive information and enabling to reveal the links among it. Hereafter, the examined dance school is called Dance School or just DS.

3 Theoretical Overview

3.1 Marketing of Services

According to Sam Ashe-Edmunds (2016), marketing is a discipline that guides companies as they develop products, target customers, set prices, develop a brand and choose distribution channels. A marketing plan includes tactics for communicating a company's strategy, including public relations, advertising, social media and promotion. In brief, marketing can be considered as a business planning and strategy, while communication is the execution side of selling.

3.1.1 Marketing

„Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large.“ (AMA, 2013)

The definition mentioned above was initially approved in 2008. The difference compared to the previous interpretations of marketing is bringing new value on the scene: the society. By adding this term into the definition, the AMA (2013) reflects public's interest in the field of marketing. It recognizes that marketing is not only a private issue of individuals and companies anymore. Today, marketing has large-scale impacts beyond this sphere while addressing the cultural implications of globalization (Kartajaya, Kotler, Setiawan, 2010).

According to Kartajaya and Kotler (2010), there are three main stages of development of marketing. The first stage is dated back to the industrial age. In this period marketing had just a simple goal: to sell products to a target market. Nor needs nor wants played role in so called product-centric era. This concept of Marketing 1.0 may be marked by famous quote of the American industrialist Henry Ford: *“Any customer can have a car painted any color that he wants so long as it is black.”* Marketing 1.0 aimed to sell and did not avoid even cheating.

Arrival of information age made marketing more complicated since consumers started to be more informed and able to compare easily similar offerings. It was necessary for marketers to determinate needs of consumers and to change them in profitable opportunities. Due to focus on the customer in Marketing 2.0, the era was called customer-centric (Kartajaya, Kotler, 2010).

Today Marketing 3.0 or the human-centric era is on rise; where consumers are supposed to be treated as human beings who are active, anxious, and creative. They will request more participation in value creation. On top of fulfilling needs and wants, customers expect products and services that lead, inspire and reflect their own values (Kartajaya, Kotler, 2010).

3.1.2 Marketing of Services

There are several aspects that make marketing of services specific. It is possible to conclude the specificities in the four following characteristics as proposed by Valarie Zeithaml et al. (1985).

Services are intangible – unlikely to a tangible product, customer cannot review nor examine services by any sense prior to purchase. Moreover, it is possible to see the results only once services have been provided. Therefore, customers use other tangible signals of quality to reduce uncertainty and to assume if purchase will be beneficial or not.

Services marketing needs to communicate effectively the quality of provided services. Consumer may derive the expected quality of services by assessing the appearance of place of business. Both exterior and interior of the place may matter. Another aspect is people – potential customer considers the person of provider and relates the services to this person. Price of services can also indicate the level of provided quality. Very high price can indicate a luxury service, while extremely low price can make an impression of limitation. Last but not least, a certificate of quality can positively affect consumer's decision too. However, promotion and price are not the only proves of services quality. Tangibility should continue through establishing positive client relationships, by defining appropriate expectations and learning how to present the company in a desired way (appearance, attitudes, communications etc.).

Services are inseparable – meaning that production is inseparable from consumption. While classical product is being made, stored and then sold, in case of services all those actions take place in the same time and on the same place. That means that the client is present to the production process. He can observe it and derive proves of services quality. Moreover, customer can expect the service to be provided in a specific way or by a specific kind of provider which makes demands on staff, who should be provided with knowledge, positive attitude and relevant appearance at a time of providing the service. Including the customer builds his commitment, engagement and relationship.

Services are heterogeneous – they can significantly vary since they are delivered by people. Human behaviour is hard to be controlled and performance can be subject to change due to various reasons, either by personality, workload, experience, attitude and many more factors. It is crucial to hire and train staff with consideration and to keep trust of clients even at a time of oscillations, which are inevitable. There is one more risk in case where person selling the services differs from that one who provides it. The selling person establishes certain kind of relationship; the client can make a judgement and can get disappointed once the service is provided, since his expectations might have differed. It is possible to avoid this kind of discrepancy either through positive referrals or by introducing the provider prior to purchase. Above listed risks can be reduced by adequate training or encouraging staff to and rewarding for customer-focused attitude. Giving customer possibility to provide with their feedback will increase clients' satisfaction too.

Services are perishable – it is not possible to keep services stored, nor permanently reserved for future use. Perishability influences price and distribution significantly more than any of the above listed specifics of services. This characteristic becomes a problem if demand volatiles, since service value is dependent on its provision. Once demand and supply significantly differ, there are tools to affect both demand and supply.

It is possible to influence demand by price differentiation, i.e. to move a part of demand from peak time to a less attractive time by reducing the price of service. It is also possible to introduce a reservation system in order to regulate the demand.

Regarding supply regulation, service provider can increase staffing at a peak time. Motivation of employees to a higher efficiency is also an option.

3.1.3 Marketing Mix - 4P's

In order to understand what marketing communication mix exactly means, it is necessary to put this specific term into context. Marketing communication mix is a subsystem of so called marketing mix. This one consists of various marketing tools through which the companies try their best to reach their marketing goals on a target market. Traditionally the tools are divided into four fields which are characterized as 4P's: Product, Price, Place and Promotion. There are many variables under every part of the marketing mix. It is necessary to make clear what every single part of the mix represents (Kotler, Keller, 2011).

Product stands for a concrete offer of the company. This part of marketing mix is given by many variables such as quality, design, attributes, brand or packaging. By adding some supporting services such as leasing, delivery services or customers' training, the company may boost the attractiveness of its product (Kotler, Keller, 2011).

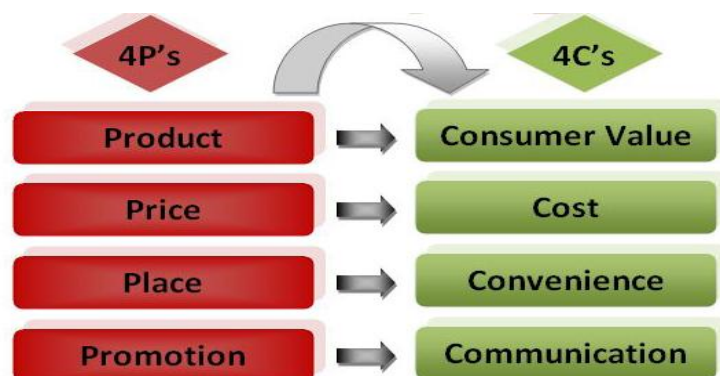
Amount of money that the customer pays for the product is called price. To set the price, the company has to decide on plenty of aspects which all together form the key marketing tool of price. The company sets wholesale and retail prices, terms of payment as well as it decides on eventual discounts or reductions (Kotler, Keller, 2011).

Place is a part of the marketing mix that aims to give the customers an optimal access to the product. Therefore, place stands for various activities such as distribution, assortment, market coverage and others (Kotler, Keller, 2011).

Finally, the set of all promotional activities realised by a company is called promotional mix or mix of marketing communication. The aim of the promotion is to make the target group familiar with offered products. According to Kotler, the most successful companies manage to effectively communicate with the customers. At the same time, it is necessary to efficiently and reliably work on satisfying customer's needs and wants (Kotler, Keller, 2011). Some marketing experts add also sponsoring and faires or expositions. Those combine both personal and impersonal communication forms.

These are 4P's from the point of view of the subject trying to affect consumers' purchase behaviour using the mentioned tools. However, it is also possible to look at 4P's from the other side. Through the eyes of the consumer, the tools mentioned above are bringing utility. The product satisfies needs and wants of the customer. The price represents costs that the consumer has to spend, while distribution ensures customer's comfort. Promotion serves as a communication tool between the customer and the company (Kotler, Keller, 2011).

Figure 3.1.3–1 4P's converted to 4C's



Resource: Kotler, Keller, 2011, p. 33.

Areas which marketing deals with are of various natures. Whole variety of entities can be subject to marketing: not classic tangible product or service only, but event, place, person, company, experience, information or property.

3.1.4 Marketing Mix of Services - 7P's

In developed economies, the service sector significantly exceeds other sectors, almost two times. A big number of domains and industries are a part of it, from traditional services such as hairdressing through repair, maintenance and travelling to lawyers, doctors and financial services. Some offers consist of both tangible product and service provision. For example, a car buyer now buys a comprehensive bundle of service benefits, in addition to the tangible components of the car (Palmer, 2007).

However, there is a distinct difference between product and service. While a product is something that can be measured and counted, a service is less concrete and is the result of the application of skills and expertise towards an identified need (Bishop, 2004).

According to Valarie Zeithaml (2008), the marketing mix of services consists of 7P's as compared to the 4P's of a marketing mix of product. The marketing mix of services assumes the service as a product itself. However, it adds three more P's which are required for optimum service delivery: People, Process and Physical Evidence (Zeithaml, 2008).

The marketing mix for a service has additional elements because the characteristics of a service are different to those of a product.

Figure 3.1.4–1 Marketing mix of products and of services



Resource: Bhasin, 2016.

People

“People” refers to all human actors who play a part in service delivery and thus influence the buyers’ perceptions; namely the firm’s personnel, the customer, and other customers in the service environment (Zeithaml, 2008).

Zeithaml (2008) says that People are an essential element in service provision. Recruiting and training the right staff is required to create a competitive advantage. Customers make judgments about service provision and delivery based on the people representing the organization. This is because people are one of the few elements of the service that customers can see and interact with (Zeithaml, 2008).

To deliver a quality service, the company’s staff needs appropriate interpersonal skills, aptitude and service knowledge. Since 1991, an internationally recognized accreditation called ‘Investors in People’, held by 14,000 organizations across the world, has set a standard for better people management. The standard defines what it takes to lead, support and manage people well for sustainable results (Investors in People, 2016).

Many organizations nowadays apply for the 'Investors in People' Accreditation to demonstrate that they train their staff to prescribed standards and best practices.

Process

Process is the actual procedures, mechanisms, and flow of activities by which the service is delivered (Zeithaml, 2008).

This element of the marketing mix looks at the systems used to deliver the service. In a fast-food restaurant for example, process allows to deliver the order to the customer within a short time. Banks that send out credit cards automatically when their customer's old one has expired again require an efficient process to identify expiry dates and renewal. An efficient service that replaces old credit cards fosters consumer loyalty and confidence in the company.

Some companies such DHL or Amazon thrive on their quick service and the reason they can do that is their confidence on their processes. On top of it, the demand of these services is such that they have to deliver optimally without a loss in quality.

All services need to be underpinned by clearly defined and efficient processes. This will avoid confusion and promote a consistent service.

Physical Evidence (Physical Environment)

Physical evidence is the environment in which the service is delivered, and where the firm and customer interact, and any tangible components that facilitate performance or communication of the service (Zeithaml, 2008).

Physical evidence is used as a differentiator in service marketing. It is particularly relevant to retailers operating out of shops. Physical evidence can be used to charge a premium price for a service and establish a positive experience. For example all hotels provide a bed to sleep on but one of the things affecting the price charged is the condition of the room (physical evidence) holding the bed. Customers make judgments about the organization based on the physical evidence. Between a restaurant which has only chairs and tables and good food, and a restaurant which has ambient lighting, nice music along with good seating arrangement and also serves good food; people will prefer the last one (Zeithaml, 2008).

3.1.5 Extension of Marketing Mix - 10P's

In his books *Permission Marketing* (1999) and *Purple Cow* (2003), Seth Godin talks about more P's that a marketing mix of service can be composed of.

Permission

Permission Marketing can be defined by the solicitation of a prospect after having asked for its authorization. Anti-spam recipe, commercial or information messages are sent because the prospect has given the company the permission to do so.

Purple

Seth Godin describes the idea of purple cow like this as a metaphor to show that product must stand out among the others. Godin says the initial 4P's are not sufficient enough to sell among the number of brands that are available to consumers.

Partnership

Partnership is an increasingly common practice. Brands associate with each other to mutually benefit from partner's reputation. This enables the companies more visibility and therefore brings more customers. To think in its marketing mix to the brand to which one could associate its product or its service becomes necessary even if this P is not yet recognized by all.

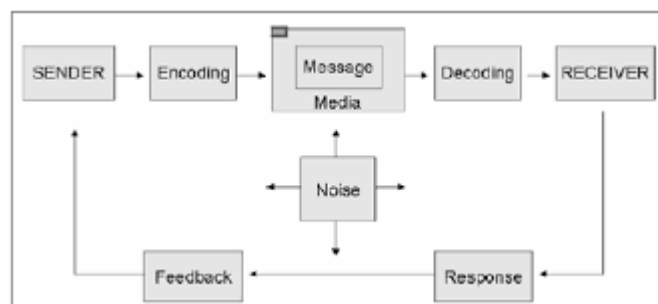
3.2 Marketing Communication

Communication can be defined as a two-way process of reaching mutual understanding, in which participants not only exchange (encode - decode) information, news, ideas and feelings, but also create and share a meaning. In general, communication is a means of connecting people or places. In business, it is a key function of management – an organization cannot operate without communication between levels, departments and employees. Communication is a main part of marketing strategies and companies spend a lot of money and energy on it (Business Dictionary, 2016a).

3.2.1 Communication Process

The following figure depicts a simplified course of communication. Communication flows between the two main parties represented by sender and receiver. The idea is encoded by sender into a symbolic form of a message. The manner of encoding is determined by the objective of the message as well as by the audience it is addressed to. The message is consequently transmitted via chosen communication channel (media) towards the receiver. In the process of decoding, the receiver assigns the message a meaning (Armstrong et al., 2007).

Figure 3.2.1–1 Elements in the communication process



Resource: Armstrong et al., 2007, p. 432.

The message represents a visual and informative part of the communication process as a whole. There are either service orientated and rational messages, or customer-oriented messages, based on feeling and emotions (Fill, 1999).

If the message is successfully accepted, the feedback can flow back to the sender. Apart from the sender and receiver, successful transmission depends on the social context it takes places in. During all the message transmissions a risk of communication noise – a distraction in the channel - is present, which might disrupt understanding of the message (Smith, Berry, Pulford, 1999).

3.2.2 Business Communication

Business communication is sharing of information between people within an enterprise that is performed for the commercial benefit of the organization. Business communication can also refer to how a company shares information to promote its products or services to potential clients (Business Dictionary, 2016b).

Business communication involves constant flow of information. Feedback is an integral part of business communication. Organizations these days are very large and involve a high number of people. There are various levels of hierarchy in an organization. The greater the number of levels, the more difficult is the job of managing the organization.

Therefore, communication plays a very important role in process of directing and controlling people in the organization. An immediate feedback can be obtained and misunderstandings, if any, can be avoided. There should be effective communication both between superiors and subordinates within an organization, and between the organization and society (for example between management and trade unions). It is essential for success and growth of an organization. Communication gaps should not occur in any organization (MSG Experts, 2016).

Marketing communication is a critical component of any organization's marketing activities. Effective marketing communication ensures that the right messages are conveyed to the right audiences through the right channels. The goal is to build awareness and promote products to potential customers, and to generate positive goodwill from communities and public officials (MSG Experts, 2016).

Marketing communications include both external communication and internal communication. External communications are represented by market research questionnaires, office website, guarantees, company annual report and the presentation for investors. Internal communication can be the marketing materials, price list, product catalogues, sales presentations and management communications.

3.2.3 Marketing Communication Goals

Marketing communication aims to intervene, to influence the process of purchasing behaviour, consumption. This process breaks down into three stages: cognitive, emotional and conative (Kitchen, 1999).

Cognitive: At the first stage, the aim of the communication is to make the product/service be known, so that potential consumers would be aware of it.

Emotional: The aim of the communication at the next stage is to make the consumer get emotionally involved in its product/service or brand.

Conative: At the final stage the aim of the communication is to trigger the act of purchase of the product/service.

The above three stages can be found already in older concept that gave foundations to classic model for reaching promotional goals, later called the AIDA concept. This model consists of the following four stages of consumer involvement: attention, interest, desire and action. Those are four steps through which an individual reaches a purchase decision. The initial letters of the stages form the name of the model. The AIDA model outlines the process for achieving promotional goals in terms of stages of consumer involvement with the message. Proposing consumers' responses to marketing messages in a cognitive (thinking), affective/emotional (feeling) and conative (doing) sequence (Lewis, 1898), it represents another point of view on the theory of marketing communication goals.

Figure 3.2.3–1 Relationship between AIDA and chosen marketing communication tools

	Attention	Interest	Desire	Action		
Advertising						Very effective
Public Relations						Effective
Sales Promotion						Not effective
Personal Selling						

Resource: Lamb, 2009, p. 216; own adaptation.

Legend

Regarding the relationship between the AIDA model and the promotional mix, advertising is, for instance, most useful in gaining attention for products or services. In contrast, personal selling reaches fewer people at first. Salespeople are more effective at creating customer interest, in creating desire and taking action. Public relations are best at gaining attention for a company, a product or service. Sales promotion’s greatest strength is seen in creating strong desire and purchase intent (action) (Ferrell, Hartline, 2010).

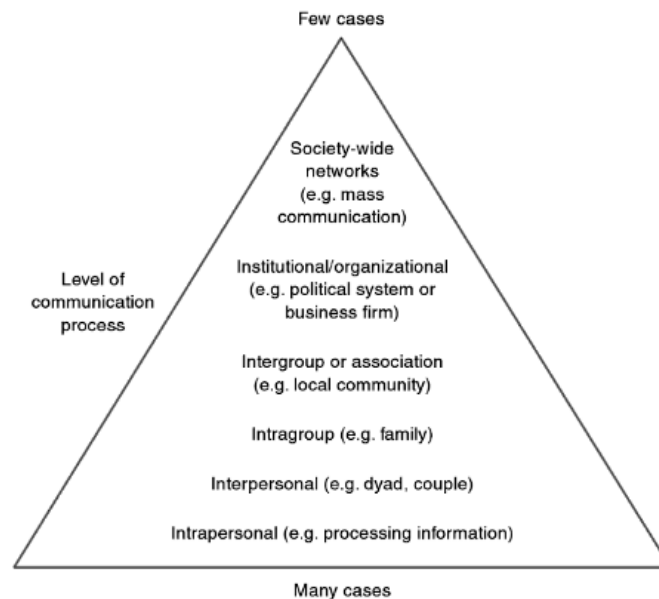
3.2.4 Types of Marketing Communication

There are various types of marketing communication while the typology varies author to author. Understanding types is important since it determines the characteristics of the marketing communication.

Jirak and Köpplöva (2003) distinguish among six types of communication based on the level where it takes place, while there is a certain characteristic form for every type of the distinguished communications: intrapersonal, interpersonal (between two or three people), group communication (within one group, such as family), intergroup, institutional/organizational communication (within a political system, inside a business unit or among more of them). The last, society-wide communication, is the most complex among all the six types, meaning that every member of the society can access the group’s communication processes.

Denis McQuail, a recognized communication theorist compiled these communication networks in a pyramid (2010), emphasizing that simultaneously, there are two common trends pervading the whole scale of communications.

Figure 3.2.4–1 McQuail’s pyramide of communication networks



Resource: McQuail, 2010, p. 18.

Firstly, the wider the group is, the less experience a person has with it (in the sense of frequency), since thinking, processing information, searching for solutions and many more intrapersonal communication activities are markedly more frequent than those on the other side of the scale. Secondly, the wider the group, the more anonymous the communication within it is (McQuail, 2010).

Apparently there are several challenges linked with marketing communication. As of society-wide type of communication, appealing a broad group of recipients is a complex task to be solved by marketers. Minimizing the communication noise, ensuring that the message will be successfully decoded and making the recipient answer to the message is a challenge to be overcome.

One-to-many: This is the traditional advertising model where marketers send out a promotional message. The message goes in one direction. In most cases, it is difficult to determine whether the audience actually receives the message. Further, many consumers do not trust this type of messaging.

Many-to-one: This type is usually connected to the one-to-many communication. It involves the communication techniques proceeded to the public with bi-directional communication from mass communications. For example, a survey on a website, satisfaction questionnaires or a reply button in email box.

One-to-one: It is a form of direct promotion where a business representative communicates directly with a targeted or interested consumer. A typical one-to-one marketing communication can be the representative or sales person listening to what the customer requires and then proposing services or goods they can offer to meet those requirements. This type of communication is mostly face to face but with the development of Internet, instant message chat channels like Wechat or Facebook are becoming extremely popular.

Many-to-many: This is a form of communication that has evolved recently with the increased use of social media networks that enable users to have conversations with large audiences, some of whom may only listen and some of whom may react. This form of communications can be difficult for marketers since participants expect that everyone has the right to communicate and that no one should dominate the conversation. By participating, marketers can engage with customers and build their brand while gathering input about their product offering (Schaefer, 2015).

3.2.5 Marketing Communication Plan and Politics

For an effective communication, a plan needs to be built. In order to define the plan, the marketer should:

- **Set the goals of the communication:** As already indicated in Marketing Communication Goals; considering available human and financial resources.
- **Choose the target audience:** List all the audiences that the association might contact, attempt to influence, or serve. Included on the list there may be:
 - Members;
 - Non-members;
 - Consumers;
 - Related associations;
 - Adversarial associations;
 - Educators;
 - Federal, regional, and local governments;
 - Related industries;
 - Media.
- **Develop the positioning:** Decide if it will be premium, all public or low-cost.
- **Define the budget:** Define the money the company can spend on the communication.
- **Set operational objectives:** Set some measurable objectives. The evaluation might take a form of:
 - A monthly report on work in progress;
 - Formalized department reports for presentation at staff meetings;
 - Periodic briefings of the chief staff executive and the department heads;
 - A year-end summary for the annual report.
- **Choose the tools of communication:** Decide what tools will be used to accomplish stated goals. These tools can be anything from a simple flyer to a glossy magazine. Less obvious tools such as posters, report covers, Rolodex cards and web sites should not be neglected.
- **Organize the launch of operations.**

3.2.6 Marketing Communication Media

Transmission of the message in the communication process is technically effectuated via a concrete communication medium. Originating in Latin, medium is a ‘means’ or ‘intermediary’. Serving as a mediating subject, the term of media can be found in many disciplines of science such as biology, chemistry, ICT or social communication theory. Scientific disciplines dealing with any kind of interpersonal communication, including marketing, work with the concept of ‘communication medium’ since it is a means mediating a message (Jirak, Köpplova, 2003).

Different types of media are characterized by a set of various specifics. Hence, a variety of media typologies are derived depending from which point of view they are consulted.

John B. Thompson (1995) argues that most frequently used media impact classification is based on: the level of the impact, the power of the impact, resource, intentionality and delay of its impact.

Based on the level of its impact, media can be sorted as follows (Thompson, 1995):

- Individual: Affecting individual persons;
- Group: Influencing on the level of social groups;
- Institutional: Having impact on the level of social institutions;
- Societal: Exerting influence on the level of a whole society;
- Cultural: Impact on the cultural level in excess the borders of national society.

Within an organization, communication media are represented by wide cooperative networks within enterprises, offices and other institutions. They have a significant impact on organizational structure of the subject (Schellmann, 2004). The impact of the media on the society can be further classified based on other criteria: depending on the strength of the impact, time of the influence. Furthermore, it can be cognitive, attitudinal, emotional, physiologic, or those impacts influencing relation to the organization’s values.

In communication theory media can be divided based on the technique of mediation – depending if the communication is effectuated via technology, human mediator or language itself. Based on the mediation technique, Jirak and Köpplova (2003) distinct between primary and secondary communication media as pointed out above. Primary media are used in direct communication that takes place at the same point of time and at the same place. Tongue, intonation, gesticulation or facial expressions can be considered as examples of primary media. Contrarily, secondary media evolved later to enable indirect communication that flows between different points at a time and remotely. Thus, secondary communication media are based on technology.

Thompson's media typology (1995) is in line with McQuails's communication networks (2010), omitting the intrapersonal level which can be explained by the fact that Thompson focuses on secondary media in the sense of Jirak and Köpplova's conception (2003). Furthermore, Thompson merges intra- and intergroup category and has a different conception of society, which makes him distinguish between societal and cultural media.

Some authors distinguish between primary and secondary media based on its deployment in a certain marketing communication activity. As per Rossiter and Danaher (2011), primary medium is the principle one engaged in the activity at a highest level, whilst secondary medium plays a supporting or message enhancing role.

In a broader conception, Rossiter and Danaher (2011) distinguish among mass media, point-of-decision media and direct-response media. Mass media is outlined as a tool to create and build brand awareness and brand attitude in order to generate purchases over a long period of a time. TV, radio, newspaper, magazines and both stationary and mobile outdoor and posters are included in mass media.

Second type, point-of-decision media, is widely used for promotion since it is capable to reach the target at the point of purchase or point of use, and enhance the purchase behaviour immediately. Point-of-decision media can be both store exterior and interior signs and displays, on-shelf promotions as well as packaging, service stickers and more (Rossiter, Danaher, 2011). This type of media is not considered as efficient tool in communicating dance school's services, since it intends to stimulate an immediate purchase. Dance school, however, ideally needs its potential buyers to purchase a semester pass, about which it is not likely to be decided immediately.

Contrarily, direct-response media, the last of the three media categories outlined by Rossiter and Danaher (2011) are believed to be the most convenient for the subject of this thesis, since direct response of the recipient is allowed. This type of media comprises direct mail, directories, direct-response printed media (newspaper and magazines) and websites. Telemarketing, direct-response TV, cable TV or radio are embodied in the category as well, but are not applicable in case of dance school due to high-cost and/or high-personnel demand.

Coming back to the concept of primary and secondary media, Jirak and Köpplova (2003) conclude that media, as a complex phenomenon changing in time, can be consulted and classified based on various criteria. The authors, however, warn against tempting narrowing its function based on technology development. They argue that the most important question to ask before making a media classification is what type of social relationship is the media supposed to create or support among its users, since media have effect on their mutual behaviour in real life.

As per this classification, Jirak and Köpplova (2003) distinguish between interpersonal media, creating and supporting relationships among individuals that perceive each other as unique individuals, even if they might not know each other yet. Correspondence such as letters, e-mails, internet chat and telephone can serve as examples of interpersonal media, which allow mutual emitting and receiving of the message, contrary to mass media.

Media transmitting the message from one single resource to audience that comprises more people with low or none mutual social relationship and usually not knowing each other are called mass media. Newspapers, magazines, books, television and radio broadcasting media, movies, compact discs and other audio/video records are considered as mass media, including its online equivalents. The first mass media was press.

Each media includes certain technology, influences social relationships and participates in cultural environment creation. All those three aspects are employed simultaneously in media communication – in the process of mediation (Jirak, Köpplova, 2003).

Marketing communication is effectuated via both interpersonal and mass media. Should it be efficient though, it is indispensable that despite using mass communication, the recipient answers the message. Every communication media used to mediate marketing message has its specific characteristics given by various variables as follows:

- Communication mode (direct, face-to-face);
- Communication control;
- Feedback amount and speed;
- Message flow direction (one-way/two-way);
- Message content control;
- Sponsor identification;
- Reaching large audience;
- Message flexibility.

Distinguishing between traditional and new communication media, proposed by some literature, is not considered as sustainable. Classification based on the old-new principle can be, due to unpredictable technological development, ambiguous and misleading.

3.2.7 Marketing Communication Mix

Communication mix refers to specific methods used to promote the company or its products to targeted customers. The communications mix is a specific mix of advertising, personal selling, sales promotion, public relations and publicity, direct marketing, event organizing and sponsorship and word-of-mouth marketing.

Advertising

Advertising is an impersonal, one-way mass communication about a product, service or organization that is paid for by a marketer. The message can be transmitted via print and broadcast ads, packaging inserts, motion pictures, brochures and booklets, posters, billboards, POP displays, logos or videotapes.

Advertising allows pervasiveness of the communication. It also amplifies its expressiveness, however, often is impersonal.

Personal Selling

Personal selling is sometimes integrated with the direct marketing element. However, many companies make such extensive use of a sales force that it is important to consider this component distinctly. Distribution channel suppliers use salespeople to promote products for resale to trade buyers. Retail salespeople promote the value of goods and services to consumers in retail businesses. Selling is more emphasized by companies that sell higher-end products and services that require more assertive efforts to persuade customers to buy. Personal selling includes tools such as sales presentations, sales meetings, incentive programs, samples, fairs and trade shows.

This element of communication mix allows personal interaction among marketers and consumers; supports cultivation of relationships and assures response from the recipient of the message.

Sales Promotions

Sales promotions or discounts are similar to advertising in that they are often promoted through paid communication. However, sales promotions actually involve offering a discounted price to a buyer. This may include coupons, percent-off deals and rebates. Along with ads to promote deals and coupon mailers, companies use exterior signs and in-store signage to call customer attention to the discounts. Contests, games, sweepstakes, premiums, sampling, trade shows, exhibits or continuity programs are further tools of sales promotion.

Goals of this communication element include increasing revenue and cash flow, attracting new customers and clearing out extra inventory. Supporting communication, triggering incentive and inviting potential customers are essential benefits of sales promotion.

Public Relations and Publicity

Public relations are sometimes similar to advertising in that much of it involves messages communicated through mass media. The major difference is that the marketer does not pay for the time or space for the message. A television or newspaper feature story mentioning a business, for instance, isn't paid for and can provide brand exposure. The downside of PR is that messages are not always under control. It is possible to influence them through press releases and invites for media coverage, but the media could put a negative spin on the story.

Tools used for cultivating public relations and boosting publicity include press kits, speeches, seminars, annual reports, but also charitable donations, publications, community relations, lobbying, identity media or company magazines.

The strongpoint of PR and publicity is high credibility, ability to catch buyers off guard and the possibility of dramatization.

Direct Marketing

Direct marketing includes some aspects of both sales promotions and personal selling. It is interactive communication with customers where the company's message seeks or implores a response from targeted customers. E-mail and direct mail are common formats. These messages are sent to customers with special offers or calls to action, often promoting limited-time deals or new product launches. Mail-order clubs, online or print surveys and infomercials, catalogues, telemarketing, electronic or TV shopping, voice mails, blogs and websites are other examples of direct marketing communication.

This communication mix element allows transmission of customized and up-to-date messages and facilitates interactivity of the communication.

Events and Sponsorship

Certain communication mix models include event sponsorship within advertising. Event sponsorship occurs with a company pays to have a presence at a sports, entertainment, non-profit or community events. The sponsorship may include a mix of benefits including representation during the event to hand out samples, gifts and literature, name mentioning during the event and ad spots connected to the event. Events that company organizes or participates in can be of various origins from sport over entertainment, festivals and arts to company museum and street activities.

The essential is that in any case the event or experience must be relevant to the promoted product or service. The strength of events is especially its aspect of involvement.

Word-of-Mouth Marketing

This element of communication mix is not always included in the models of marketing communication. This may be explained by the fact that the message cannot be directly transmitted by the company itself, but needs mediators to communicate it. For a dance school, however, it is an integral element of its communication mix. Personal character enhances credibility and online tools ensure timely transmission of the message. The message can be transmitted person-to-person, within chat rooms or internet blogs.

3.3 Evaluation of Marketing Communication

Marketing communications must do more than just promote a company, products or services. Advertising messages, promotions, social media and public relations efforts should support the overall marketing strategy, including the brand-management strategy.

As it is very important and decisive to evaluate the effectiveness of any business activity so does to evaluate the effectiveness of marketing communications elements. The main question is how the effectiveness of marketing communication tools can be evaluated.

Understanding how the effectiveness of efforts can be evaluated can help to spend marketing budget more efficiently.

Using relevant Key Performance Indicators (KPIs) will help to determine whether marketing objectives are being met. But no indicator will be exploitable without the primary step of identifying the goals, which must be SMART:

Specific: a complex objective must be subdivided into simple, clear and comprehensible objectives ('increase sales' is not a specific objective, while 'increasing sales of such product / service via such a channel of so many %' is), to which actions to be carried out will be associated.

Measurable: the numbers, whatever they are, have the merit of being easily compared from one period to another, for example the evolution of the number of products / services sold in a given range, per channel, the cost Acquisition, return on investment of online campaigns, traffic of a site... The objective can thus be quantitative, but also qualitative, as long as there is a measurement criterion, or a key indicator. The number of indicators matters less than their relevance.

Acceptable / Appropriate / Attractive: The person responsible for fulfilling the objective must be motivated to do so.

Realistic: a challenge, not to be disheartening, must remain realistic. The thresholds must be set.

Time-defined: ‘as soon as possible’ or ‘before others’ are not time boundaries. A timetable, even approximate, should be set, if only to know when to evaluate whether or not each goal has been achieved (and what needs to be pursued or adjusted).

3.3.1 Indicators and Metrics

There are two principal types of indicators:

- Quantitative metrics and KPIs that allow direct and quantified analysis. An example could be:
 - Monthly new leads/prospects;
 - Qualified leads per month;
 - Monthly lead-to-customer conversions;
 - Cost per qualified lead;
 - Cost per conversion (CPC);
 - Customer Lifetime Value;
 - Monthly website traffic;
 - URLs receiving organic visits;
 - Blog engagement rate;
 - Retention rate and attrition rate;
 - Blog Post Visits;
 - Landing Page Conversions;
 - Inbound Link Building;
 - Email Marketing Performance.

- Qualitative metrics and KPIs that are better suited for intermediate measurement (change in perception of corporate image) or indirect. An example could be:
 - Brand awareness;
 - Brand recognition;
 - Brand reputation;
 - Customer loyalty;
 - Customer satisfaction.

Since KPIs are numerous and varied, those most pertinent were chosen to be defined for the purposes of the thesis.

Monthly New Leads/Prospects

This is a metric that depends fully on the nature of the business. New leads can be people who sign up for a free trial. They may also be people who visit the website and spend a certain amount of time without yet ordering anything.

A monthly new leads metric should be framed so that it gives the accurate information about the number of new prospective customers.

The monthly new leads KPI is beneficial in numerous ways. It can be compared it to monthly conversions / new customers metric in order to calculate the average lead-to-sale conversion rate. The current month's new leads to previous time periods can be measured to see whether your marketing costs are justified.

Cost per Lead

Everything that the team does to attract new leads requires costs. Be it advertising costs, web design or social media management, it is taking a considerable amount of company's budget.

The cost per lead KPI can be added to executive dashboard to see how much it costs to attract a prospective customer.

Cost per lead is calculated by summing up all the monthly marketing-related costs and dividing it by the number of monthly new leads. The salaries of marketing team should be included; or at least the time the team has spent on lead generation.

Cost per Conversion

The cost per conversion seems similar to cost per lead. In fact, the cost per conversion metric can be tens of times higher. Only a small number of the leads convert to paying customers or subscribers. This means that the cost per single conversion can be enormous.

Cost per conversion is calculated as cost per lead, meaning that all the monthly marketing costs are summed up and divided by the number of monthly new customers/sales. To evaluate whether the cost per conversion pays off in the long-term, the customer lifetime value should be evaluated. If the cost per conversion is so high that the customer lifetime value KPI is negative, the company is losing revenue and needs to act to improve its profitability score.

Net Promoter Score

Net promoter score shows how likely a customer is to recommend the brand or service. This metric can be measured with customer surveys and interviews. The easiest way to figure out is to ask this question in the follow-up email of a product order or new subscription.

Website Conversion Rate

Website can define the company as a brand – by the colours, user-experience, design and other characteristics. Website conversion rate shows the percentage of visiting customers who sign up for company’s service, create an account or start a trial period.

3.3.2 Tools for Measuring KPIs

To measure the marketing communication KPIs, a combination of analytics software, custom tracking, email tracking tools and/or social networking tools can be used. Some examples of tracking tools that can be applied to track the success are as follows:

- Google Analytics;
- Google’s “Brand Lift” tool;
- Google’s AdWords;
- Facebook;
- Hootsuite;
- Eloqa (Oracle);
- IBM Cognos;
- Adobe Marketing Cloud;
- Sklik by Seznam.

Google Analytics: Google Analytics is one of the most well-known and widely used analytics solutions, offering both free and premium versions to meet the needs of businesses of all sizes. Google Analytics Premium makes data accessible and interpretable by any member of the organization, from data scientists to marketers, so the business can easily identify which campaigns are performing most effectively and identify areas for improvement.

Key Features:

- Data-driven attribution model;
- Advanced segments;
- Attribution model comparison tool;
- Content experiments;
- Real-time reporting;
- Cross-device and cross-platform measurement.

HootSuite: HootSuite is a comprehensive social media management platform with built-in sophisticated analytics capabilities for businesses of all sizes to measure and report on the effectiveness of their social media marketing activities.

Key Features:

- Manage all social networks from a single dashboard;
- Schedule posts in advance;
- Real-time performance insights and powerful social intelligence;
- Track brand growth over time;
- Visualize social demographics;
- Discover real-time spikes in brand sentiment;
- Measure clicks, likes, retweets, and more;
- Create detailed reports.

Eloqa: Oracle's Eloqua is one of the most robust marketing automation platforms for enterprises, and its measurement capabilities are on-par with the complex needs of the modern enterprise. If the marketer needs to know the impact of his marketing initiatives on generating qualified sales leads and revenue, Eloqua is a convenient option.

Key Features:

- Integrate data from social, web, email, and your sales pipeline from CRM;
- Out-of-the-box reports and dashboards;
- Connect the dots between campaign response and closed revenue;
- Drill down into reports and dashboards to understand response and trends;
- Develop custom reports and dashboards;
- Comprehensive website analytics;
- Understand how specific activities drive pipeline, revenue and ROI;
- Identify which campaigns generate the most pipeline, revenue and ROI;
- Summarize performance by geography, sales team or product line;
- Complete email marketing analytics.

IBM Cognos: Organizations that wish to become top-performing and analytics-driven can rely on IBM Cognos to provide the critical insights needed to drive decision-making and achieve better business outcomes.

Key Features:

- Reports, analysis, modeling, planning, and collaboration capabilities;
- Scalable to accommodate fast-growing organizations;
- Powerful business intelligence, performance management and analytics;
- Planning, budgeting, forecasting, analysis and scorecarding;
- Advanced visualization brings your data to life;
- Process automation and data integration for hybrid computing environments.

Adobe Marketing Cloud: Adobe Marketing Cloud offers a complete suite of marketing solutions to help enterprises deliver personalized marketing communications that drive results. From Adobe Campaign that helps you improve and personalize campaigns across multiple channels to Adobe Analytics, a leading solution for collecting, analyzing, and reporting on customer behaviour, Adobe Marketing Cloud offers all the tools needed to measure and optimize the enterprise's marketing campaigns.

Key Features:

- All the marketing data can be brought together to create personalized experiences;
- Dashboards and reports for mobile marketers;
- 360-degree customer views, powerful predictive models and cross-channel attribution;
- Data management and campaign monitoring performed from one place;
- Campaign Management Self-Assessment identifies strengths, prioritizes focus areas across seven campaign management dimensions.

Sklik by Seznam.cz: Seznam.cz is a Czech search engine and web portal similar to Google. It runs more than fifteen different web services and associated brands. Sklik is Seznam's online advertising service in which advertisers pay to display brief advertising copy to web users, based in part on cookies and keywords predefined by the advertisers (Sklik, 2014).

There are more measuring tools, but those above are the most popular. They can generally do more than just measuring marketing communication performance.

Cognos and Hootsuite are complete tools with advanced features that can fill the needs of large and complex companies to drive their strategy. For smaller companies or self-employed persons, though, those two tools are not likely to be affordable. Indeed for the examined dance school those tools are not considered viable.

Oracle Eloqua and Adobe Marketing Cloud are challenging. They dispose a variety of useful features, but they are more complex than other tools and therefore more difficult to master. For one person who is himself in charge of all the dance school's operative these tools are not likely to be suitable.

Google Analytics is most accessible and popular among small businesses and individuals since it has a free version, and is quite simple to use. The owner of the dance school uses it.

3.4 Dance School in the Czech Republic

Given fact that the thesis is focused on evaluation of marketing communication of a dance school, the following chapter aims to briefly introduce dance and dance school in the Czech Republic. Following a short theoretical opening, main emphasis is put on status of dance school in legal environment of the Czech Republic. Knowledge of all the current situation, legal background and market situation is instrumental in understanding the situation of running a dance school in the Czech Republic.

Considering the fact that chosen dance school is located in Prague, a special sub-chapter is dedicated to specifics of the market in the capital city, since there certainly are differences influencing marketing of dance schools.

3.4.1 Dance

The first known use of the word of ‘dance’ is dated back to the 14th century. As per Merriam-Webster Dictionary, dance is *“a series of rhythmic and patterned bodily movements usually performed to music”* or also *“a social gathering for dancing”*. While dictionaries and exact science authorities define dance from the motor point of view, dance specialists often add attribute of aesthetics. Sondra Fraleigh, a leading professor of the study of movement and dance, describes dance as a *“movement created and expressed for an aesthetic purpose”* (1987, p. 49).

Dancing as a human activity related to group rituals was found in cave art from more than twenty thousand years ago, but can be even as old as capability of man of bipedal walking that dates back two to five million years. Authors of a study examining neural basis of dance define this activity as a universal human behaviour linked to group rituals (Brown, Martinez, Parsons, 2005).

Although the history of dance and especially motivation of human to dance could be interesting to explore, this extends beyond the purpose of the thesis. This paper leaves aside the philosophical and artistic value of dance. Despite its nature or original meaning, for the purposes of this work the sense of dance is limited to a subject of business activity.

Addressing dance and business, it could be interesting to identify for what reason, in what way and at what point in past dance was associated with *competition*. A view on roots of this human activity indicates that dance used to be an expression of human emotions induced by a preceding event. People did not dance for any purpose, but to express emotions such as joy, love or to accompany celebrations of important moments of human and social life. In other words, people did not dance to do something, but they did things to be able to dance – which is similar for other spheres of human interest in activities with no pragmatic purpose, such as art or philosophy. Nowadays dance is not a discipline like that anymore. People dance to reach a goal (a prize, prestige), dancers compete among each other. It is possible to consider dance as a *competitive* discipline (Sedlacek, 2016).

Since dance school is the main subject in the rest of the thesis, it is necessary to determine the terminology. Dance school is, for the purposes of this work, defined as an entity offering dance courses - either run by organization or by an individual, whereas dance course is defined as a set of several dance classes.

3.4.2 Legislation

There are many legal statuses that entities can acquire in the Czech Republic in order to provide the courses of dance. Subjects performing in private sector can acquire status of a limited company or public company. Dance school can be also own and run by a self-employed person. In such case there are two options how the legal entity is presented: either under an identification number of the registered entrepreneur, or under a designated business name.

Dance school chosen for the purposes of the thesis is run by a self-employed person who is the owner and teacher at the same time. As per a recent study (2015) this appears to be a starting legal form at the launch of business. While it offers the widest range of liberty in decision making and indicating the direction of the dance school, it brings several drawbacks (Machova, Navratova, 2015).

First, all the dance school's business including its employees is completely depending on the self-employed person, which puts a pressure on the owner especially in case of a long-term health indisposition. Second, in contrary to limited companies, self-employed person guarantees in case of an unexpected indebtedness by all its assets.

A dance school of this legal form is, just as limited company, as per a certain level of turnover, subject to value added taxation, which is the case of chosen dance school too. Eventuality of reaching grants or subsidies is low for both compared legal forms. From those reasons, a number of self-employed persons switch their dance school to another legal entity while the drawbacks prevail over advantages. This is usually happening in case of economic progress.

Dance schools as legal entities are not though limited to perform in private sector. They can perform in a non-profit sphere in the form of registered associations. Dance courses can be included in the scope of activities of various state-funded institutions such as youth, leisure or civic centres. The choice of legal status implies financial conditions. Registered associations, for instance, are entitled to apply for grants to support its activities. Moreover, entities acquiring this legal status are value added tax free. Therefore, they can offer lower course fee than competitors of other legal status.

3.4.3 Dance Styles

There are many dance styles that are taught by dance schools in the Czech Republic. Dance school chosen for the purposes of the thesis gives courses of a big number of them, however, only those discussed in the following empiric part were selected to be briefly introduced: street dance, break dance, hip hop, dancehall, salsa, Latin-American dance, retrojive, belly dance, zumba and yoga.

Since definitions of dance styles may vary from school to school (Machova, Navratova, 2016), information for this chapter was gained from Dance School's website. This will avoid potential inaccuracy in terminology throughout the research.

Street dance is an umbrella term used to describe dance styles that evolved outside dance studios at more ordinary places such as streets, school yards and clubs. They are often improvisatory and social in nature, encouraging interaction and contact with the spectators and the other dancers. Today, street dance is commonly used specifically for many hip hop dances and funk dance styles, that began appearing in the United States in the 1970's, and are still alive and evolving within today's hip hop culture. Most of these styles are considered Afro-American vernacular dances, as they first appeared within AfricanAmerican communities.

Staying in the selection of dance styles discussed within the empiric part of the work, besides hip-hop, street dance also embraces break dance and dancehall. Otherwise, there are many more styles included, such as krump, house, funk, poppin', lockin' and more. All the street dance styles allow its dancers to perform with freedom of movement, putting in their own personalities. Street dance requires learning to control of dancer's body and a certain technique. The goal is then to appropriate the steps and define an own style.

Break dance, also called breaking or b-boying, is a specific style born in 1970's in New York. It evolved on a new music genre called break beat. Break dance originated among street gangs, who were fighting against each other, which later moved to dance stage in a form of dance "battles" as are known today. It consists of four basic types of moves: toprock (b-boy footwork), floorwork, freezes, and power moves (acrobatic elements). Female break dancers call each other b-girls, male b-boys.

Hip-hop is a very energetic dance style, usually danced to hip-hop music, which evolved from the hip-hop culture. Hip-hop includes various moves such as breaking, popping, locking and krumping, and even house dance. The first dance associated with hip-hop was breakdancing. While breakdancing consists primarily of moves executed close to the ground, the majority of hip-hop moves are executed standing up.

Dancehall is a new style of dance music that originated in Jamaican reggae music in late 60's. Though, a part of dancehall community considers the dancehall style as born in the 1980's immigrants in London with the appearance of sound system and DJs like URoy or King Sitt. On these Jamaican sounds, the technique of dance is influenced by the African bases: heavy supports on the ground, often in flexion... Dancehall works a lot with isolations (hips, chest) or high and low position of the body. The movements are both fluid and hacked.

Latin-American dance is a fast-paced, often sensual, partner dance characterized by hip movements. However, hip movements are not intentional in any of the Latin dances. The hip motion is a natural consequence of changing weight from one foot to the other. International Latin consists of the following five dances: cha-cha, rumba, samba, paso doble and jive. These dances are now performed all over the world as Latin-American dances in international DanceSport competitions, as well as being danced socially.

Belly dance is a unique form of dance which emphasizes complex movements of the torso. It is characterized by sharp, rolling movements of the hips and abdomen. Belly dancing is both an attractive form of dance and a good way to stay in shape. Belly dancing is enjoyed by many people all over the world.

Zumba is a popular fitness program inspired by Latin-American dance. The word of „Zumba“ comes from a Colombian word that means to move fast and have fun, which is just how people describe the routine. Using upbeat Latin music together with cardiovascular exercise, Zumba is aerobic dancing recently popular in the Czech Republic.

Yoga is a Sanskrit word that encompasses many notions. From a modern and western point of view, yoga is considered an activity close to gentle gymnastics, although some modern practices are very dynamic. It is neither a sport, nor a gymnastics, nor a religion, but it could paradoxically be considered as a whole of all this. Yoga is actually a state of mind that healthy mind and healthy body go hand in hand.

3.4.4 Market Situation

There is no official overall data on dance schools available in the Czech Republic. The only paper that addresses this line of business is a recent study that was taking place throughout two years between 2013 and 2015. The study was mapping the field in 2014. Even though it is probable that the data collected two years ago could slightly differ from the current situation, it is assumed that the difference is negligible since no significant market change took place during past two years. Therefore, the following market overview of dance schools in the Czech Republic is based on information revealed by this study (Machova, Navratova, 2016).

Since the study was focused on dance in sense of leisure activity, educational institutions such as specialized ‘schools’ in its pure sense (curriculum, accreditation, pedagogic requirements for teachers etc.) were excluded from the research, as well as ballroom dance courses traditionally taken by students of the first grade of secondary schools. This scope is in line with the research in frame of this work that examines a dance school offering dance courses as a leisure-time activity.

The majority of currently existing dance schools in the Czech Republic were founded following the Velvet Revolution. Subjects founded prior to 1989 are mostly state-funded organizations. The biggest number of dance schools was founded in 1998 and between 2010 and 2011.

3.4.5 Market Specifics in Prague

There are around 641 dance schools in the Czech Republic. One sixth of them (17 %) are located in the capital city of Prague. Overtaken by the Liberec Region, such a share makes Prague the region with the second highest number of dance schools per capita. Also, Prague ranks on the top of other regions regarding course prices. There are certain characteristics of the dance school business that vary in the capital from the rest of the country. Following summarization of such specifics allows better understanding of running a dance school business in Prague.

3.4.5.1 Legal Form

Another aspect distinguishing Prague from other regions refers to representation of particular legal statuses. While limited companies are present only in 5 % in the whole republic, in Prague it is 12 %, which is 40 % more. To the contrary, while state-funded organizations represent more than one third of all the dance subjects, in Prague they are represented by not even a quarter. Share of subjects that are run by self-employed persons does not significantly vary in Prague from the rest of the country.

3.4.5.2 Dance Courses

There were 7,109 dance courses offered by dance schools in 2014. 30 % of them were offered in Prague. It is remarkable that while ‘only’ 17 % of dance schools are located in Prague, they cover almost one third of the total supply within the Czech Republic.

While some of the dance schools offer only one dance course within their portfolio, certain big studios offered up to 240 courses at a time. Median value of the offer was calculated to eight dance courses per school.

Staying in expression in middle values, there is around twelve people in one dance class. Limited companies and associations give classes for fifteen people.

Focusing on particular dance styles that are offered, street dance is obviously the most popular dance course. Almost one half of dance schools give courses of either street dance or any particular street style, of which most popular is hip hop taught by one quarter of schools offering street dance courses. Among the particular street styles, hip hop is followed by disco dance and breakdance. More specific street dance branches such as lockin', poppin', electric boogie or vogue are mostly represented in big studios. Other dance schools are likely to include those styles in general street dance, which ranks the second following hip hop.

Second most popular dance course is dance and movement preparation for children. One third of dance schools offer a course of ballroom dancing and belly dancing ranks the same. Zumba courses are offered by one fifth of the schools. Other dance styles are not represented in such an extent.

Even though public interest in dancing moderately increases, two thirds of dance school representatives agree on the fact that gaining and keeping the clients is rather difficult today. Dance schools must fight to fill the courses

3.4.5.3 Dance Instructors

The majority - almost one quarter – of all Czech dance instructors work in Prague. The study also revealed that teaching dance is rather feminine than masculine mission in the Czech Republic, since 78 % of country's dance instructors are women. From the point of view of age, dance teaching is a domain of young people. Two thirds of dance instructors are less than thirty years old.

The most common way of employing dance instructors is via agreement on employment. More than one half of dance schools use this kind of employment contract, since it brings mutual benefit to both the instructor and the dance school. Using agreement on employment enables to avoid, at a certain level of salary, both the health and social insurance. There is not another labour-law relation allowing the same financial benefits. Twelve per cent of dance school representatives admitted 'employing' the instructors illegally.

4 Empiric Part

As indicated in the methodology, the empiric part of the thesis consists of a qualitative and a quantitative part of the research. The objective of the research is to evaluate efficiency of marketing communication of chosen dance school so that suggestions for its improvement could be drawn.

4.1 Marketing Communication Analysis

4.1.1 Introduction of the Dance School

Dance school chosen for the purposes of the thesis is located in Prague and run by a self-employed person, who is both the owner and dance instructor of the school. At the same time he is the person in charge of his dance school's marketing communication.

4.1.2 History

Dance school was founded in June 2008 unintentionally. The owner was in a need of a student job for the upcoming summer. Considering he was a break dancer, he rented a suitable space in Prague and tried to organize one or two courses of break dance for around twenty people. Since the break dance lessons were successful, the owner decided to continue. The offer was extended for 2008-2009 school year and since the courses brought success again, the owner could have afforded to hire the first employees.

Due to further extension of dance school's portfolio, a need for more permanent space solution occurred. Therefore, in 2012 an already existing dance studio in the city centre was rented for a long term. The studio consisted of two dance halls, changing rooms and elementary sanitary facilities. In order to fulfil basic requirements for a contemporary dance studio, the complex has undergone two reconstructions. The first one at the point of purchase and the other a year later, in 2013, in order to accommodate increased number of taught courses. At a time, few more smaller dance halls were individually leased in different buildings in order to cover completely the capacity requirements.

4.1.3 Current Situation

In present the dance school employs fifteen teachers offering 46 courses from which forty-three were finally opened for the semester that is currently underway. Apart from break dance the school offers dance courses of various street styles such as dancehall, R'n'B, poppin' or MTV dance as well as yoga, contemporary, scenic, Latino or belly dance. All concerned dance styles are briefly introduced in chapter 3.4.3. Actually the dance school keeps the two dance halls in the studio under a long-term lease and rents one more dance hall with bigger capacity.

The maximum capacity of the dance school is 790 customers. As mentioned during the interview, in average 500 to 600 dancers usually subscribe for the opened courses in reality.

As per the owner, the occupancy rate is predictable for particular courses since it does not change at time. Simultaneously, there are a couple of courses that are always difficult to fill - such as salsa, yoga or street dance courses for juniors. To the contrary, Latino courses for women are usually easy to get occupied.

On the other hand, the occupancy rate of some different courses is not stable. It changes at time, depending on current trends and level of popularity of the dance styles. For instance, at the beginnings of the dance school break dance course was so desired that the dance school needed to hire more teachers to satisfy the demand. Today it is difficult to get the course filled. On the other hand, currently there is an excess of demand over supply in dancehall courses which were not that desired back in time.

4.1.4 Communication Goals and Objectives

The owner's goals have evolved over time. When he began giving courses, he did not have clear and defined objectives. It was a passion he wanted to share and he had no great ambitions. Having his own dance hall was, as per his words, a dream that seemed unattainable at the time. Initially he targeted high school students and had only a small group of dancers in his classes. Today his dance school has three dance halls, and its objectives are now quite different. It targets a wider range of people to fill its rooms during dance classes. Indeed these are currently filled to two thirds.

When listening to the interview, it is obvious that the owner of the dance school has a great fear of being in deficit of subscribers for the different courses of dances that are proposed. The courses do not take place continuously throughout the year, but rather per semester, on a seasonal basis. The main objective of the Dance School is therefore to have always enough people who enroll each semester in the different dance classes.

The dance school offers 46 different dance classes in order to address the maximum number of people, but cannot always fill it all. Some courses do not actually open because of lack of interested people. Thus it is a goal to get to open each semester of classes for all the courses in its portfolio. There are especially two courses in yoga that Dance School has not yet managed to be opened, but it is desired to reach this in the near future. There is also the salsa for couples course and the dance course for children which do not attract much adherence. Dance School aims to develop it.

From one season to another, course participants change. Very few people, with the exception of people who attend dancehall classes, remain enrolled for several semesters in a row. This is a real concern for the dance school because there is always that uncertainty that remains for the future of certain courses which according to the owner depend on the trends of the moment and the effects of modes.

The instability of the number of participants in the various courses means that the dance school stays always in the logic of reducing costs to the minimum and making the invested money profitable. That is a priority. Therefore, for the dance halls that are rented year-round, the objective is to find activities to fill in even the off-peak periods between the semester courses.

In a global way, the dance school has seen its goals evolve over time and currently possesses certain numbers that can be summed up as follows:

- Fill the courses with students every semester;
 - Fill dance hall to full capacity;
 - Fill the courses of salsa for couples;
 - Fill the courses for juniors and children.

4.1.5 Marketing Communication Strategy

4.1.5.1 Advertising

Originally promotion was targeted on students only, since the offer was solely aimed to students. To promote its services, Dance School used leaflets which were delivered to notice boards of secondary schools, universities, higher professional schools and dormitories in Prague. Primary schools were and still are not used for promotion due to the lack of convenient notice boards in the premises.

Afterwards, as portfolio has diversified, the target group broadened and diversified as well. Now the dance school targets not only youth, but also adult people of all age. The only restriction is regarding gender - Dance School targets only women. This is explained by the owner by the fact that men represent a minimal part of current customer base.

Following a good season, Dance School decided to invest a significant amount of money into promotion to support its activity in a big scale. As a result, Dance School put forty thousand of Czech crowns in a campaign that consisted in posting up big-sized posters on Prague bus stops. Even though the budget did not allow Dance School to cover all the bus stops in the city, the coverage was enough to satisfy Dance School's expectations: *'That amount wasn't enough big to cover every single bus stop in Prague, but even though it was really good. It was pretty cool, the posters could have be seen everywhere, although the amount was for me, as a self-employed person, quite high. Later, when I was doing the survey to figure out how many people have learned about me based on this campaign, the result was two people.'* Since this experiment, Dance School did not try to pursue a similar plan. Using billboards for school's promotion is thus, as even more expensive option, unconceivable.

4.1.5.2 Direct Mail

Dance School keeps a record of customers that have ever subscribed to a dance course. Prior to the launch of every semester, that means twice per year, clients from the database receive an e-mail announcing availability of schedule for the upcoming semester.

One week prior to the first classes of the semestral courses, Dance School sends out an information e-mail to all the concerned customers. This message includes detailed information on the course they enrolled in. Moreover, at the bottom of the e-mail, clients are asked to reply to message where they learned about Dance School. This request is explicitly justified as a confirmation for Dance School that information was well delivered.

When Dance School organizes intensive summer courses, a notification is sent in advance by e-mail to the customer base too.

Dance School sometimes also sends an update summarizing the number of free places in dance courses across the school. This e-mail is, however, addressed solely to currently enrolled customers.

Every e-mail sent by Dance School contains an option to unsubscribe from receiving messages.

4.1.5.3 Online Promotion

Dance School has its own website which was created and is maintained by the owner. The website introduces the school in detail. Home page contains a section for posting news, updates and eventual changes in schedule of the courses. The website is divided into several sections that are devoted to presentation of dance teachers (short professional biography of all the instructors), schedules, price list, dance halls, contact information and even a short introduction to dance styles, accompanied by pictures from Dance School's real classes. One of the sections is dedicated to photo- and video gallery. Potential customers can view the interior of dance studio as well as pictures from classes or video record of one of the teacher's performance.

In the “About us” section the owner states that dance instructors are chosen by him personally. Therefore, he says, he can guarantee that all the teachers can not only excellently dance, but also teach.

A new solution of signing up for the courses is in evolution. Web form solution, that should replace current enrolling in courses via e-mail, will make the process easier for both sides.

Dance School assumes that search engine optimization (SEO) is an essential and most powerful tool to approach its potential customers. The owner is concerned with the SEO himself. He tries to modify the settings in order to make Dance School show in the top positions in relation to various potentially searched expressions. Despite the owner expresses concern that potential customers tend to browse rather non-promotional results than advertisings, he approaches this solution in certain cases. As an example he mentions salsa course for which he cannot find a SEO setting that would lead Dance School to the first positions. In such cases Dance School uses Sklik and Google AdWords paid advertising, hoping that there will be several potential customers hit. The owner expresses persuasion that without paid advertising he would barely fill certain courses.

Dance School uses free-of-charge advertising on certain websites specialized on dancing, such as Salsa Portal. Although extension to paid version is possible, the school aims to keep the costs as low as possible.

Furthermore, Dance School pays for promotion at 2GIS, an information system involving data on companies and services in Prague. It lists a number of companies located in Prague, from restaurants over hotels, cultural and sports centers to dance schools. It includes also navigation including public transport routes. 2GIS is a web and mobile application that can work even offline. Actually there are around 300 organizations appearing as dance schools (2GIS, 2016).

4.1.5.4 Partnership

Dance School cooperates with companies focused on corporate benefits, such as Benefitly, Benefit Plus, Multisport, Edenred and Sodexo Up. The principle of cooperation consists in mutual promotion. On top of salary, companies offer their employees benefits in form of so called benefit points. Employees can then convert these points in money, using a specific exchange rate set by agreement of concerned subjects. Employees can spend their virtual money as per their preference by choosing from the offer of given company, for example on a course at Dance School.

Partnership with all the above listed companies can be found on Dance School's website.

Furthemore, Prague Public Transit Company (PPTC), the main operator of public transport in the capital city, promotes Dance School's services on company's intranet. This activity takes place in return for 10% discount on dance courses at DS for PPTC employees.

4.1.5.5 Public Relations

Dance School has been once promoted in a radio interview. The fifteen minutes long interview took place in the seat of Frekvence 1, a Czech private radio station ranking between the second and third most listened-to radio in the Czech Republic (Vanickova, 2015; Kois, 2016). The subject of the interview was dance and dance schools in Prague.

Once Dance School was addressed by its regular customer, who has worked as magazine editor. The owner accepted her offer to conduct an interview for the magazine, which was then released.

Two or three times in the past the owner was contacted by journalists that were asking for a discount on courses for making promotion in their magazine. Propositions like this one are usually agreed.

4.1.5.6 Presents and Gifts

In order to support word of mouth, Dance School created own badges which are given away to the customers at the beginning of every course. Recently the school remises from badges and focuses on other promotional items. In spring of 2016 t-shirts with Dance School logo were launched and are still available for purchase. The lately newest activity is making promotional pens.

Dance School offers gift vouchers. Customers can request them throughout the year or donate it as a Christmas present. Recently it is customer who sets the value of the voucher. The recipient has time to choose a preferred course and eventually pay extra, if the price of the course exceeds the value of the voucher.

Gift vouchers play two more roles. They can be won as a prize in competition at Dance School's final party, or they can also be a part of raffle at the same event.

4.1.5.7 Social Networks

Out of the range of social networks, Dance School uses only Facebook. It has its own page and group there. Both the page, having 1,913 followers, and the group of 229 members have the same content. In past the owner used to pay for advertising on Facebook, but stopped when he learned about serious drawbacks regarding security of Facebook account. Instead of advertising, Dance School maintains both the page and group to make it a feed of updated information. Visitors can find there news such as unplanned changes compared to schedule, eventual launch or cancellation of a course and others. The point is to make people regularly follow Dance School on Facebook in order to efficiently promote whatever needed.

4.1.5.8 Events, Performances and Contests

Dance School also organizes or participates in several events. Sometimes its representatives perform at schools to address students. The aim of those activities is to promote courses for children. Two performances have also taken place in Prague department stores.

Regarding events held by Dance School, recently the school has been organizing a final ceremony at the end of a semester in a form of party, which was already mentioned above. The owner sets the date of the party and rents a dance club in Prague city centre for whole evening. When this is fixed, dance instructors ask their course attendees whether they would wish to perform at the party. The party is open to public, conditioned by a symbolic entrance fee. Performing at the party is voluntary, however, so far the event took place three times and the share of interested customers was always high, comprising a big majority of students. Those of them interested in performing dedicate several classes of the course to performance preparation. On the evening of the final party, every dance course gets an opportunity to present its choreography in front of public.

There are several intended purposes of such a final ceremony followed by Dance School. First one is to make the customers know each other better within their course. The owner hopes that the group of clients will be more likely to enrol in the following course if they will already know each other and have some relations in the group. Secondly, Dance School assumes that its customers bring some more people with them to the party, which is supposed to support word of mouth.

Additionally, Dance School's services are promoted at particular events. The owner mentions school's belly dancers' performance at a teahouse and Latin-American dancers participate in several competitions. Recently the first Dance School's junior contest group was created in order to satisfy juniors' needs of competing. At the moment the group counts seven members and is expected to participate in its first contest in spring 2017. Retrojive's contest group has been competing on a regular basis since about two years.

Occasionally Dance School cooperates with university balls upon the request. Generally the school supplies gift vouchers for the raffle or eventually certain discounts on courses. In return, Dance School's promotion is yet supported by advertising at the prom.

Contrariwise, Dance School doesn't participate in any one-off public dance events such as "Dancing in underground" that was organized in May 2016 by several dancers in cooperation with Prague Public Transit Company. The event took place simultaneously in vestibules of five underground stations and aimed to support public interest in dancing. The program included dance performances, presentations as well as free demonstration dance classes for both children and adult interested persons.

When the owner performs somewhere with his own dance group, the performance is not promoted.

Sports camp is not planned – since courses are differentiated, clients of the school are a very heterogeneous group. It embraces people with varied dance preferences and also of wide age range, whom would not make sense to try to unite at one outgoing event focused on intensive trainings such as camp. As a supplementary service dance school offers intensive on-site week courses during summer break or occasional weekend workshops held throughout the year.

4.1.6 KPIs and Measurement Tools

Like any company, customer satisfaction is a key indicator that the dance school follows with great attention. The overall satisfaction, the grade given to the professors, the grade given to the course, the level of progress of the students in the course and their opinions on the different dance halls are all indicators that the dance school takes into account. To collect them the school uses anonymous questionnaires on printed sheets that each student receives at the end of every semester. At the last class of every course, dance teachers ask every client to fill in the questionnaire. This survey allows getting feedback on dance course itself, as well as the instructor or environment of the dance studio. Within this questionnaire, customers are encouraged to include any comment on top of determined questions. The satisfaction questionnaire can be found in the attachments of the thesis.

On the basis of the collected answers the Dance School makes statistics that are consequently stored. These statistics form a database for its marketing and strategic decisions. The grading of dance teachers and the courses they teach by students, allows teachers to improve and offer higher quality courses. As a part of a process of continuous improvement, the school takes into account the suggestions from students to better satisfy them in future courses.

The school maintains a database containing the e-mail addresses of registrants, who have already been registered or have already attended one of the courses. This allows each semester to send an informative email with a question at the end, asking people how they have heard about the school.

The school can thus determine the gain of new students for each channel of marketing communication that is used. Efforts are then put on the communication channel which brings the biggest number of new customers. For example, a few years ago, when the school was in its period of early development, new clients were attracted mostly by posters at schools and on university campuses. Marketing communication therefore focussed primarily on posters.

Nowadays, according to the owner of the dance school, many people do not look at the posters anymore. People's attention is more likely aimed downwards to their smartphones than to the surroundings. Therefore, marketing must reach them online. That is why Dance School's online marketing communication has grown in importance compared to the rest. At the beginning posters in schools formed one third of all what people sought. Today it is only five percent. Meanwhile, internet represents more than fifty two percent.

Dance School also used the questionnaire to improve its website referencing in the search engines. By asking questions such as "*What would you type into a search engine, if you were looking for this dance course?*" the owner of the school was able to determine which keywords he should use to optimize the website reference.

The school often pays advertisement on certain specialized websites. It also pays for referencing its own website on top positions for some search combinations – via Google on Google AdWords and on Seznam using Sklik.

Google provides with a monitoring tool called Google Analytics to get traffic statistics from the website, while Sklik sends a monthly e-mail with traffic statistics too. Among other reasons, these statistics are important to the dance school because it can indirectly determine whether visitors of the website came rather through Google or through Seznam - if it better focuses on Sklik, or Google AdWords.

Statistics can be used to correlate the number of clicking through / visits with the information posted on Facebook or on Dance School's website concerning different organized events. The school can thus anticipate the number of potential participants.

At the beginning of each semester, these web traffic statistics combined with the answers given by the customers in the questionnaire about their intention to register for the next course session, allows the school to anticipate the number of future attendants as well as the number of courses to be programmed.

To summarize, Dance School uses both quantitative and qualitative KPIs, which are as follows:

- Feedback on customer satisfaction;
- Rating of dance teachers;
- Rating of dance courses;
- Rating of dance studios;
- Number of visit on the website;
- Pay per click;
- Potential customer for next semester;
- Cost per conversion.

To measure the above mentioned KPIs the dance school mainly uses these tools:

- E-mail (database of all subscribers);
- Questionnaire for survey;
- Google Analytics;
- Google AdWords;
- Sklik.

4.2 Marketing Communication Research

As indicated in the first stage of the research, website traffic statistics are important to the Dance School owner as he relies on them to drive all his communication strategy.

The following table extracted from Google Analytics audience reports shows the numbers of visits (Sessions) and unique visitors per day (Users), both monthly and in units. The data are collected for the period starting August 2014 through January 2017 which is the closing month of the examined period.

Table 4.2–1 Monthly website traffic statistics (August 2014 – January 2017)

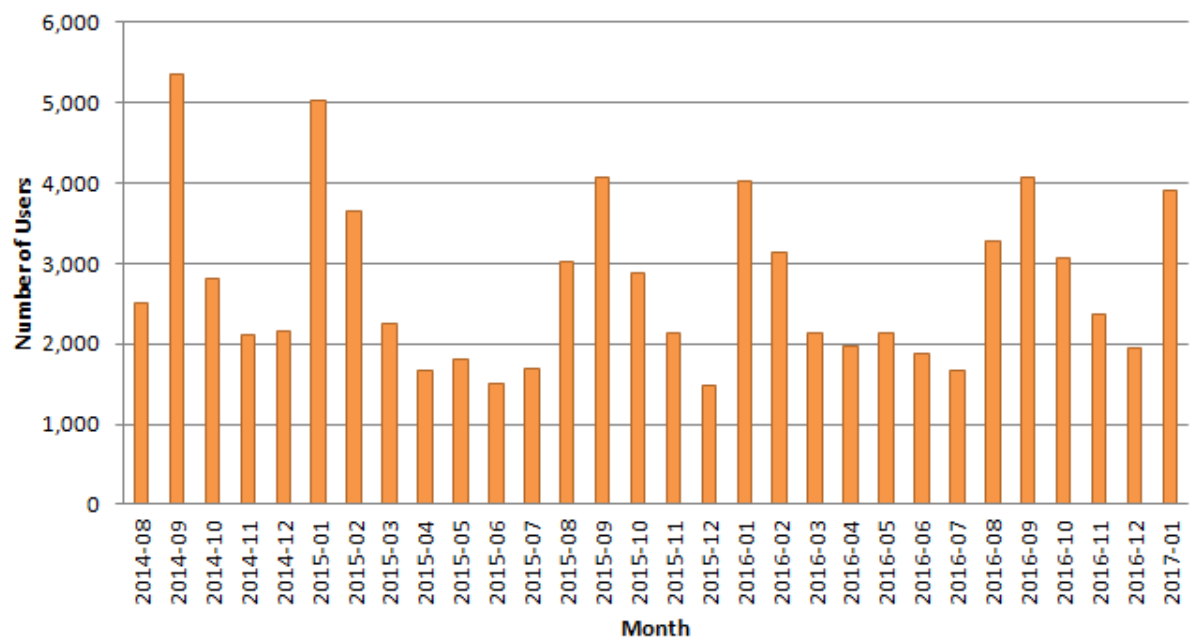
Period	Sessions	Users	Period	Sessions	Users	Period	Sessions	Users	Period	Sessions	Users
			2015-01	6,749	5,025	2016-01	5,585	4,023	2017-01	5,611	3,903
			2015-02	5,300	3,662	2016-02	4,619	3,143			
			2015-03	2,856	2,242	2016-03	2,713	2,139			
			2015-04	2,038	1,662	2016-04	2,444	1,960			
			2015-05	2,262	1,803	2016-05	2,749	2,135			
			2015-06	1,797	1,498	2016-06	2,368	1,873			
			2015-07	2,152	1,685	2016-07	2,077	1,658			
2014-08	3,535	2,511	2015-08	3,803	3,027	2016-08	4,510	3,270			
2014-09	7,682	5,357	2015-09	5,723	4,074	2016-09	6,098	4,060			
2014-10	3,969	2,816	2015-10	3,898	2,887	2016-10	4,277	3,072			
2014-11	2,546	2,115	2015-11	2,902	2,138	2016-11	3,104	2,362			
2014-12	2,164	2,164	2015-12	1,952	1,484	2016-12	2,505	1,958			

Resource: Google Analytics; own adaptation.

The analysis of website traffic statistics shows that except for the months of January and February, and September and October, the website visits and visitors did not significantly change within the examined period. In average, there are approximately 2,700 sessions and 2,100 unique daily visitors, both per month. For the period of January to February and September to October, the average is around 5,400 visits and 3,800 visitors per month.

The difference in traffic in January-February compared to the rest of the year can be explained by gift vouchers given for Christmas, by after-festive pro-active New Year's resolutions or simply by the fact that this period corresponds to the beginning of the spring semester. The same reason of new semester opening can be applied for the peaks in September and October, when universities announce new schedules for fall semester. Approach or vision of cold and wet weather may also be relevant variable.

Figure 4.1.6–1 Website traffic August 2014 – January 2017



Resource: Google Analytics; own adaptation.

The observation of the above chart shows the periodic peak of traffic. These peaks were correlated with an event. This event is the email sent by the owner. Prior to each start of the semester, an e-mail is sent to inform about the schedules of courses. The following timetable shows the dates when past six e-mails were sent. The owner strives to send out this information at least one or two months prior to the first classes.

Table 4.2–2 Timetable

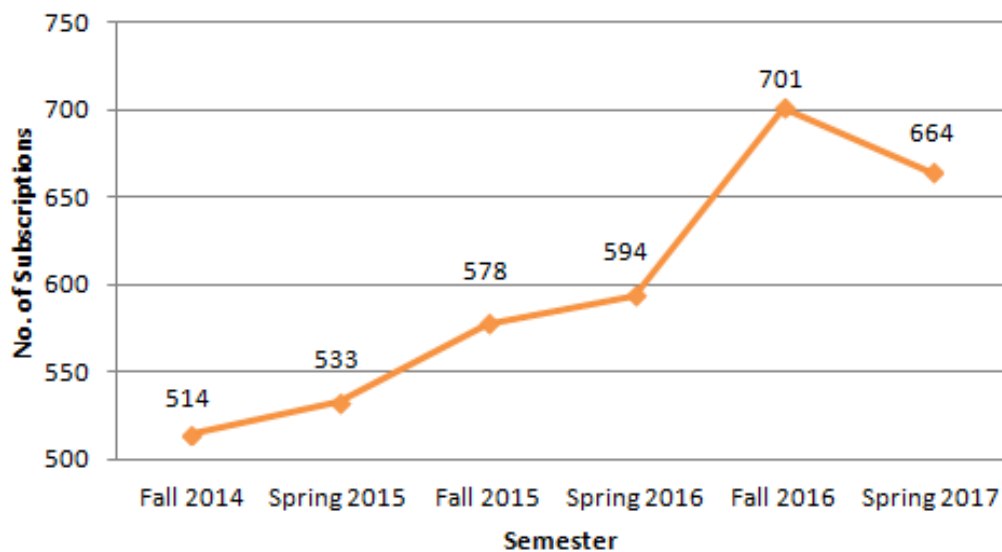
Period	E-mail Sent	Start Date	End Date
Fall 2014	2014-08-30	2014-09-29	2015-02-01
Spring 2015	2015-01-20	2015-02-09	2015-05-31
Fall 2015	2015-07-28	2015-09-28	2016-01-31
Spring 2016	2016-01-06	2016-02-08	2016-05-29
Fall 2016	2016-08-09	2016-09-26	2017-01-27
Spring 2017	2017-01-04	2017-02-06	2017-05-28

Resource: DS owner’s documentation; own adaptation.

The dates when the emails have been sent correspond to the period when we can observe the peak of traffic. So we can say that the peak of traffic observed is caused by the email.

One of important collected data is the number of subscriptions each semester. Subscriptions are, as previously mentioned in the methodology, counted for every semester at its end, since potential customers are allowed to subscribe even during the actually running course.

Figure 4.1.6–2 Number of subscriptions per semester



Resource: DS owner’s documentation; own adaptation.

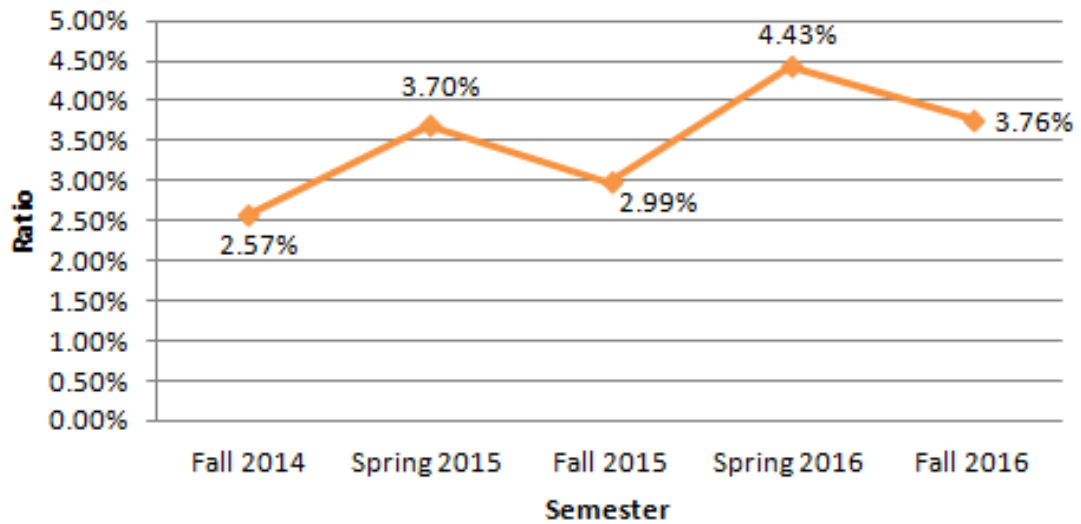
The chart shows a constant growth of the number of subscriptions from fall 2014 until fall 2016. Then we observe a small decrease for spring 2017.

The following figure illustrates ratio of subscriptions per website users, showing how many percent of website users are converted into customers. The overall trend is upward, however, the conversion rate oscillates between three and four percent. In fall semester the conversion rate is lower than in the subsequent spring semester.

There are several hypotheses that can explain the difference. One of them is that people can appreciate indoor activities such as dancing in the studio less in spring than in fall.

Another hypothesis that could clear up higher conversion rate in spring is the fact that a certain share of current customers is already decided to continue in already attended dancing course. Therefore, once the email with link to spring semester comes, those already decided customers can visit the website just to verify if the time is still convenient.

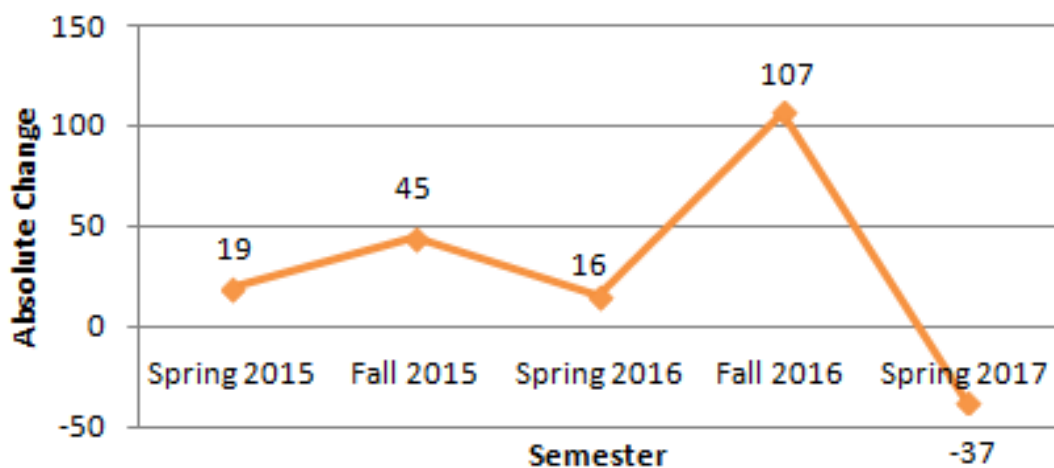
Figure 4.1.6–3 Conversion rate



The absolute change in the below number of subscriptions figure shows that for spring 2017 the dance school did not perform well, gaining 37 customers less than in the previous period. This decline can seem alarming.

However, comparing the situation from spring 2015 through spring 2017, there is an undisputable gain of 187, while the loss was only 37. In other words, there are still 150 more customers than at the beginning of the examined period. Moreover, even if the majority of subscription is done at the beginning of semester, it is not excluded that the more people will yet subscribe for the last term. Therefore, the number can yet eventually rise.

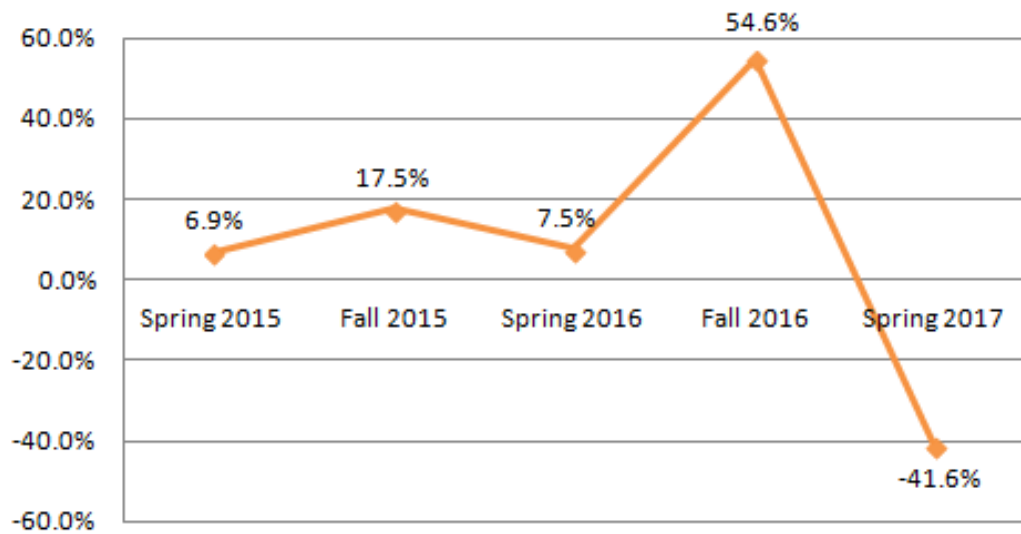
Figure 4.1.6–4 Absolute change in number of subscriptions compared to previous semester



Resource: DS owner's documentation; own adaptation.

Knowing that the final objective of the dance school is to fill the dance courses at full capacity, it is possible to estimate the success rate of reaching this objective. Using the absolute change of number of subscriptions and correlating it with the number of subscriptions yet needed each semester to reach full capacity, the following chart of efficiency was created to illustrate the evolution.

Figure 4.1.6–5 Efficiency



Resource: Google Analytics; own adaptation.

The chart shows that the Dance School was in good tendency to reach the objective until spring 2017 in which the efficiency was not as high as in other periods.

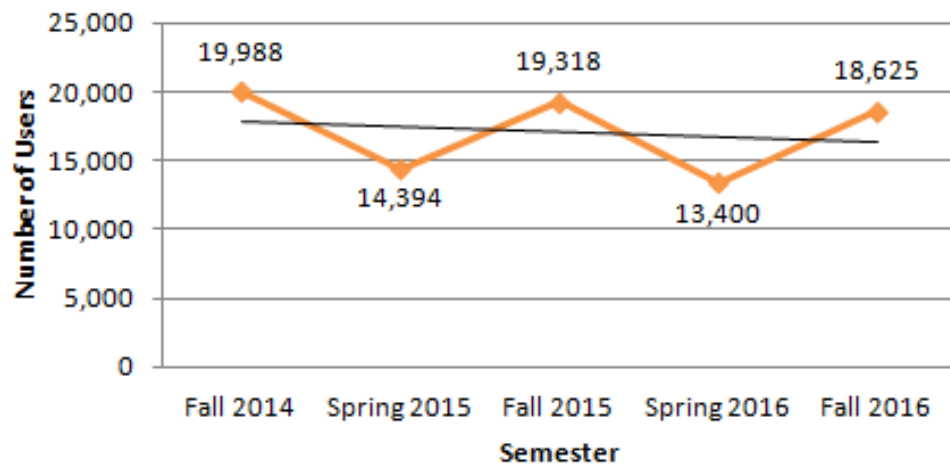
Surprisingly, the observed downward difference between spring 2017 and fall 2016 is not correlated to the website traffic. The following table shows the gain of subscribers and of unique visitors.

Period	Subscr. Gain	Users' Gain
Spring 2015	3.7%	-28.0%
Fall 2015	8.4%	34.2%
Spring 2016	2.8%	-30.6%
Fall 2016	18.0%	9.9%
Spring 2017	-5.3%	-

Resource: Google Analytics, owner's documentation; own adaptation.

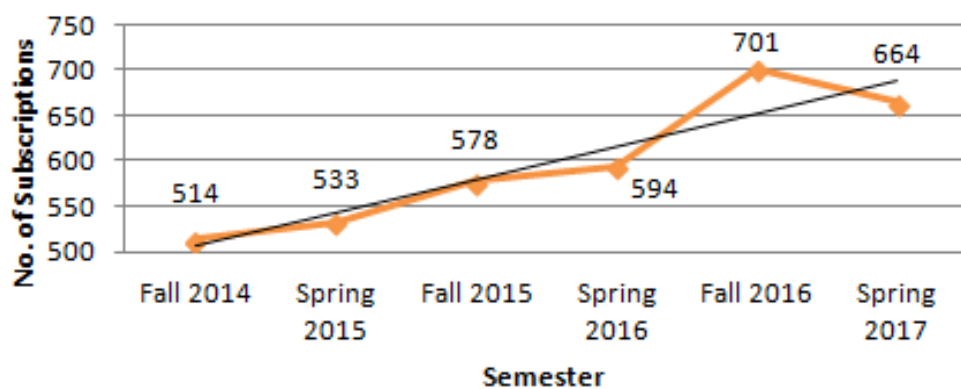
Finally, the hypothesis: “Number of subscriptions increases with the increase of dance school’s website traffic.” needs to be rejected since this trend was not proved. This is not observed from the collected data.

Figure 4.1.6–6 Number of website users (Fall 2014 - Fall 2017)



Resource: Google Analytics; own adaptation.

Figure 4.1.6–7 Number of subscriptions (Fall 2014 - Spring 2017)



Resource: Owner’s documentation; own adaptation.

5 Results and Discussion

The school was originally created as a secondary activity of the owner. The ambitions were limited and the objectives were not clearly defined. Nowadays, despite the expansion of the school, the owner still cannot make it a full-time activity. The owner of the dance school has certain wishes for the future of the school and some goals as well, but those are not clearly defined in numbers and due dates. This is a major weakness because it is difficult to make a meaningful assessment of the situation and to establish an effective plan of action without quantifiable targets and deadlines. So the author's recommendation is to have clear and quantified goals with deadlines. The targets should be reduced in order to be able to devote more resources to reaching them.

While normally a company's marketing strategy and the implemented means are correlated with its targets and objectives; for the examined dance school, this is not the case. A certain number of actions and marketing communications were observed without being able to associate a goal. The evaluation of the marketing communication of the school gives a mixed result.

Advertising: Leaflets are a traditional way of advertising that the dance school uses when it wants to reach students of school and universities. According to the responses in the questionnaires, only 1 % of the customers heard about the school based on the leaflets. Considering the owner is aware that big majority of the members of the courses are young students, it is clearly by another means that they have heard about the school. So leaflets are not an effective way to advertise. The recommendation of the author is therefore to abandon this method of advertising.

Online Promotion: Online promotion of the school occupies a prominent place in the marketing communication of the school. The school invests a lot of energy and money in its website, its referencing in the search engines and in advertisements on the specialized websites. It is a paid-off strategy because 69 % of the new members have heard about the school because of that. This is very satisfying as a result, but the potential gain of new members of the online promotion is enormous. The author's recommendation is therefore to devote more resources to it.

Social Network: The school has a Facebook page through which it communicates different information. This page has 1,913 followers and a group 229 members. Despite of this number, there is only one member who says to have enrolled in the school thanks to the social network. This is disappointing as a result for this marketing communication tool which has a great potential. Moreover, Facebook is the only social network of the school whereas the current tendency is to be present on several social networks such as Twitter and Instagram. The author recommends to the school to provide more means and time to develop its presence on the social networks.

Public Relations: In terms of PR, Dance School since its creation was once promoted in a radio interview and three times in a magazine. To make its brand more popular, it is suggested to establish a PR policy and put more will and energy into it. It is proposed to the school to try to be on air or to have an article in magazine at least once per year. Dance School can use the performances and contests its members participate in frequently as an argument to contact the media.

Events, Performances and Contests: The organization of events, performances and contests by the dance school is a good idea. Even if there is no number indicating how many people got to know Dance School through these events, they contribute to the school's brand awareness and recognition. Moreover, based on satisfaction survey, it is a known fact to Dance School that its customers want such events. Therefore, their organization should be kept.

Presents & Gifts: Dance school uses badges and various promotional items to support its marketing communication and word of mouth. It is a good initiative and the results are rather good – 27 % of the members knew the school via word of mouth according to the survey. It is found a good way for Dance School to promote its services.

To conclude, the number of customers, who have learned about the school by each of the communication means, was the indicator used to evaluate the various marketing communication actions of the school. The surveys and data collected by the school that the author consulted mainly concern indicators on the quality of services. Other indicators that are related to marketing communication are the statistics of visits of the website and Facebook page. These are interesting to evaluate communication on the Internet and on social networks, but are not sufficient. It would be interesting to have another KPIs and the author proposes monthly / semester new leads / prospects.

Regarding indicators measurement tools, those used by the school are found sufficient. However, it is suggested to improve the questionnaire/survey tool in order to have more exploitable data.

The marketing observation of the dance school makes it possible to identify several elements in relation with the different P's of the marketing mix of services. This is directly interconnected with marketing communication strategy of the Dance School.

The product is a service and represents the courses provided by the school. With 43 different dance classes, the school offers a wide choice to the client who wants to enroll. Knowing that the median number of courses given by one dance school in the Czech Republic is eight, the school subject to our study is well above the majority.

Having a large number of services in Dance School's portfolio makes it possible to address a large number of people, but can also be counterproductive. The difficulty that the school has for some courses to keep it open is a perfect example. Classes of salsa for couples are the main reasons why the owner of the dance school to spend money for the referencing of the school site. These salsa classes represent a small part of the total 43 courses, but concentrate the majority of related costs. It would be wiser to reduce the number of courses and focus on a smaller number. It is recommended to focus on the essentials and to innovate and expand its offering. The key is not to dwell on a large number of products or projects, but on their quality.

Dance School offers discounts to students and pairs who enroll together in a course for couples. It offers the first course (trial) at a discounted rate, but the author finds this insufficient. Indeed a single course is not sometimes enough to convince a person to register for the rest of the semester. For beginner level courses, there are people who come to the test class without having taken a single step of this dance in their entire lives. They might feel embarrassed during the trial course and make many mistakes that may discourage them on being talented for dance. They will then be less motivated to enroll. Having a second test course can help them regain self-confidence and register for the semester. Some dance schools offer up to two free trial courses, and this can convince those who still hesitate after the first class. Therefore, it is recommended to the school to have and communicate also two trial classes.

For the promotion of its courses, the school uses various means which were explained in the previous points. However, it was unexpected that there was no loyalty program. Retaining customers is essential for a company especially in such a strongly competitive environment. Having regular students at the courses will allow the school to concentrate on increasing the membership numbers and no longer on acquiring a sufficient number of enrolled customers each semester in order to open a class. The recommendation is therefore to include a reward system for customers' loyalty in the school promotion policy.

Dance classes are a service where the relationship between the consumer (students) and the people who provide the service (teachers) is very strong. Sometimes beyond the school, some people enroll in a course because it is taught by a reputable teacher. The emphasis on teachers is therefore essential for the school. The dance school provided different information about its teachers on its website. The presentation is accompanied by professional pictures that make them look trendy and unique. This is a good marketing point of communication.

Dance School's website has an English mutation as well as a course offered uniquely in English. Bilingual approach of Dance School has its good justification. First, the premises of the school are located in the city centre of Prague, one of them in a quarter with high share of foreign residents. Second, contrary to an English website, a dance course fully taught in English is usually not a part of dance schools' portfolio, even in Prague.

This is both found a competitive advantage and therefore suggested to be promoted and supported by any means, considering the English version of website as a fundamental tool.

However, there is a big space to improve the English version of Dance School's website. Already at the homepage, the owner states that this is the only page of the website translated to English. He explains that it is extremely demanding to keep the website up-to-date in more than one language, and encourages, at the same time, people to address any questions to listed e-mail or phone number.

Mobile version shows this message correctly, however, the desktop version shows a huge picture and the text is hidden below, which may easily stay unnoticed. Potential customer, seeing the translated menu, but getting only Czech text when clicking through, can be quickly discouraged and driven away to another search results.

Considering all its location, offer of English course and the fact that the site is visited by one hundred persons per day, which is more than one quarter of Dance School's customer base per one semester, it is recommended to find a solution to complete the translation of the whole website and keep it up-to date regularly.

This leads directly to a consideration if all the activities necessary for smooth run of Dance School offering more than forty courses for up to five hundred people are manageable by one sole person. Besides the fact that the work load is, at least one month per year, extreme, even throughout the rest of the year the owner holds many professions at his school at the same time. Planning the schedules with coordination of all the fifteen teachers, being in charge of employment contracts, finance of the school, taking care of dance studio's premises...those are only some of the activities that need to be done.

Adding marketing communication activities such as printing and delivery of leaflets, setting the SEO, maintaining the website, keeping Facebook group and page up-to-date, keeping record of useful statistical data, being disponsible on phone and e-mail throughout, and having yet another job – this opens the question if the work in such an amount can be done well and efficiently by one single person.

Therefore, it is suggested to the owner to share the work load with more people, since this scope of activities exceeds the capacity of one person, even if it is a job from passion, which was obvious from the interview.

Already the language used by the owner pointed out that he does not think about Dance School as about a business, but rather as his hobby, as a thing he enjoys to do. For example, when the interview was focused on customers, he has barely used words such as ‘clients’ or ‘customers’. Although the whole interview each of the two expressions were mentioned only twice. By way of contrast, the word ‘people’ was used 55 times in the same context. When discussing the course fees, the owner uses terminology from the customers’ point of view. Instead of verbs such as ‘buy’ or ‘purchase’, he talks about ‘paying’, ‘signing up’ or ‘enrolling’ in a course. Similarly ‘competitors’ are explicitly mentioned once, but more times as ‘guys’ or ‘dancers’.

The author himself does not hide that for him people are more important than profit. Many proves of this statement can be found in the interview. At this moment, as an example can serve the fact that in the information e-mail, sent one week prior to the launch of the courses to enrolled customers, such an important question as ‘Where did you learn about Dance School?’ is, is placed at the bottom of a comprehensive e-mail. This question is crucial to Dance School’s strategic marketing decisions. Based on the collected data the owner spreads his efforts among top communication channels. However, this semester there were only 67 persons who replied to it, which can not be considered as a representative share.

As revealed during the interview, despite the importance of this question for Dance School's marketing efforts, the owner prefers that people learn information about the classes already they have already paid for. Therefore, it is proposed that this question becomes a part of the paper-based anonymous questionnaire that is used at the end of every semester and course to identify customers' satisfaction. Short printed questionnaire distributed by the teacher that the customer knows since at least one semester, very probably assures 100% returnability.

A need to process such an amount of questionnaires, currently counting 600 to 700 sheets of paper, but in future possibly up to eight hundred, is another aspect to support Dance School's operative by further workforce.

6 Conclusion

Dance school chosen for the purposes of the thesis is run by a self-employed person, who is the owner, teacher, marketer and many more professions in one person.

Already the way the dance school was founded, rather accidentally, laid the foundations of its future functioning. The dance school's heading was not directed by goals that would allow determining a clear strategy to reach those goals. Dance School was a business that was run more for passion than for profit, and it still is, even now, eight years later.

This is the background from which marketing communication of the dance school rises. It is indisputable that the dance school is active in the field of marketing communication. The owner puts a lot of efforts and means to promote the services of his dance school – he uses multiple channels and multiple tools to make potential customers hear about the dance school, and especially in some cases his efforts are efficient. The lack of quantifiable goals, however, and therefore the lack of strategy, makes the endeavour tough and a part of the investments unnecessarily wasted.

As found out during elaboration of the thesis, dance school in the Czech Republic faces many challenges, whose overcoming or not may decide on school's existence. Operating on a strongly competitive market, where supply exceeds demand, costs are high and customers difficult to attract, the dance school necessarily needs clear strategy that could fully support its activity by efficient marketing communication.

Based on the findings of the theoretical and empiric part, the key recommendation of the thesis is therefore to set several clear quantifiable goals. This will allow determining a strategy and will eliminate losses, caused by executing many marketing communication actions without having a goal. One of the quantifiable goals that should not be neglected is a 100% loyalty rate, meaning that every current subscriber will continue in classes in the next semesters. To reach this goal, it is highly recommended to introduce a loyalty program.

A number of further particular suggestions are proposed throughout the previous chapter dealing with results and its discussion. To mention some of them, reducing school's portfolio is recommended to avoid unprofitable costs for marketing communication. Furthermore, it is suggested to improve the survey in order to get more exploitable data on the impacts of marketing communication. The website is suggested to be reviewed and its English version to be updated. Finally, it is proposed to the owner to consider potential gain of further workforce to make the work more efficient.

Within the nine years of its activity, no research on its marketing communication has been conducted by the examined dance school, neither by second party. The results of the thesis are an opportunity for the owner of the school to get an objective point of view on its communication strategy. Based on the evaluation of marketing communication, the thesis brings suggestions for improvement that can be implemented in practice. In such a case, a follow-up research is recommended to assess if the changes in marketing communication improved its efficiency.

7 Resources

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8 Attachments

8.1 Transcript of Interview (Shortened)

Explanation of used abbreviations:

A: Author

R: Respondent

A: What is the history of the dance school, how did everything start? I know that you've started by renting gyms in elementary schools.

R: I've started teaching break dance classes myself, I've had been giving one or two courses. I've started at about twenty or maybe just fifteen dancers somewhere in subtenants. Something was at elementary school, something was somewhere else. When the number of dancers increased, my brother joined me too.

A: In which year did you start?

R: That was in 2008, when I started with those classes. I think it was in June 2008, I needed a summer job for the holidays before the first year of the university. I was wondering what I am good at, and I came to the fact that I quite know how to dance, so I thought that I could try, that it's a pretty good idea.

A: So in June you opened the first break dance course.

R: It was June when I tried a month long course. And since quite some people came and joined, I re-started another course later, for the whole following academic year. It was from 2008 to 2009. At the end of the 2008 - 2009 school year, I decided to employ some extra people, so I extended by another two teachers.

A: So it was the moment you have gained the first employees. But teaching still took place in subleases?

R: Yes, it was, and yet quite a long time afterwards.

A: Then giving the dance courses started to be profitable?

R: Well, then the number of courses began to increase. It was not a real idea that I would have a studio in future. It was more a kind of a dream. I was thinking *wow, that would be cool to have my own premises one day*, but basically I still considered it unrealistic, because I could have not imagined I would have enough money, and also enough courses to fill the dance halls. And then suddenly the lessee mentioned that she was going to sell the premises, because she had another, larger dance studio, and she would look for someone to take over the long-term lease of the studio. So I started counting and as a result I've found out that it might probably work. It was actually a good timing, because if the offer came two years earlier, I would not be able to accept it, because the number of courses was too low. If the offer came later... well, it would probably work.

A: So you bought that studio.

R: I bought it. Or, more specifically, I got it in a long-term lease. And so it will continue. I don't want to buy it, it's too risky.

A: Was it necessary to reconstruct the dance studio?

R: A little. The dance studio used to be in operation, but it was slightly unkempt because the ancient tenant didn't care too much last years, since she was reconstructing another premises. She probably didn't see potential in this studio for some reason. So I did a 'summer job' here during the holidays.

A: And then another dance hall came in addition to this studio?

R: I don't know when it was exactly, because I changed a large number of locations.

A: Because once you didn't fit there anymore, you found another lease?

R: Either I didn't fit anymore, or they kicked me out of somewhere because they had to shut it down, or because they had more lucrative offers, probably someone who wanted to spend there more hours per week. At that moment that thwarts your plans and you have to quickly look for new premises.

A: That's one of the reasons why I was wondering if you plan to buy the premises.

R: I don't. First of all it would probably not be offered to me, and second, it would be expensive. I don't know for how long the dance school will work. Today it works well and it makes my living, but what can I know?

A: Do you run the school on full time?

R: Half. It's a very spasmodic work. I am very busy in September and October and in January and February.

A: When you are preparing a new semester and you are putting together a schedule of all the courses?

R: Exactly. And also the first week or two of the new semester, to put the classes in motion, and then it flows itself.

A: So it even couldn't be a full time job.

R: No. Actually during the first weeks of the courses it is a double-time job. I generally get up at six o'clock and go to bed at midnight. The first week is always very busy, but then it calms down, soothes, until finally I feel like I don't know what I could do.

A: What is the organizational structure? You are the owner, is there someone else to help you manage the school?

R: No no.

A: So you're managing the school and employing the dance teachers yourself too? On an agreement on employment?

R: Yes. It is also an advantage. The employment agreement is very tax-favourable compared to other contracts. Dance instructor can earn quite good money, but he teaches at several locations, so if the agreement is to keep the benefits that it should have, teachers must earn ten thousand a month maximum. In addition, the dancer must not work more than 300 hours per year. So the hourly salary of teachers is quite high, but at the same time they work only few hours. Thus both conditions are fulfilled.

A: What is the capacity of your dance school? How many employees do you have?

R: Now, I think, fifteen employees. Plus minus one... Yes, I think we're sixteen.

A: And how many dancers can take your classes? Let us consider the maximum occupancy rate.

R: Maximum...? Eight hundred dancers. But thus from 500 to 600 people is realistic.

A: Really? So the capacity of the courses is not filled?

R: No, the courses are not completely full, not at all. There are courses that are fully occupied, such as dancehall, but others that are harder to fill.

A: What is it that makes dancehall classes so easy to fill?

R: I don't know. It might be just trendy. Dancehall is simply good.

A: Are you observing an excess of demand over supply?

R: It depends where. It differs from course to course.

A: Now I was asking about dancehall.

R: Ah. Even for dancehall the same applies – depending on each course. But right at the moment, there's probably no an excess demand yet.

A: And in general, if you would make an average, is the capacity usually filled, generally in all the courses? In terms if it's difficult to attract customers to come.

R: Yes, it's hard. I still need to keep doing something. Or at least I feel like I still need to do something. I feel like if I didn't do advertising, the school might not work. Or this is my assumption. Because I still keep doing the advertising and I think that if I would stop it, it wouldn't work too well in a long term. So I keep supporting it and I would say that the occupancy rate is at around two-thirds of the courses.

A: Two-thirds? That means that there is still enough space to make the number of customers higher.

R: Yes, indeed. But on the other hand, if you imagine how much different all the dance styles are, something is trendy, and conversely something else is not so popular. Therefore, it is quite logical that it is like that.

A: Do you have information from other dance studios, whether they observe similar trends? If their dancehall course, for instance, is also fully occupied and other courses, let's say Latin-American dance for women, are rather hard to fill?

R: I don't, to be honest. I know, for example, about some trends such as that Latin-American dance for women is good. Dancehall is mostly danced by women younger than 30 or 35, women above this age do dancehall rather rarely. Contrary to Latin-American classes which are popular among ladies above 30. These women like Latin-American music, but they have a partner who doesn't want to dance. The ladies want to do something, they want to dance, that's why it's not difficult to fill the Latin-American classes for women.

A: Makes me wonder which of the courses are harder to fill than others?

R: In my case it is a salsa course.

A: A salsa for couples?

R: Yes, salsa for couples. Likewise Latin-American dance, salsa for women is easy to fill. The problem with filling the salsa for couples is, in my opinion, given by strong competition. There is huge number of dance schools and even just courses offering salsa classes. So it's really hard to break through.

Yoga is obviously not totally occupied either, because the classes are scheduled in the morning.

Then I also have certain difficulties to fill the courses for juniors and children, there is also some capacity left. Here I think the reason is that I don't offer any competitive section.

A: Because children want to dance to compete?

R: Yes, they want to compete. However, I've recently created a junior contest group, so we'll see.

And certain street styles are hard to fill too. There I don't know the reason, but it's true that it varies from one semester to another.

A: By street styles you mean a specific course called 'street dance'?

R: Either street dance or also break dance, which is actually a paradox. I've started with the break dance course, and in past I've had even several of those courses. There were even 25, maybe 30 dancers in each of them. That was actually why I needed to share teaching with my brother, because I couldn't have managed all the courses myself. Contrary to that, today I have six or eight break-dancers per semester, while the promotion is much bigger. And I don't think that in the meantime the offer of break dance classes in Prague increased. Maybe it's a matter of some trend, I don't know.

A: Yes, maybe break dance is just not as trendy as a couple of years ago.

R: Maybe. Sometimes I can guess, but sometimes not.

A: How many courses do you offer now in total at your dance school?

R: Currently I offer 46 courses.

A: 46? And yet you are the only one person in charge of the school.

R: Yes, that's a lot. But it's yet unknown how many of them are actually to be opened, my estimation is about forty. Because there's always something that isn't open. Especially those morning yoga classes - we offer four, but usually only two of them open. But again, it depends. They can even be opened all the four. That would be nice.

A: How many dance halls does your school dispose?

R: Three.

A: Do you have a marketing strategy helping you to fill the dance courses?

R: Hmm...

A: I am wondering if you think about it systematically, if you have any concept, target group to reach... Or whether you are dealing with marketing activities rather ad hoc, when and where just needed - let's say you learn that you need to occupy yoga, so you do some promotion to support yoga.

R: Well, regarding the target groups, I would say that it's so that I've originally started with advertising only on students. I was delivering leaflets to schools. I haven't really had anything else.

A: To primary or high schools?

R: To primary schools it's usually not possible, there aren't appropriate notice boards. But to high schools, universities, higher professional schools, dormitories.

A: And there you can everywhere just walk in and place a flyer on a bulletin board?

R: Yes. (...).

A: Do you feel like there is a strong competition among dance schools?

R: I don't know...

A: It's not that you would hate each other? In our country the dancers generally know each other in person.

R: No, definitely not. We do know each other. But if some people came here and would be interested in a style that I don't offer, I would send them to a particular dance school of someone I know he has such a course. I am even recommending clients to join a dance camp organized by another school, since I don't offer anything like this myself and I know they do, and that it's well done.

A: Don't you plan to organize such a dance camp?

R: No, no, I don't. I wanted in past, but so far it wasn't possible to reconcile it with my personal plans for summer. And for the upcoming summer I already have plans to go abroad again, so...maybe in 2018? It's hard to predict.

A: So you keep it open.

R: Yes. But actually I don't know whether it's a good idea to do a dance camp in my case. It's different when people are of the same orientation at the dance school. They have a lot of people who enjoy street dance, for example, so they are doing the same things. Contrary to my dance school with a very diverse clientele...and the people create a very disparate group. You cannot do a dance camp where you will teach belly dancing, salsa, street and break dance, all at the same time.

A: That's true.

R: And moreover from the age of twelve to sixty. That's just insane.

A: So your customers don't form one homogeneous group, but I guess there are certain features that they have in common within the courses?

R: Exactly. Maybe this follows your question on a target group. I was targeting students at the beginning because I had classes for students only. But today the target group is very broad. But, well, today I try to target mainly women because men are present minimally here, definitely.

A: Men don't feel like dancing?

R: Not really. I feel like the only case they come to dance is if their woman forces them.

A: This is happening?

R: Yes, it is obvious, when they come in pairs for a trial lesson, and at the end the woman resolutely claims 'Yes, we'll take the classes'. And the man agrees with resignation.

A: I'm wondering if this is motivating.

R: I agree. But at the end, they finish the course.

So now I target women...in Prague, of course, nowhere else. But I can't say I could target yet narrower group, let's say by age. Because I need twelve years old and eighteen years old, even university students, as well as working, and finally even those who are about to retire.

A: Where do you address this group?

R: I have a couple of channels. Each year, at the beginning of the semester, when people subscribe to classes, I'm finding out where they heard about us. In fact one week before their course starts, I send them an e-mail with detailed information about the courses they signed-up for. At the end of the e-mail I encourage them to reply me where they learned about our dance school, so I'd get a confirmation that they got information on their course. It is always at the bottom of the e-mail, but even though quite a lot of people respond. Or a lot... Estimated seventy out of 500.

A: Maybe the return would be greater, if the phrase wouldn't be at the bottom of the email?

R: True. On the other hand, I rather need them to learn other things than this. I don't know if it's not biased in some way, but I would say that the sample counts 20 % of the people. And the largest percentage of them says that they found the dance school through search engines. So I need to have a good SEO¹ setting...which I do myself.

A: Do you have knowledge of SEO?

R: Yes. Even the website I've built myself. I've learned it. It is doable.

A: And it's not hard?

R: I've read quite an amount of literature, to be honest. But one can learn it.

A: So you must have a good set of SEO, so the search engines would show you in top positions.

R: Yes. The advantage is that it's for free. It just depends on your skills, how you are able to optimize it. Also the way you, let's say, technically write your website – that means what is written and where - obviously plays a role too. At the same time it depends on your key words formulation. That means how well you can estimate the keywords that people will seek. It is a kind of a reading from a crystal ball. Back at the beginning, when I was doing satisfaction questionnaires, I added a question asking 'What would you type into a search engine, if you were looking for this dance course?' This helped me to find out what would people write, and on that basis I've made an extra long list from which I was fumbling for the words people could potentially use.

A: It was a good idea...and also a sort of a game, wasn't it?

¹ SEO is an abbreviation for *Search Engine Optimization*.

R: Yes. But the truth is that it's not an extra funny activity if you get 400 paper questionnaires and you need to write it all down. But yes, in the end I really like my job, yes.

A: I understand. If we come back to the different channels that you use, ...

R: Then SEO is the most important.

A: ...are you asking every season where the dancers heard about your school?

R: Yes.

A: And do you record those outcomes?

R: Yes, I always make some table.

A: That means that you can see how it is changing over time?

R: Yes, but it always remains quite same. More precisely, SEO always remains the most important, followed by friends – so let's say viral advertising.

A: So what people tell among each others.

R: Exactly. So I somehow support it too.

A: How?

R: Indirectly. I've started by doing promotional badges - people may notice that their friend has something new and they will find out that he's going to a dance school. Well, that's my reflection, but I don't know if it really works like this.

A: Among children it could work, but for adult people, I'm not sure...

R: You might be quite surprised, but I have noticed that even older women sometimes wear it, as a joke.

So I've started by the badges. This spring I've done t-shirts too. T-shirts are not a profitable project either, they rather serve to support advertising.

Now I'm doing promotional pens, so I'll have pens soon. I'm slowly letting the badges off. I thought that I could rather try this. I could also try something like 'Bring your friend, you'll get a discount'. It could probably work too... But I don't know.

A: Or 'subscribe together, you will get a discount'? Although this might close the groups, if people would often come in groups.

R: That wouldn't be a big deal for me. They already are subscribing by two, three. But...then it is really to consider, what is expensive. Because if you make pens, you will pay some let's say one-time expenditure. But when you announce a discount, you don't know what the impact will be at the end, because so many people can be in. And if you tell anyone that you'll give him a discount, you cannot give him 5 %, because it's not going to impress him. Therefore, you give 10 %, that's let's say 200 or 300 CZK per person. And what if 100 people will be interested? Then we're on twenty thousand.

A: But the more customers you will have.

R: Yes, that's true. But some of the courses are fully occupied. Let's imagine that I will need to occupy the salsa for couples this way. People interested in salsa won't tell each other anything, while dancehall will gain a huge excess demand. And those people will want to dance anyway, so they will subscribe to a competitor's course, and I've just threw away twenty thousand. It may not be necessarily a cheap advertising, if you give a discount. Additionally, the system of discounts I use now is already quite complex, and adding another discounts may be even more confusing for people... I don't know. I'm not saying that I will never do that, it's an option too. I know about some dance schools that use this system – 'bring your brother or sister, you will get a discount'. But I don't plan it now.

A: Is there any other way you support word of mouth?

R: Then the SEO, it's good, it's free of charge, and I also think that people seek or click on what they don't consider as advertising. I think that they are more interested in the non-paid expressions, as these are more relevant. On the other hand, for certain types of expressions such as 'salsa Prague' or 'Prague salsa classes' I cannot get on the very first position. I don't have skills to do that, I can't reach it, because there is such a huge number of salsa dance classes here, that it's just impossible. Then I pay for Sklik², where I'm making it to the first position on the search for 'salsa courses in Prague'. If the person wants to open a paid link...hopefully there is someone like that.

A: Do you have an overview about that?

R: Yes, I get statistics on the number of clicking through. It works like Google AdWords.

A: Those statistics are probably worth your concern.

R: Certainly. It would be really hard to fill some of the courses without Sklik or Google AdWords, because there the SEO would not work at all. And since I am convinced that SEO is the most important thing, here I need to find another ways. Posters, for instance, are in remission. At the beginning posters in schools formed one third of all what people sought. Today it's only five percent.

A: Why such a change - because people live more online than some eight years ago?

R: Exactly. Obviously today people look rather in their phones than around. It's so evident.

A: Therefore billboards are probably not even considerable.

R: No, that's too expensive. Once upon a time I wanted to do something that would really strongly support the dance school. I had good season, I've earned something, so I decided to invest in promotion. I took some forty thousand crowns and I put them into advertising at bus stops. It was not a giant poster, but nor small - A2 size, if I remember right. That amount wasn't enough big to cover every single bus stop in Prague, but even though it was really good. It was pretty cool, the posters could have be seen everywhere, although the amount was for me, as a self-employed person, quite high. Later, when I was doing the research to figure out how many people have learned about me based on this campaign, the result was two people. So I told myself...I was disappointed...forty thousand... (...) But, well, it was an attempt. Since then I've never done anything like this.

A: And how about some specialized websites? Some people might find you on Benefit or similar website, does this also happen?

R: Yes, this happens. It is also another possibility: Benefit, Benefit Plus, Multisport, Edenred and Sodexo Up. These are all similar companies focused on company benefits.

A: And do they bring you new customers?

R: They do. They do bring quite a lot of them. People have a voucher or credit charged from the employer and through the offer of their company they learn that it can be applied in a dance school.

Yet I'm thinking about 2GIS, it's a kind of a competitor to Google Maps, but it only works for Prague. They had some advertising in the subway... It is a company that created a map of Prague, which is quite detailed and updated. And it includes all the companies. They give a possibility of some form of paid promotion. So I paid an advertising there and I don't know yet if it will have any impact. Because through that people may also look for dance schools and you will show them on the first position. This is actually the only news.

² Sklik works analogically like Google AdWords.

A: Are you active on any other specialized websites, for example on those focusing on leisure activities such as Kudy z nudy? Is there a similar website focused on dancing?

R: On dancing utterly probably not. But there is a Salsa Portal, where I also advertise, but this is free. Of course you can also pay for advertising there, they actually keep calling me and they try to convince me to subscribe. But that is exactly it. They tell you that after all it's just a hundred per month. But if I paid like that at ten portals, or there are even many more, I would not pay it up. And suddenly I would find out that the advertising is everywhere, but I'm in red numbers.

A: So you are approaching advertising in a rather low-cost way.

R: I must not spend too much on it. Dance school is not really a gold mine, if we shall be honest. Dance halls are expensive, teachers are expensive as well, then I need to pay the VAT, OSA³, Intergram⁴ and further things, and in total it's simply a lot to pay. So to subsist on that...it's not that you make a big money. Not really.

A: Can you estimate, if you want to share it, how many percent of revenues you invest in promotion?

R: That's a tough question. But I would say one, maximum two percent. But two percent is really a maximum. In fact it's really hard to assume what counts in that. There are some things that I pay directly, such as Sklik, Google AdWords, posters, advertising on Facebook (which I used to have back in time), pens, t-shirts and so on... But the commission advertising for that I pay as for advertising - that will also cost something... But I can't tell you number, I have no idea about that.

A: Are you sending out newsletters?

R: No.

A: And any other e-mails to customers except for that informative one at the beginning of the semester?

R: Yet I have a database of people who have ever signed up. And to those people I'm always sending such a...not entirely newsletter, but e-mail announcing that new schedule for the following semester is available. That means it's twice a year.

Sometimes when I'm doing the intensive summer courses, I communicate them via e-mail too. I always receive a response from several people that they don't want such e-mails, so I remove them from the database.

But when I communicate how many places are still left in the courses, here I don't write it to everyone, but only to those registered, so I wouldn't bother. Then the Office for Personal Data Protection could come...and they wouldn't probably like it.

A: Could you be fined in such a case?

R: One can be fined up to one million for spam. At the end of my e-mail there's a sentence that if they don't want to receive these messages anymore, they can unsubscribe. I guess this might be not fully secured...but it's *hard* with your own business. I mean it's not hard when you know what to do, to simply do so. The problem is that there is the 'ignorance of the law is no excuse' rule, but you cannot know all the laws. No one, neither a lawyer knows every single law. And there is actually no one to ask...for anything. If you

³ OSA, by full name *Ochranný svaz autorský pro práva k dílům hudebním, o.s.*, is a civic association dealing with collective rights management. Representing both Czech and international copyright holders (composers, songwriters, publishers), OSA aims to facilitate access to legal use of music, which means costs for the users (OSA, 2016).

⁴ *Intergram* is an independent society of performers and producers of phonograms and audiovisual fixations. Founded in 1990, it operates as a registered association (Intergram, 2015).

go to the municipal office, no one will tell you anything. If you address the Financial Administration, they won't tell you anything either. If you go anywhere else, at any other state institution, no one will tell you anything particular either. And I have really rich experience with that. Because back in time I used to be convinced that these state institutions, municipal authorities...are a kind of an advisory bodies, but they are not. They try...but people there are more like computers...slightly improved computers. They themselves don't know too many things, so they can't advise you.

A: Do they refer you to someone who could advise you?

R: They usually don't even know to who you refer to, if you have a question beyond their competences. So, the worst thing is to simply not know, and then to discover that you should have done something back in time. But I still keep struggling with it. Sometimes I get some letter and I'm already dreading what it is this time... I'm still trying to seek actively, but I don't think that absolutely everything is secured.

A: Do you advise among each other, operators of dance schools?

R: Yes, we're talking about it, but they also don't know everything. We can share what we know, but I believe it's still not everything though. (...)

A: Do you provide any interviews to press?

R: Once I gave an interview for Frekvence 1⁵. The subject was dance in Prague, dance school... Well, it wasn't too long, about fifteen minutes, maybe not even that. But it was a good experience.

A: Does your dance school appear in some articles in press?

R: There's one dancer, who has been dancing in my school for quite a while, and she works as an editor. I've made an interview with her too, to some magazine, but I don't remember which one exactly. It was released too. And then I've heard from someone a couple of times...they asked whether I'll give them a discount on courses if they show me in some magazine, so there we agreed to do that too. This might have happened twice, three times. (...) But I don't have PR that much. I don't really know how to get there.

A: Does your school offer any loyalty programs?

R: I have no loyalty program. I have a student and quantity discounts, and also a discount if you enrol as a couple for salsa or standard and Latin dance. If you imagine that I'd have a student who would pay for several courses, and within those courses there would be standard and Latin dance...

A: Usually discounts are not cumulative.

R: Usually yes, but I don't find it fair. But if I added a discount for loyal customers...I think that it would make even bigger chaos. I don't know. Solely if I would make the discounts not cumulative...I might do it one day. But for the moment I leave like this.

A: On the other hand, it might be hard to change the system at this moment when you have loyal customers, who are already used to cumulative discounts. Certain loyal customer might pay more following such a system change - and that would actually stand for an extra charge for loyalty.

R: Exactly.

A: Do you use any gift vouchers?

R: I do prepare gift vouchers when people request them, or for Christmas as well. The recipient has then a certain period to choose a course. The last two or three years it works like this: the customer himself sets the amount for which he wants to issue the voucher. The recipient can either pay extra, or use the amount he's received.

⁵ *Frekvence 1* is a Czech private radio station, ranking between the second and third most listened-to radio in the Czech Republic (Vanickova, 2015; Kois, 2016).

He has time to do it after the holidays or at the beginning of January when signing up for the courses is not yet in intensive underway, therefore it's not yet fully occupied. And I'm doing such gift vouchers for our party - as a prize for winners of the competition.

A: We will get to the party too.

R: We organized a couple of performances at schools, too. We did this in order to promote the courses for children, which worked quite well too. Or we've had several performances in Prague department stores. It was also quite good. Above all, it was fun.

A: Do you monitor the traffic at your dance school website?

R: Yes, definitely.

A: And do you deduce from it any consequences?

R: Consequences...

A: I mean if you keep an eye on it only, or if you try to analyze it and use it for your further work.

R: I follow it continuously, throughout the year. Every month I get an e-mail stating how many people were there, usually there are around a hundred people visiting per day. From that I can deduce if when I publish some information or posted something on Facebook...whether there was any response. If I communicate posting of a new schedule, for instance, the number will change. That's one thing.

Then there are of course Sklik and Google AdWords, which are discussed more in detail. Google Analytics, which is also a good tool, allows you to track from what device the people came, what definition the device had, how old they are, what region they come from...

A: Definition?

R: Screen definition - whether they came from a mobile phone or via computer...if they came from a computer, if it had 800x600 or 1200x900 definition. This is important for creating website - how to build the web so that it shows to the people the best way possible. Or there are also statistics showing the website they came from. Therefore I can also indirectly determine whether they came rather through Google or through Seznam⁶ - if I better focus on Sklik, or AdWords. I'm also able to check if what people write in the questionnaires - that SEO is so important - if it's really so important, or if more people came through, let's say, Multisport portal. So it's not that much about the number of people who came, but rather qualitatively - who are those people.

A: So from the traffic you can track both how people reacted to your promotional activities, and yet you gain valuable data on visitors.

R: Exactly. For instance I can see that a lot of people is switching from computers to browsing their mobile devices, so I had to make a mobile version of the site.

A: What social media do you use to promote the dance school?

R: Just Facebook. I'm no 'instagrammer'...I don't have Instagram account, I don't even know what I'd post there...

A: Instagram is focused on photos, I'm not sure if that could be useful for a dance school. How about some videos?

R: Videos are problematic in general.

A: Because of quality?

R: Quality, and above all because they forbid music once you post it on YouTube. Either they ban the entire video, or they remove music because of copyrights - unless it's you who created the music.

⁶ *Seznam.cz* is a Czech company running a web portal and a search engine. Its website was founded in 1996 as the first web portal in the Czech Republic.

A: So just a picture will stay there...

R: Just a picture, which is a bit useless for a dance school.

A: Coming back to Facebook, do you monitor the traffic there too? Do you take care of the page, do you respond to messages and posts?

R: Yes, but there are not too many people who write there. They used to write there when I was paying for the ad there, but I've stopped since their setting is really bad. If someone hacked your account, he could take all your data, just for fun. Thus I don't like, so now I don't do advertising there. But of course I'm trying to somehow support it so that people would be visiting the page, because I can spread some events through it. And so I post there news, unplanned changes compared to schedule, arrive or cancellation of a course... Of course I post it also to the news on the web, but on Facebook too. So that people don't need to look for it, they have it there. I think that this is the only motivation why people should 'like' the page. Besides the page I also have a Facebook group where I put the same content, so that everyone has up-to-date information. (...) But otherwise I don't care that much about Facebook, to be honest.

A: Does Facebook generate any new customers?

R: It used to, at the time I paid for the ad. (...)

A: Now let's pass to events. What events does your dance school organize? You have already mentioned the party.

R: Party is super. So far it took place for three times, always as a final point at the end of the semester. Now...in the summer I'll probably be away again, so the party will probably take place only in February. Or... No, I won't probably do it in my absence. I don't know who else could be in charge of it. (...) We'll see. It's hard to take someone and ask him to take a week off to organize my party.

A: Even if you'd pay him good money?

R: The thing is that this is not a profitable event. This is more like a 'merge' event.

A: A merge event?

R: That the dancers will get to know each other better, or this is at least my idea. But the idea, up to now, is not profit-seeking. The event itself doesn't bring money. On the contrary, the first two events were even loss-making.

A: But doesn't it bring new customers?

R: I think so, yes. The dancers don't come alone there, but bring a friend, so it supports the word of mouth. 'I'm going to a party - What party - By 'Dance School'. So I take it as a form of promotion, and moreover I feel like the people have got a better feeling. I had heard from many people that they missed a final point behind the season, some performances.

A: Maybe it's about motivation?

R: Yes. (...) So merge event in the sense that it brings together both people and the dance school, and people together. And then they may agree on continuing in that course in the next semester. And they like going there more, because they already know the people in the course, while normally they would be meeting, but not getting to know. But those are nice events, I enjoy it.

A: Student performances are taking place within the final party?

R: Yes. Plus belly dancers yet perform at a teahouse, Latin-American dancers participate in some competitions and now the juniors are going to compete too.

A: Does your dance school participate in any of the one-off dance events such as Dancing in the subway and so on?

R: No, only in those department stores that addressed me. It's true that if we do a show with the guys, I don't even promote in association to the dance school. Anyway, those are usually events where it wouldn't have such an impact.

A: There's one more thing you organize - weekend workshops.

R: Yes, I do it every spring, and, if I'll make it, I'll do even this year, in the autumn. I offer it as such a complement. Weekend workshops, similarly to intensive summer courses, don't bring great money, it's not the point. But at the moment when you have a year-round rent of the dance studios, you are trying to put all possible effort to make the dance studio occupied. So such workshops help me to cover at least part of the rent...I'm glad that something like this takes place. (...)

Regarding the summer intensive courses, the way I was thinking was that I wanted to do some summer dance camps. But then I dropped the idea of doing an outgoing camp and I thought like - OK, I've got a dance studio here that is available, and people might want something more intense. So I tried to make an alternative. That first year I did just a few weeks of such 'camp', and the second and now even third year I've been to cover all the summer.

The fact is that at those workshops there are not as many people as there could be... But if there weren't anything, it would be completely loss making. Let's be honest, during the fall and spring the dance school must make money for the rest of the year... But it brings something. Moreover, the teachers are unemployed during the summer and have no money, so they are also happy that they can do something even during the summer.

A: Is anyone going to participate in a dance contest now?

R: Juniors should, in spring. Dance competitions always take place in the spring time, from March to June. So juniors should now participate because they already act here maybe for more than a year. It's not a large group, they are about seven, but that's enough, and they already can something. Then there is the retro jive contest group, their competition has been going on quite a regular basis, for about two years.

A: And teachers? Do they also compete?

R: Individually, it depends on every one of them. Someone does and someone doesn't.

A: Is participation in dance contests anyhow promoted, especially if someone wins?

R: I put a poster here on the wall...Wall of Fame. Otherwise no, it's probably not promoted. At the maximum I mention it at the party. On the other hand, this dance school is not built on the principles of competition. Prague has a lot of dance schools or dance groups for which the motivation to be there, is that they are a part of the team that is going to compete. But I have founded this dance school, and still lead it, with the idea that there are courses rather for non-competing...there are courses for people who like to dance, who want to devote to it, but not at a professional level. If you notice, a big difference between this and any other dance school here in Prague is that here I determine the skill level. If you'd go anywhere else, you'd take courses of dancehall, but you wouldn't wonder if it's for beginners or advanced. Everything will be mixed together in one class. Well, this applies mainly on street styles. If you'd go for salsa, there is obviously a distinction. But generally, in large dance schools, this is the way they do it. They don't deal with skill levels. They have an open class for anyone. I am more oriented to beginners or intermediates, people, who are working or going to school, who have many hobbies with dance among them. Dance competition is quite a time consuming activity and requires an intensive preparation before the contest. In addition, it is (or at least I believe that) expected that you will succeed at the competition, and you've got to work very hard

to make you succeed in the competition. And people who have other things to do - hobby, job, school - they simply cannot make everything. In short, for me dance is about fun, and not necessarily about a success. That's how I take it.

A: Makes me wonder if the dance school participates in any dance entertainment events?

R: Not utterly, but sometimes I cooperate with university balls. I usually donate them some vouchers for the raffle. There I was again asked by the ball organizers, if I wanted, and that's pretty good, because they organize a raffle and give away some free lessons as a prize...or some discounts on courses. We can call it gift vouchers if you want. The winners can then take classes and there will be some more people who will hear about us. And the dance school is of course also advertised at that ball. (...) Well, it's quite a couple of things how the dance school is promoted, when we sum it up like that!

A: That's right.

R: I have actually never been thinking about that this way. I can see that I actually have quite a lot to do. Thank you.

A: Thank you very much for this interview.

R: You're welcome.

8.2 Satisfaction Questionnaire

Dance School: Anonymous Questionnaire

Name, day and time of Your course (e.g. Street Dance Wed 5 p.m.):

Dance instructor:

Satisfaction with scope and progress of the course (*grading like at school*)

(best) 1 2 3 4 5 (worst)

Satisfaction with Dance instructor (*grading like at school*)

(best) 1 2 3 4 5 (worst)

Dance premises satisfaction (*grading like at school*)

(best) 1 2 3 4 5 (worst)

Are you interested in subsequent **spring course (date of the semester)?**
(spring schedule will be available by the beginning of January at the latest)

What could we do for your maximum satisfaction with the courses?
(e.g. change of course's time, dance instructor's approach, content of the course, conditions in the dance hall/dance studio)
Please be specific. Feel free to write on the back of the questionnaire.

Keep in mind that your criticism is beneficial for us!

