

Audience Development Strategies (in Culture and the Arts)

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WORKSHOP

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Before getting started...

Who is an audience?

Any group of people we want to deliver our message to.

AUDIENCE DEVELOPMENT – applicable to any field with a complex message or product.

...academic institutions, non-for-profit organizations, arts, sports, political parties, charity...

Agenda

CONCEPTUAL FRAMEWORK

- Defining audience development
- The scope and complexity of audience development

AUDIENCE DEVELOPMENT MODELS

- Diverse models of audience development
- Audience development strategy

CASE STUDY (Slovak National Theatre Bratislava)

- Targeting students in audience development strategies for opera and ballet
- Design of the Interest/Attendance Model of audience development
- Strategies to attract different segments of the model

Introduction

A healthy, sustainable **audience pool** is a vital requirement for any arts organisation.

At the core of an effective **marketing strategy** is the understanding of **consumer behaviour**.

Defining Audience Development

Audience development as a strategic concern of arts organizations started to be widely discussed in the middle of 80s of the 20th century.

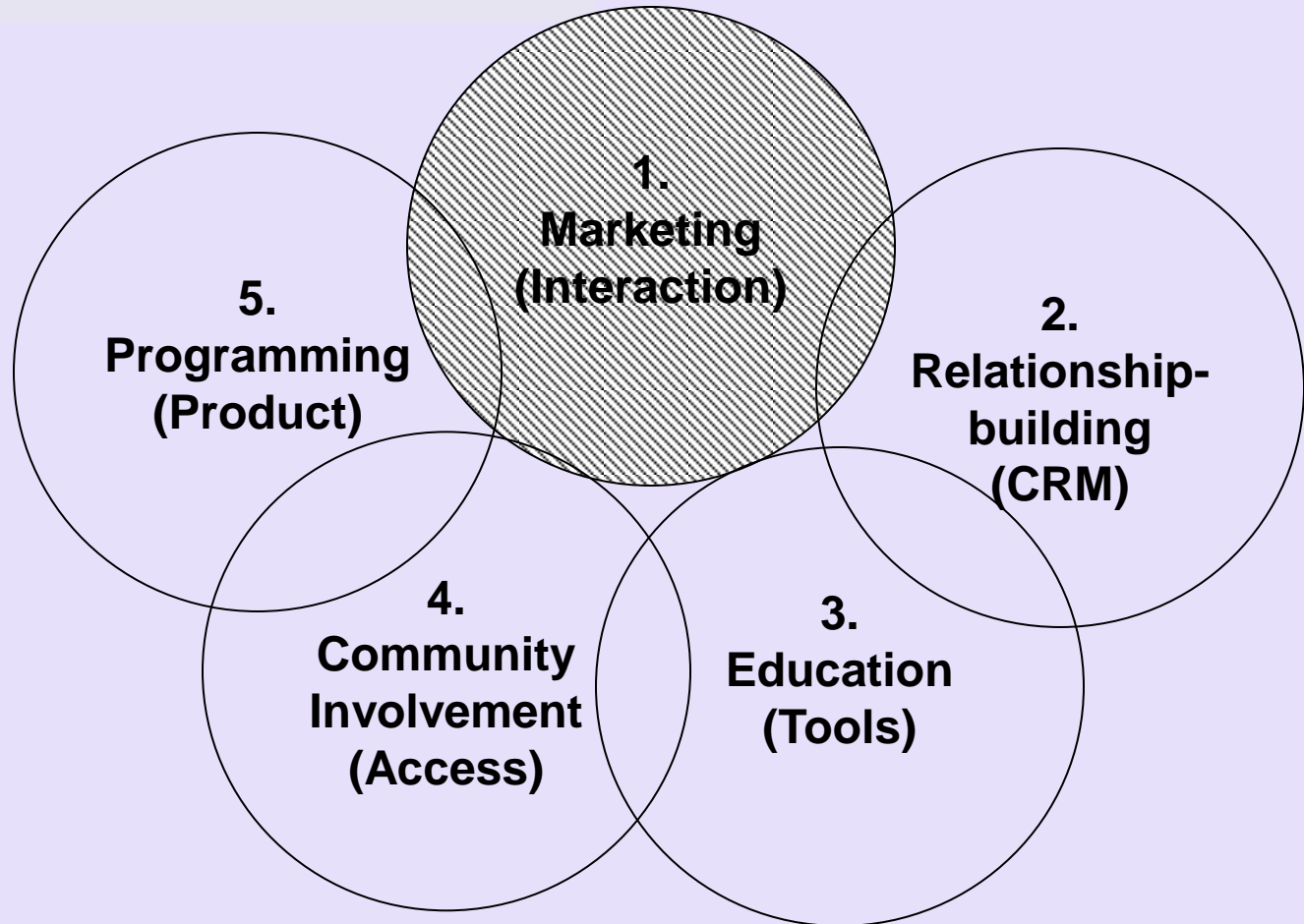
DEFINITION:

A pro-active process of cultivation and growth of long-term relationships with diverse audiences of an arts organization.

Audience development strategies imply:

- Encouraging current visitors to more frequent attendance,
- Enhancing audience diversification by targeting new market segments.

The Scope and Complexity of Audience Development



1. Marketing

Audience development is considered to be an essential function of marketing management in culture and the arts.

The role of marketing is to bring an appropriate number of people, drawn from the widest possible range of social background, economic condition and age, into an appropriate form of a contact with the arts (Diggle, 1994, p. 25).

Marketing – Intercation + Exchange

2. Relationship-building

Relationship marketing (CRM) – to retain current audience

EXAMPLE: *Dynamic Subscription Promotion*

introduced by Danny Newman and widely employed in the USA in the second half of the 20th Century. Slogan: “*Subscribe now!*”

The corner stone of DSP strategy is to ‘sell out’ to subscribers, securing the loyalty of existing attenders. A widespread application of subscription is regarded as a way towards a substantial and loyal audience base.

3. Education

Education in general

The education is considered to be one of the main predictors of arts participation (DiMaggio et al., 1978; Colbert, 1994; Kotler and Scheff, 1997; Hill and O'Sullivan, 1997).

Education in arts in particular

Childhood exposure to the arts increases adult demand (Bamossy, 1982; Morrison and West, 1986; Bergonzi and Smith, 1996; Gray, 1998).

Education from the audience development perspective

...giving consumers the tools and codes they need to evaluate the specific features of an artistic product (Mokwa et al., 1980).

...development of a level of understanding, appreciation, and enjoyment sufficient to arouse a desire to attend arts events (Kotler and Scheff, 1997).

4. Community involvement

Recently, the importance of culture as a tool for achieving wider social inclusion of diverse groups started to be emphasized as a **political matter** (Hayes, 2003).

Consequently, the initiatives focusing on ‘**increasing the access**’ to the arts have become a cornerstone of cultural policy (Kawashima, 2000).

The long-term task of audience development is to **make the arts accessible** for a wide range of people – physically, geographically, socially and psychologically, not only for those who are already committed attenders (Roggers , 1998).

5. Programming

- To what extent the core product of an arts organization shall be adapted to the audience building purposes?

The main DILEMMA of arts organizations:
artistic vs. marketing goals.

Models of Audience Development

Segmentation models

- ADAM
- SELL

Process-based models

- The Performing Arts Adoption Process
- The Arts Appropriation Cycle

Barriers-focused models

- RAND
- MAO

A.D.A.M. model

Audience Development Arts Marketing

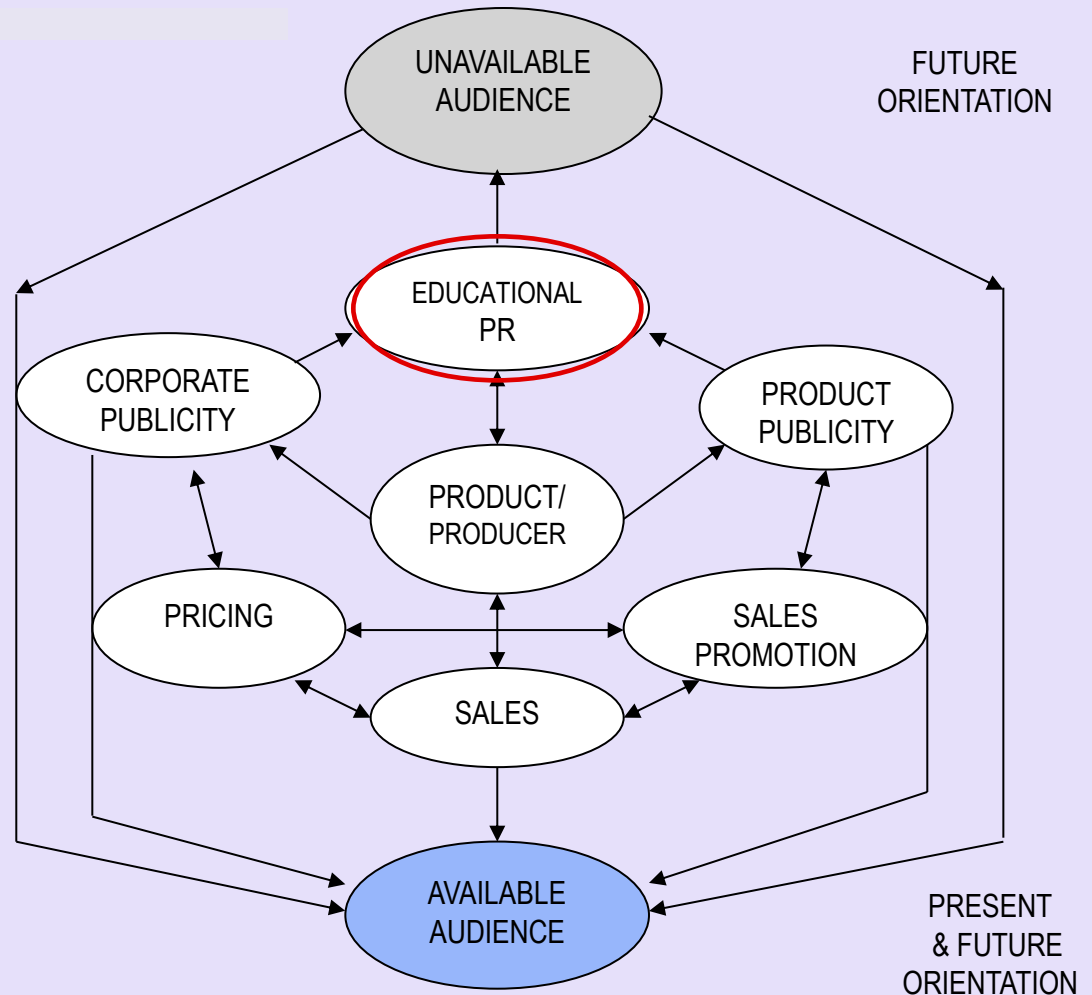
Diggle (1984)

Available audience

- attenders
- intenders

Unavailable audience

- indifferent
- hostile



SELL model

Strategy to Encourage Lifelong Learning

Morison and Dalgleish (1993)

The SELL model focuses on **'intending groups'** by highlighting the need of maximizing opportunities for **audience involvement and learning** in an attempt to develop loyal committed and open-minded audiences.

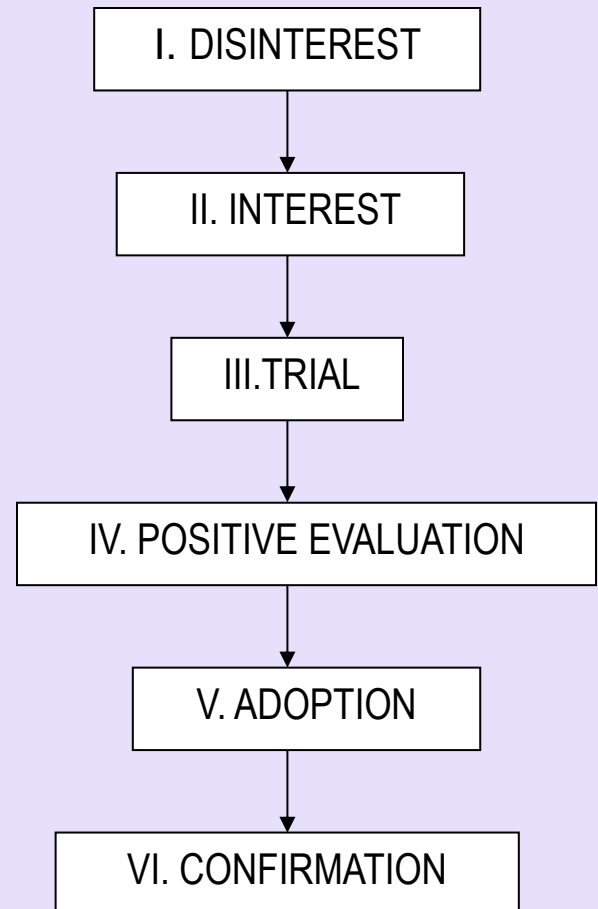
Fundamental to this approach is the acquisition and retention of customers and the recognition that during the lifetime of the relationship, the needs and wants of individuals will change.

Customer Relationship Management (CRM)

The Performing Arts Adoption Process

Andreasen (1991)

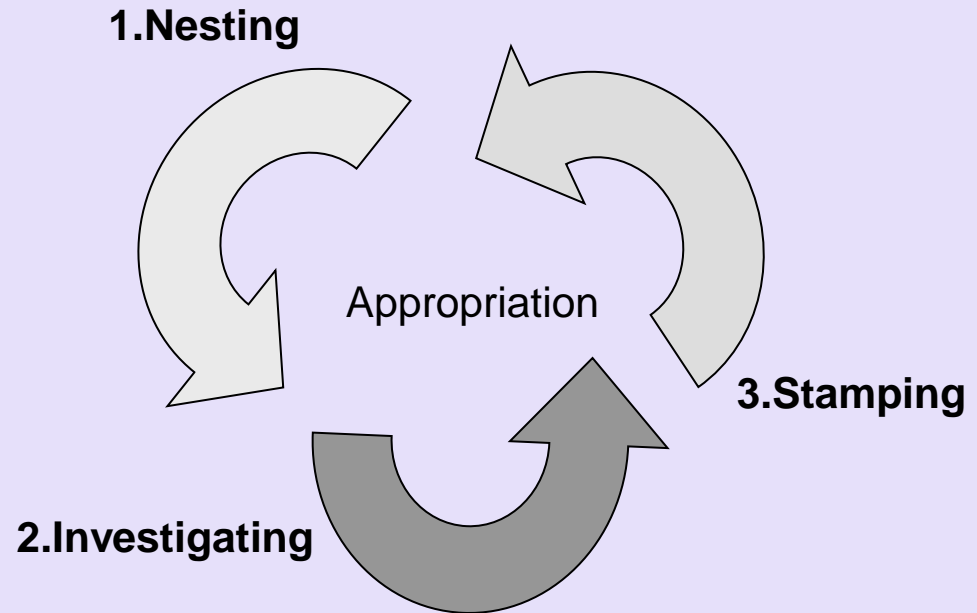
- Recognize that target consumers are at **different stages**, and learn about which consumers are ready for which kind of interventions to change their behaviour.
- The most reasonable objective of audience development is **to move each segment to the next stage** rather than to move each segment directly to the stage of greatest involvement.



The Arts Appropriation Cycle

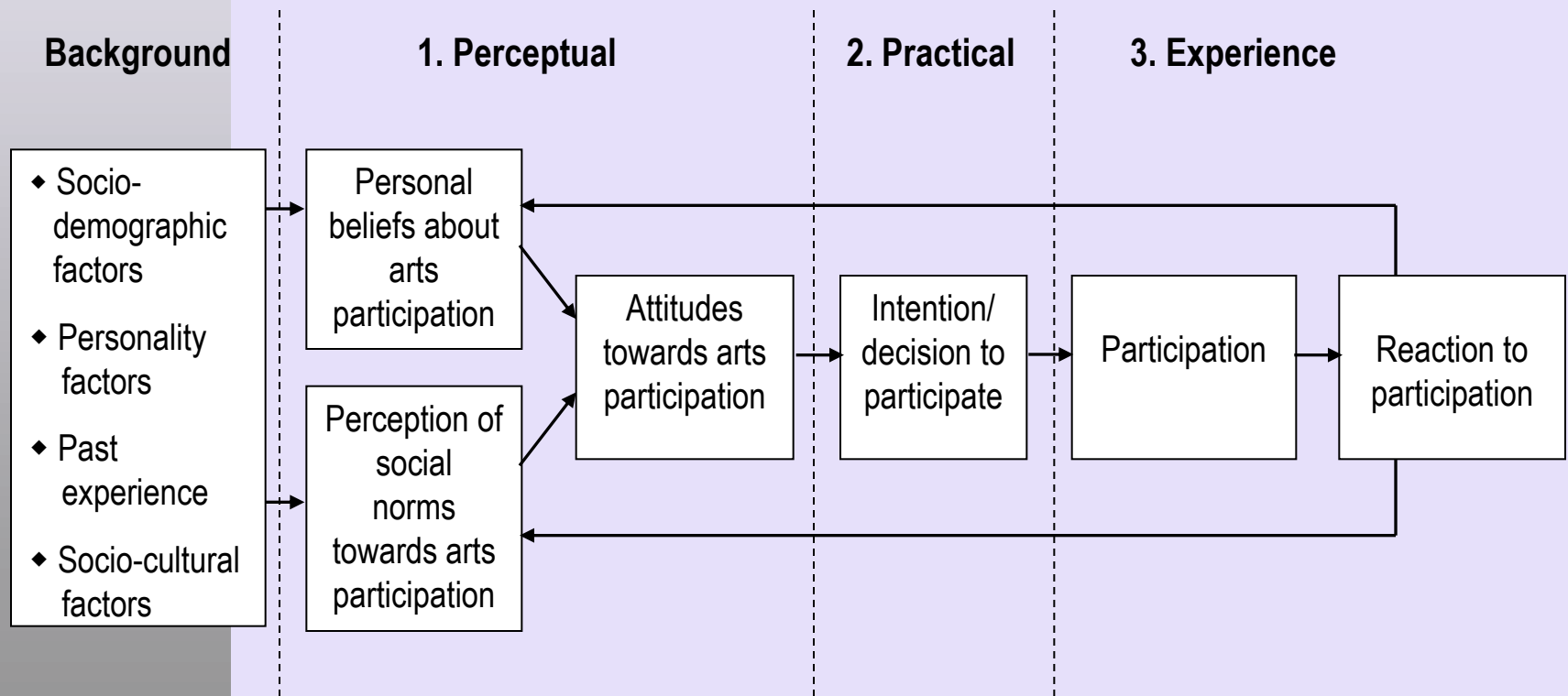
Carù and Cova (2005)

- The goal of appropriation is to make something your own, to adapt it to yourself, thereby transforming it into something that is part of your expression of yourself.
- Taste for arts = **acquired or discovered taste**.
- Process of taste formation and cultivation – transformation of novices into experts through repeated experiences.
- ***Learning by consuming***
(Lévy-Garboua and Montmarquette, 1996)



RAND model

McCarthy & Jinnett (2001)



MAO model

Wiggins (2004)

		YES		NO	
		Motivation to participate		NO	
Ability to participate		YES		NO	
		Opportunity to participate		NO	
Ability to participate	YES	1 Patron of the arts prone to act <i>participating or inclined to participate</i>	2 Patron next door unable to act <i>inclined to participate</i>	5 Football fan resistant to action <i>disinclined to participate</i>	6 Weary traveller resistant to action <i>disinclined to participate</i>
	NO	3 Wannabe patron unable to act <i>inclined to participate</i>	4 Wannabe patron unable to act <i>inclined to participate</i>	7 Neglected neighbour resistant to action <i>disinclined to participate</i>	8 Stranger resistant to action <i>disinclined to participate</i>

Case Study



**Slovak
National
Theatre
Bratislava**

Targeting University Students in Audience Development Strategies for Opera and Ballet



Background

Survey conducted by Slovak National Theatre in Bratislava among opera and ballet-goers confirmed strong correlation between the educational level and participation in these arts events.

54 % of attendees were university graduates with respect to only 14,5 % of university graduates in the Slovak population, whereas other frequently examined variables (income, age and occupation) were insignificant.

Problems

- Because of a high educational level university students are regarded as a very interesting potential market for opera and ballet.
- However, it is difficult to reach them with traditional communication channels.
- They are in the stage of forming their future consumer habits.
- Pursuing their studies in the capital – Bratislava – a part of them has for the first time an opportunity to attend opera and ballet.
- Knowledge and understanding students' attitudes, motivations, barriers and expectations should be a starting point for developing an appropriate marketing strategy to reach this segment.

Objectives

- To explore attitudes of university students towards opera and ballet.

The main points of interests are:

- Which attitudes towards opera and ballet prevail among students?
- What are their attendance rates at opera and ballet performances?
- What motivates opera and ballet-goers to attend the performances, and on the other hand which are the most important barriers perceived by non-attendees?
- What are their expectations related to the attendance at opera and ballet?
- Are there any differences in attitudes among students in dependence on the field of their studies?

Hypotheses

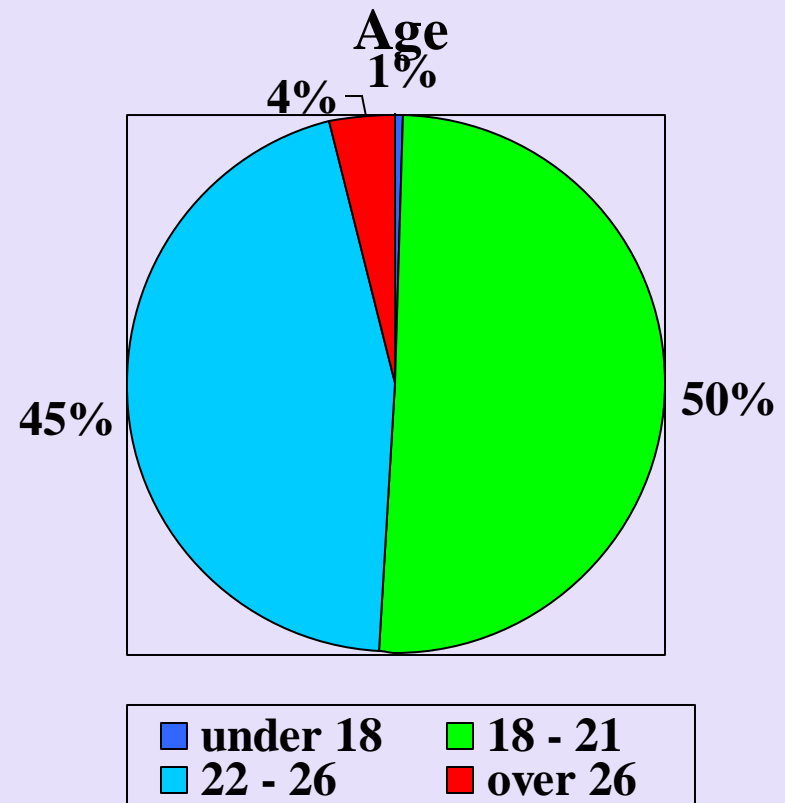
- At least half of the students have already participated in an opera or a ballet performance.
- 20 % of students do not attend because of little knowledge about these genres.
- 40 % of non-attendees are afraid to be bored during the evening.
- 60 % of respondents are influenced mainly by the attendance behaviour of the people in their surroundings.
- 20 % of students are not interested and do not attend neither opera nor ballet.

Methodology

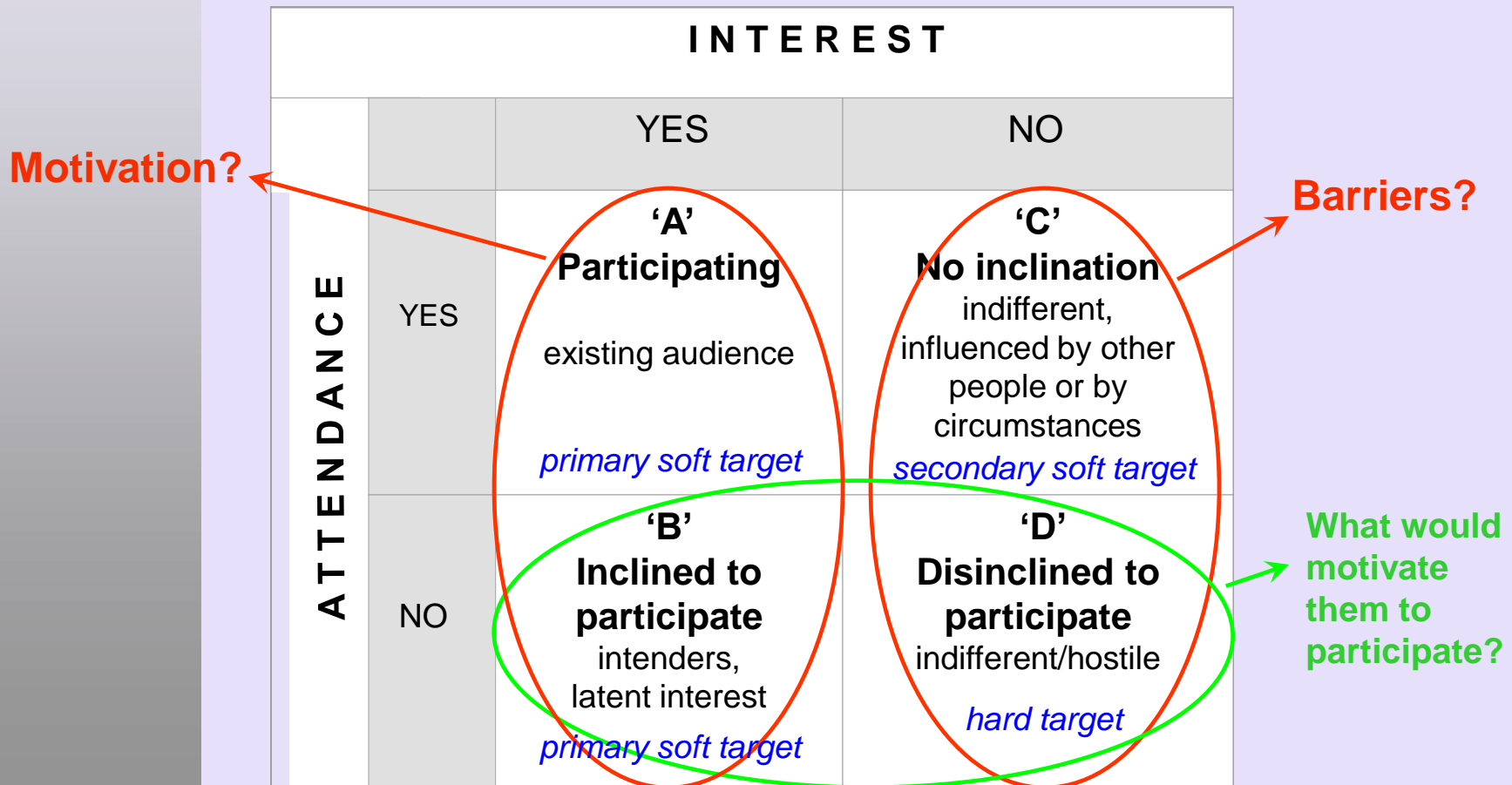
- Respondents were personally interviewed by using a standardized questionnaire (quantitative research, collecting primary data).
- The questionnaire was divided into five parts:
 - (1) associations and **attitudes** towards opera and ballet,
 - (2) **attendance** and intentions to attend opera and ballet,
 - (3) **motivations, barriers and expectations**,
 - (4) knowledge of the repertory and admission prices for students,
 - (5) demographic variables.
- Type of questions:
 - open-response (e.g. associations, estimated price)
 - closed-response (e.g. attitudes, attendance, knowledge of repertory)
 - multiple-choice (e.g. motivations, barriers)
 - five point scale evaluative questions (expectations)
- Questionnaire was tested.

Sample

- 900 university students (800 final sample + 100 comparison group)
- 800 divided into 4 subgroups of 200 according to the field of study (humanities, technical studies, life sciences, economics)
- 51 359 (50.64 %) women, in the survey females comprised 50 % of the sample.



Interest/Attendance model



Results - segmentation

		INTEREST	
		YES	NO
ATTENDANCE	YES	'A' Participating 16.25 % opera 11.87 % ballet	'C' No inclination 21.87 % opera 19.37 % ballet
	NO	'B' Inclined to participate 34.75 % opera 35.75 % ballet	'D' Disinclined to participate 27.12 % opera 33.00 % ballet

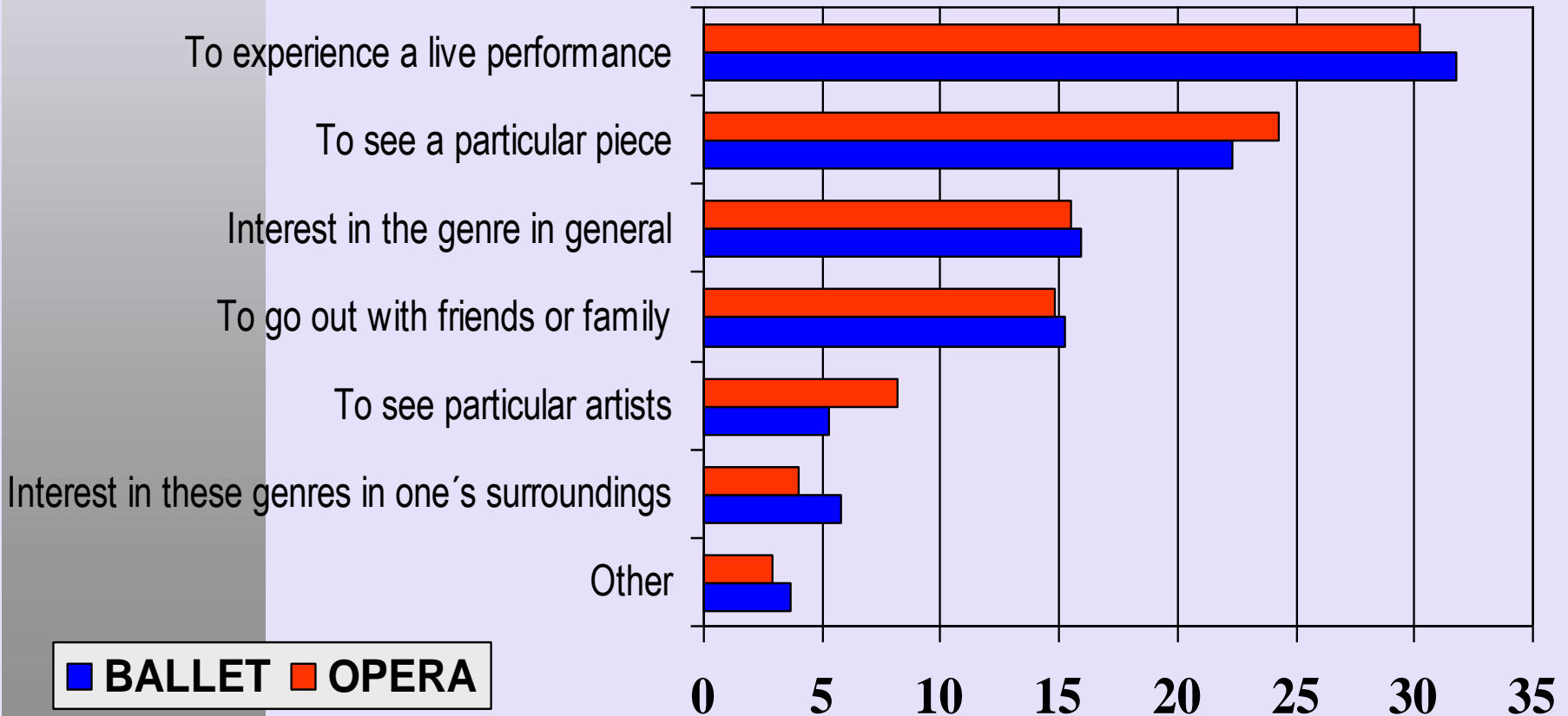
Marketing challenge
56.62 % opera
55.12 % ballet

Results - cross analyses

Attitudes	OPERA						BALLET					
	(n) (%)		Gender (%)		Age (%)		(n) (%)		Gender (%)		Age (%)	
			M	F	≤21	22+			M	F	≤21	22+
Interested and do attend (A)	130	16.25	9.50	23.00	11.5 8	21.07	95	11.88	5.00	18.7 5	8.13	15.75
Interested but have not attended yet (B)	278	34.75	29.25	40.25	37.6 8	31.73	286	35.75	24.75	46.7 5	38.42	32.99
Not interested but sometimes attend(C)	175	21.87	25.25	18.50	22.1 7	21.57	155	19.37	22.00	16.7 5	18.47	20.30
Not interested and do not attend D)	217	27.13	36.00	18.25	28.5 7	25.63	264	33.00	48.25	17.7 5	34.98	30.96
Total	800	100	100	100	100	100	800	100	100	100	100	100

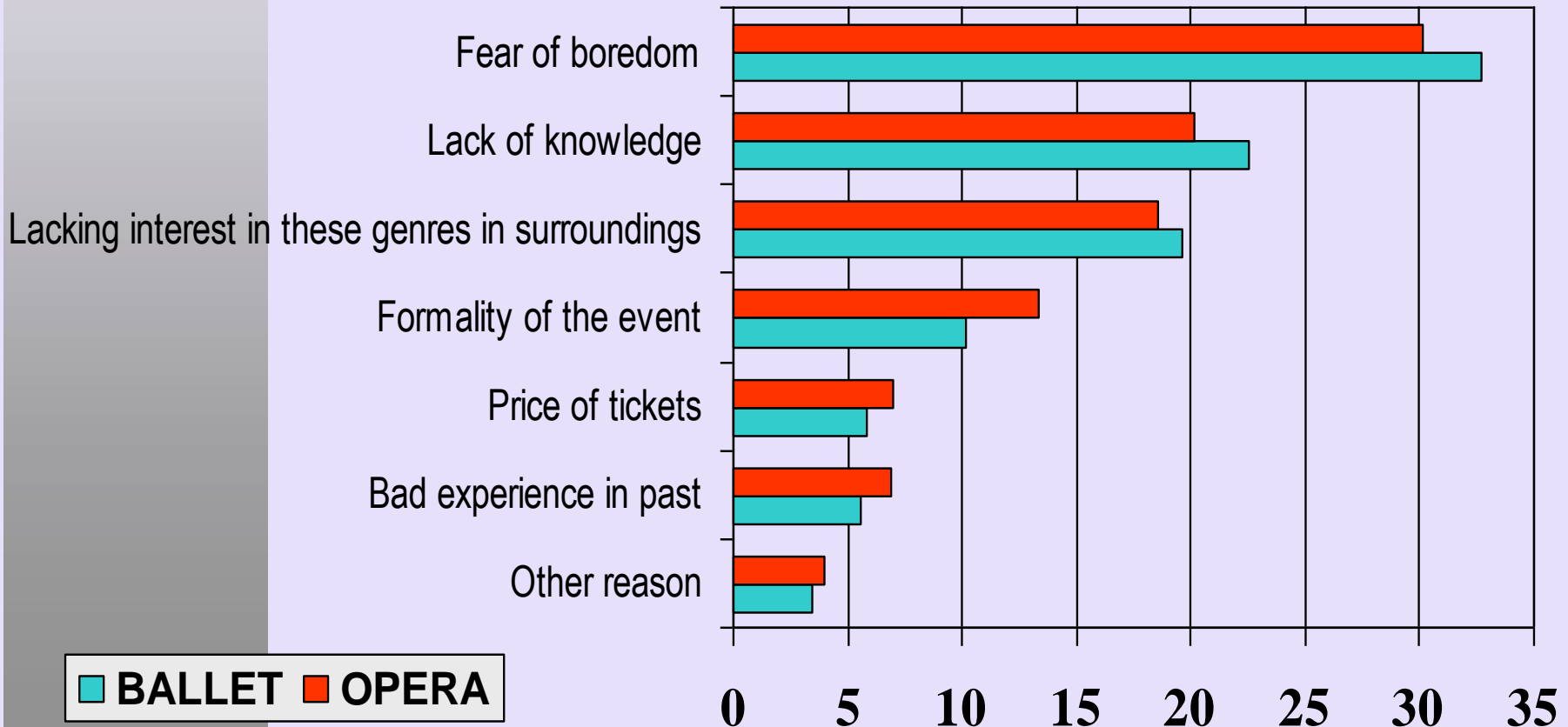
Results - motivation

What motivates interested students to attend opera and ballet? (%)



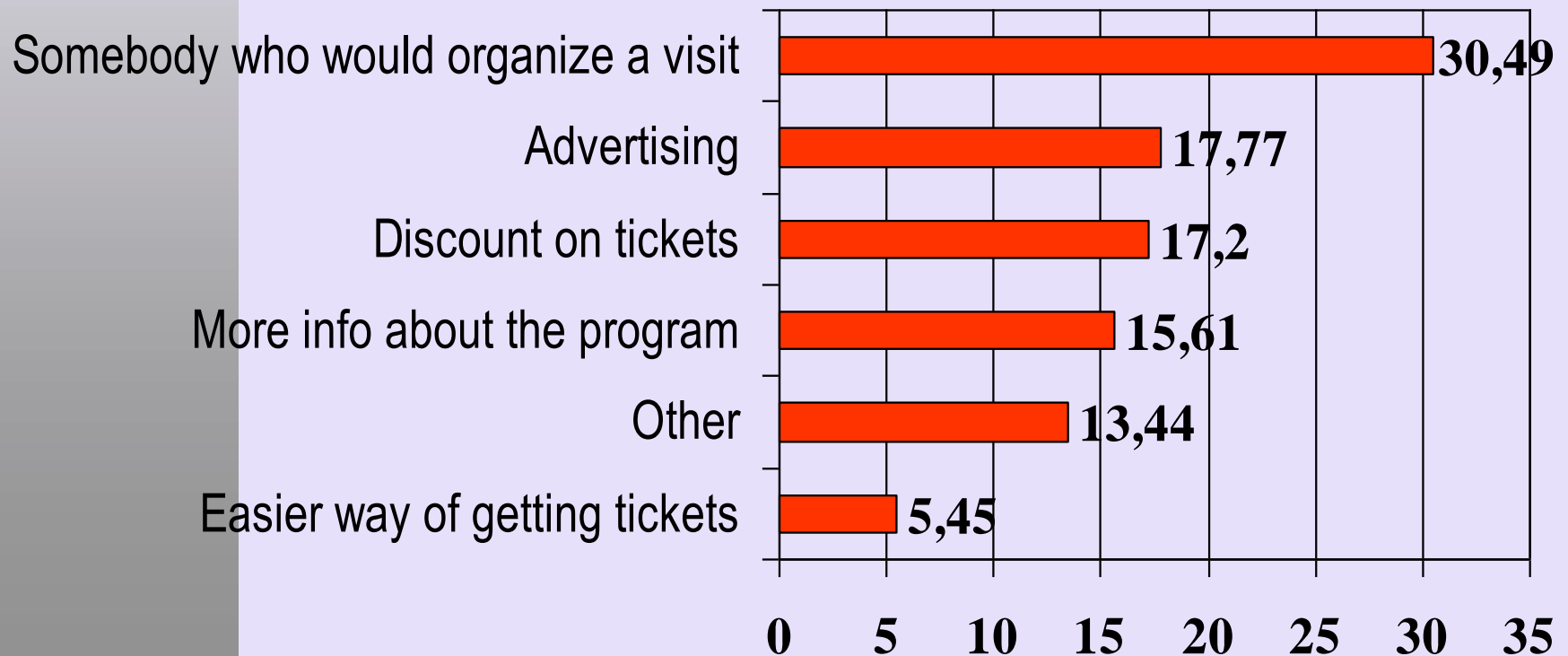
Results - barriers

What are main barriers to attend opera and ballet perceived by disinterested students? (%)



Results - conditional motivation

What would motivate non-attending students to visit an opera or ballet performance? (%)



Results - expectations

EXPECTATIONS	mean	Male	Fem.	≤21	22+	order
Entertainment	2.27	2.29	2.26	2.31	2.23	V
Relaxation	2.15	2.11	2.19	2.15	2.15	IV
1. Emotional experience	1.72	1.93	1.54	1.79	1.65	I
New incentives, inspiration...	2.68	2.82	2.55	2.78	2.58	VII
Educational development	2.49	2.61	2.38	2.55	2.43	VI
3. Broadening a scope in culture	2.01	2.19	1.85	2.06	1.96	III
2. Atmosphere (venue, event...)	1.83	1.91	1.75	1.84	1.81	II

Evaluation of hypotheses

Hypotheses		Estimated values	Results (%)	
			OPERA	BALLET
1	At least half of the respondents have already participated in an opera or a ballet performance	50	62,25	47,37
2	20 % of students do not attend because of little knowledge about these genres	20	20,16	22,55
3	40 % of non-attendees are afraid to be bored during the evening	40	30,11	32,74
4	60 % of students are influenced mainly by the attendance behaviour of the people in their surroundings	60	22,59	24,79
5	20 % of respondents are not interested and do not attend neither opera nor ballet	20	21,13	

Conclusions and suggestions for an audience development strategy

What kind of message?

- Use emotional appeals in communication.
- Point out the added value to one's general scope in culture.
- Stress the atmosphere of live performances together with specific features of a particular piece.
- Present opera and ballet from the perspective of entertaining events, which do not need any previous knowledge for being enjoyed.
- Provide concrete incentives to participation and facilitate their choice by advertising materials.
- Make sure students are aware of possible discounts on admission prices.

Conclusions and suggestions for an audience development strategy

What kind of marketing tools and communication channels?

- Segment A (cca 14 %)

Internal communication channels

Direct marketing methods based on database marketing (e-mail)

Make them your agents - “Bring your friends“ programs

- Segment B + C (cca 56 %)

External communication channels

Reach them in their places (schools, students residences) – placement of communication materials (posters with program, leaflets, boomerang postcards...)

Cooperate with students’ radio teams in the students residences

Cooperate with students parliaments at universities

- Segment D (cca 30 %)

Unavailable audience. Let them be!

Conclusions

The audience development strategy deals with **changing the structure and composition of audiences** (Hayes, 2003).

The main challenge of the overall system of audience development is to acquire new audiences whilst retaining and developing the loyalty patterns of existing audiences through the implementation of selective strategies with short, medium and long-term potential (Hayes and Slater, 2002).

The audience development strategy implies:

- Encouraging current visitors to more frequent attendance,
- Enhancing an audience diversification by targeting new market segments.

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**Thank you for your
attention.**

