

MA in Cultural Management
Estonian Academy of Music and Theatre



Audience Development
3 ects
Syllabus

Lecturer:
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Aim of the subject

Although concern for widening access to culture is not new, it seems to remain a challenge. For instance, one of the main findings of the 2013 European survey on cultural access and participation is that there has been a small overall decline in participation in cultural activities since the 2007 survey. Thus, interest in audience development has risen dramatically in recent years. Evidence of this interest includes the fact that the European Commission has not hesitated to include it in their Creative Europe Programme for the period 2014-2020.

This course is designed to introduce participants to the principles and practice of developing audiences. The need of analyzing the audience will be emphasized by presenting different audience research methodologies. Through case studies and analysis of projects the student will gain an understanding of the different ways that engagement with the arts occurs.

Course content

1. Importance of Audience Development
2. Concept of Audience Development
3. Setting the strategic plan on Audience Development
4. Analyzing the Audience – Audience Research Methodologies
5. Audience segmentation
6. Audience development strategies
7. Setting audience development objectives
8. Audience development tools: product, place, price, promotion, people and partnerships
9. Evaluating Audience Development initiatives
10. Putting it all together in an action plan

Learning outcomes

By the end of this course, participants should be able to:

- Develop an Audience Development plan
- Benchmark best practices on Audience Development
- Select an appropriate Audience Research Methodology to conduct an audience analysis
- Understand various audience development concepts and strategies for cultural participation

Assessment

The assessment will be mainly teamwork based (70%). After selecting a cultural organization in Estonia, each team will have to develop an audience development plan for it, putting into practice all the different concepts learned throughout the course. Every day, some time will be dedicated to the completion of this project.

There will also be individual assessment (30%) based on the individual contributions and the pre-work. The students will get detailed instructions for the pre-work assignment.

Assessment criteria

The assessment criteria are defined as follows:

Type of assessment	Activity	%
Individual	Pre-work: reading + desktop research to look for 2 audience development best practices in Estonia	10%
	Participation in class	20%
Teamwork assessment	Pre-work: conducting at least 1 interview with a selected cultural organisation	10%
	Final presentation of the audience development plan for the selected cultural organisation (oral presentation)	30%
	Audience development plan for the selected cultural organisation (written document)	30%
TOTAL		100%

Course reading material

Mandatory reading for the pre-work:

Cuenca-Amigo, M. y Makua, A. (2016). Audience Development: A cross-national comparison. *Academia Revista Latinoamericana de Administración (ARLA)*, In press - to be assigned volume & issue in 2017 (JCR - Q4)

Additional references that could be explored by the students:

Borwick, B. (2012). *Building communities, not audiences. The future of the arts in the United States*. Winston-Salem, North Carolina: ArtsEngaged.

Brown, A. y Novak, J. (2007). *Assessing the intrinsic impacts of a live performance*. WolfBrown. Obtenido de <http://wolfbrown.com/component/content/article/48-mup-value-impact-study/406-impact-study> (última consulta: 13 de diciembre de 2013).

Brown, A., Novak, J. y Gilbride, S. (2011). *Getting In On the Act. How arts groups are creating opportunities for active participation*. San Francisco: The James Irvine Foundation / Wolfbrown.

Brown, A. y Ratzkin, R. (2011). *Making sense of audience engagement*. San Francisco: Wolfbrown and The San Francisco Foundation.

Colomer, J. (2013). *La formación y gestión de públicos escénicos en una sociedad tecnológica*. Madrid: Fundación Autor.

Devos, F. (2006). *Jóvenes pero alcanzables. Técnicas de marketing para acercar la cultura a los jóvenes*. Madrid: Fundación Autor.

European Commission. (2012). *European Audiences: 2020 and beyond*. Luxembourg: Publications Office of the European Union.

Harlow, B. (2014). *The road to results. Effective practices for building arts audiences*. New York: The Wallace Foundation.

Harlow, B., Alfieri, T., Dalton, A. y Field, A. (2011). *Attracting an elusive audience. How the San Francisco Girls Chorus is breaking down stereotypes and generating interest among classical music patrons*. New York: The Wallace Foundation.

Harlow, B., Alfieri, T., Dalton, A. y Field, A. (2011). *Building deeper relationships. How Steppenwolf Theatre Company is turning single-ticket buyers into repeat visitors*. New York: The Wallace Foundation.

Harlow, B., Alfieri, T., Dalton, A. y Field, A. (2011). *Cultivating the next generation of art lovers. How Boston Lyric Opera sought to create greater opportunities for families to attend opera*. New York: The Wallace Foundation.

Harlow, B. y Roman, C. C. (2014). *Someone who speaks their language. How a nontraditional partner brought new audiences to Minnesota Opera*. New York: The Wallace Foundation.

Hill, E., O'Sullivan, C. y O'Sullivan, T. (2000). *Creative arts marketing*. Oxford: Butterworth-Heinemann.

Kolb, B. M. (2000). *Marketing cultural organisations: new strategies for attracting audiences to classical music, dance, museums, theatre and opera*. Dublin: Oak Tree.

Kolb, B. M. (2001). The Decline of the Subscriber Base: A Study of the Philharmonia Orchestra Audience. *International Journal of Arts Management*, 3 (2)

Mandel, B. (2008). *Audience Development, Kulturmanagement, Kulturelle Bildung. Konzeptionen und Handlungsfelder der Kulturvermittlung*. München: kopaed.

Mandel, B. (2013). *Interkulturelles Audience Development. Zukunftsstrategien für öffentlich geförderte Kultureinrichtungen*. Bielefeld: transcript Verlag.

Mandel, B. (2016). *Teilhabeeorientierte Kulturvermittlung. Diskurse und Konzepte für eine Neuausrichtung des öffentlich geförderten Kulturlebens*. Bielefeld: transcript Verlag.

McCarthy, K. F., Brooks, A., Lowell, J. y Zakaras, L. (2001). *The Performing Arts in a New Era*. Santa Monica: RAND.

McCarthy, K. F. y Jinnett, K. (2001). *A New Framework for Building Participation in the Arts*. Santa Monica: RAND.

McCarthy, K. F., Ondaatje, E. H., Zakaras, L. y Brooks, A. (2004). *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts*. Santa Monica, CA: RAND Corporation.

Mendels, P., Held, L., Browne, D. y Lawrence, K. (2014). *Thriving arts organizations, thriving arts. What we know about building audiences for the arts and what we still have to learn*. New York: The Wallace Foundation.

Patriarche, G., Bilandzic, H., Jensen, J. L. y Jurisic, J. (2014). *Audience Research Methodologies: Between Innovation and Consolidation*. Abingdon, Oxon: Routledge.

Radbourne, J., Glow, H. y Johanson, K. (2010). Measuring the intrinsic benefits of arts attendance. *Cultural Trends*, 19 (4), 307-324. doi:10.1080/09548963.2010.515005

Radbourne, J., Glow, H. y Johanson, K. (2013). *The Audience Experience. A critical analysis of audiences in the performing arts*. Bristol, UK: intellect.

Rentschler, R., Radbourne, J., Carr, R. y Rickard, J. (2002). Relationship marketing, audience retention and performing arts organisation viability. *International Journal of Nonprofit & Voluntary Sector Marketing*, 7 (2), 118-130.

Walker-Kuhne, D. (2005). *Invitation to the party. Building bridges to the arts, culture and community*. New York: Theatre Communications Group, Inc.