

Audience Development

New Ways to Think about Increasing Participation

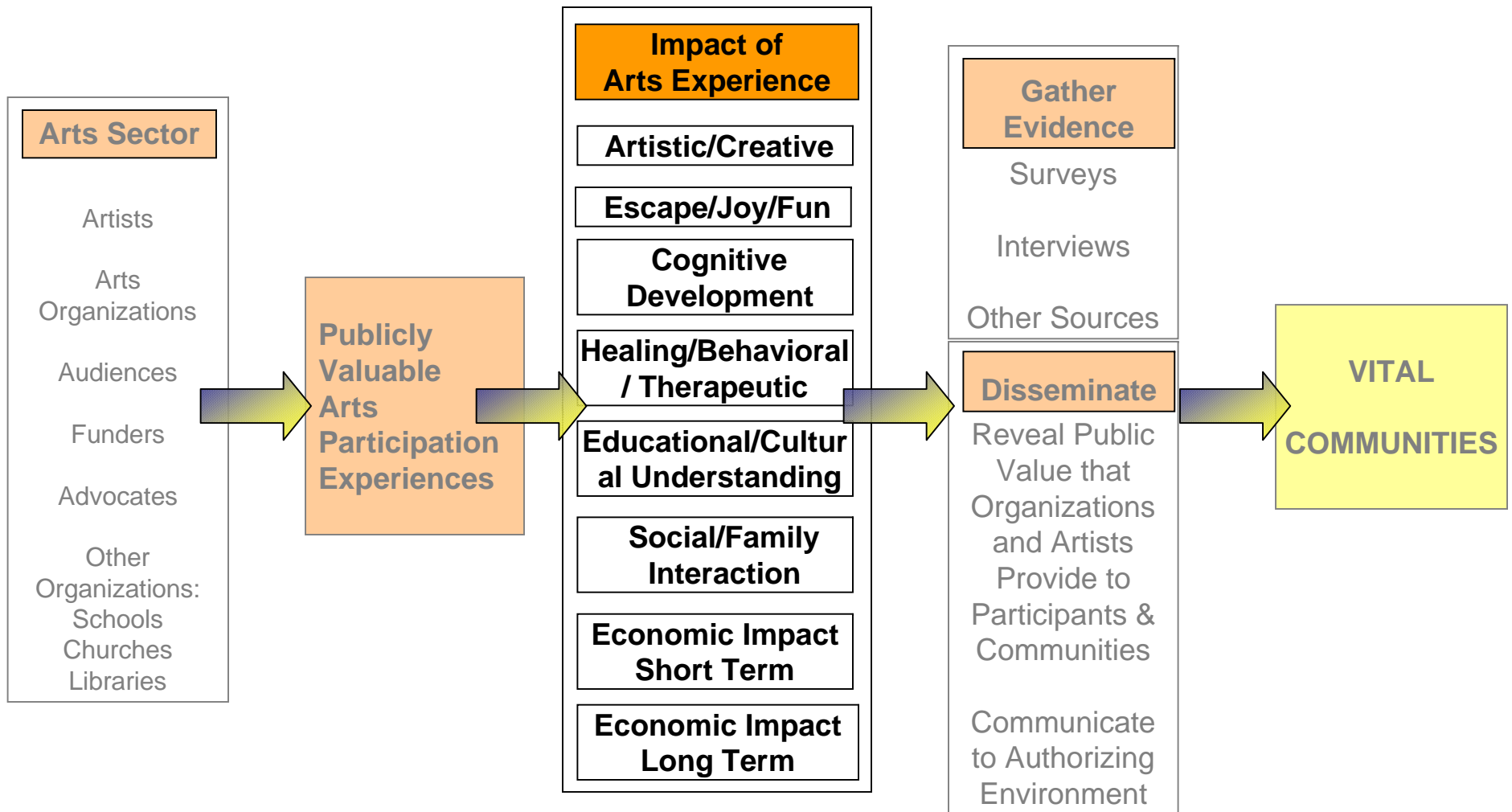
**David Fraher, Executive Director
Arts Midwest
August, 2004**

A Personal Journey

What is your most meaningful arts experience?

- What do you remember most?
- Who was with you?
- What was personally valuable to you?
- Was there an impact or emotion from the experience?
- Do you have any sensory memory: sound, smell, taste?

Increase Participation - Recognize & Reveal Public Value - Contribute to Vital Communities



Audience Participation

A New Framework for Building Participation in the Arts - Rand Corporation, sponsored by the Wallace Foundation

Looks at 3 groups of participants:

- **Audience** - those who attend (friends, children, parents...)
- **Creators** - those who take an active part in the creation of art (painters, actors, dancers, musicians...)
- **Stewards** - those who take an active part in preserving & developing arts organizations' efforts (staff, board, funders, volunteers...)

Identify one participant type you would like to involve more in the arts

Think of someone you know

List 3 of their attributes (age, gender, interests...)

GOAL	<u>Creators</u>	Participant TYPE <u>Audiences</u>	<u>Stewards</u>	BARRIERS
Broaden				Practical
Deepen				Experience
Diversify				Perceptual

Increasing Participation

Now that you have determined your target participant group, decide how you want to change participation:

- **Broaden** - attract more of the same type of people (increase the number of participants...)
- **Deepen** - increase the current participant's level of involvement (single ticket buyers become subscription buyers, funders give more money, volunteers give more time...)
- **Diversify** - attract different kinds of people (bring in younger or older people, attract people who have never attended...)

What is your goal for the participant(s) you identified?
 To broaden, deepen or diversity participation? How?

GOAL	Participant TYPE			BARRIERS
	<u>Creators</u>	<u>Audiences</u>	<u>Stewards</u>	
Broaden				Practical
Deepen				Experience
Diversify				Perceptual

Building Participation

- RAND created a behavioral model of arts participation after observing what 13 arts organizations really do.
- This work was funded by the Wallace Foundation and has become a new way for arts organizations to think about increasing participation in the arts.

Behavioral Model of Participation

Attributes/
Background

Socio-
demographic
charac-
teristics

Personality
factors

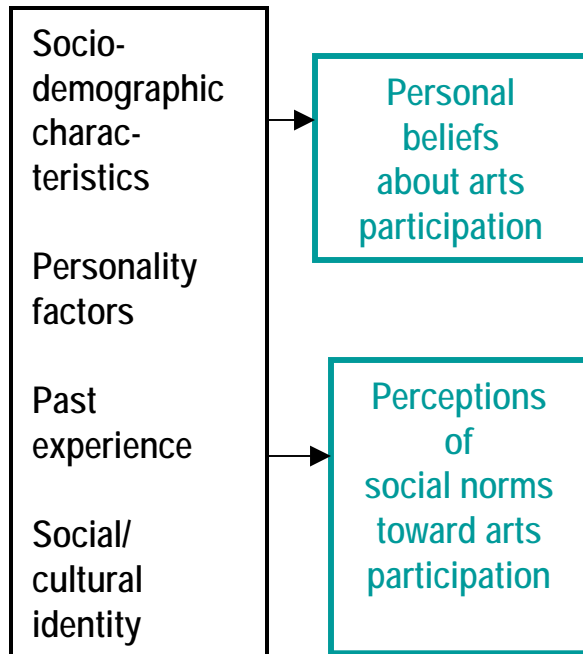
Past
experience

Social/
cultural
identity

Behavioral Model of Participation

Attributes/
Background

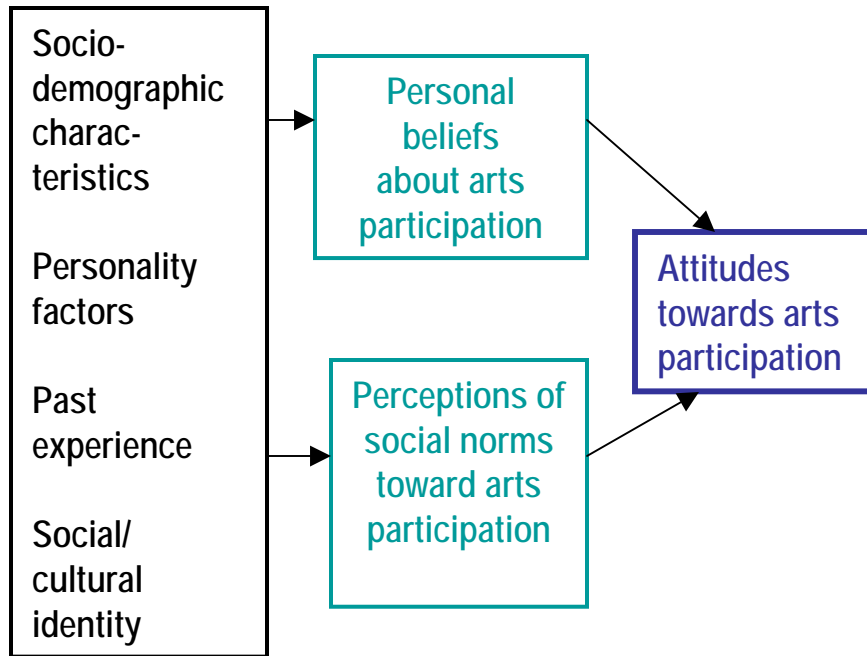
Perception of Benefits
of Participation



Behavioral Model of Participation

Attributes/
Background

Perception of Benefits
of Participation

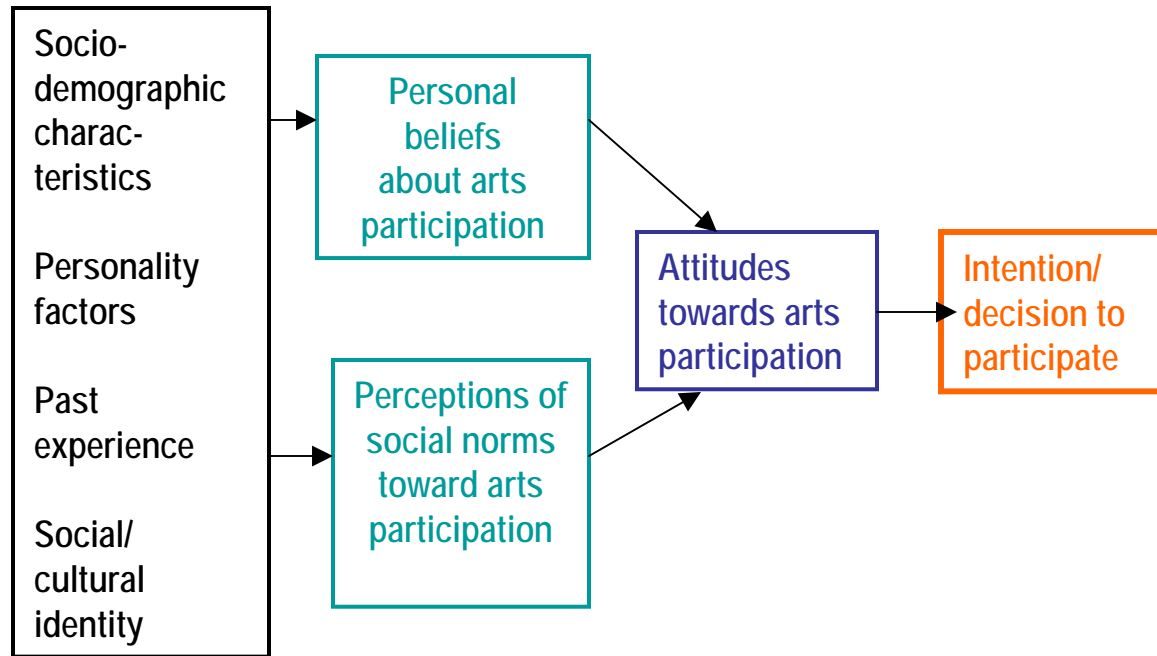


Behavioral Model of Participation

Attributes/
Background

Perception of Benefits
of Participation

Decision -
Practical
Barriers/
Enhancements



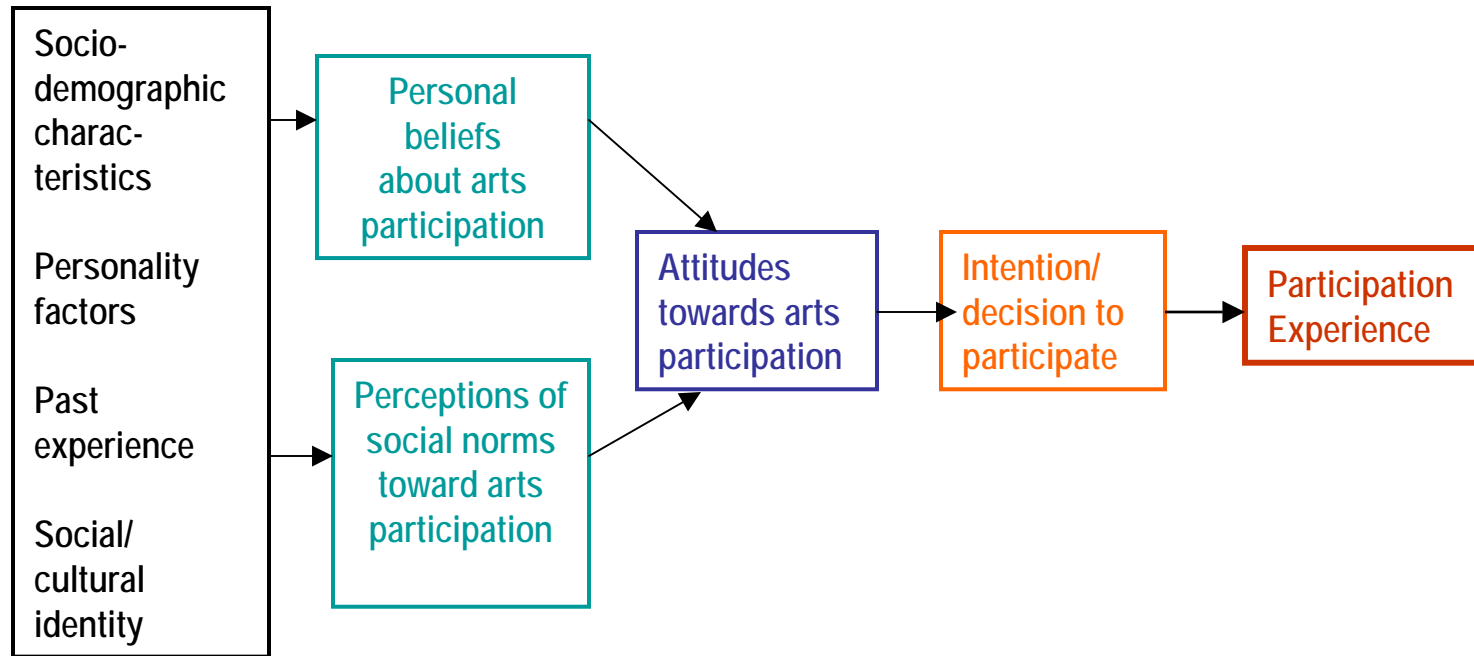
Behavioral Model of Participation

Attributes/
Background

Perception of Benefits
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Decision -
Practical
Barriers/
Enhancements

Participation
Experience



Behavioral Model of Participation

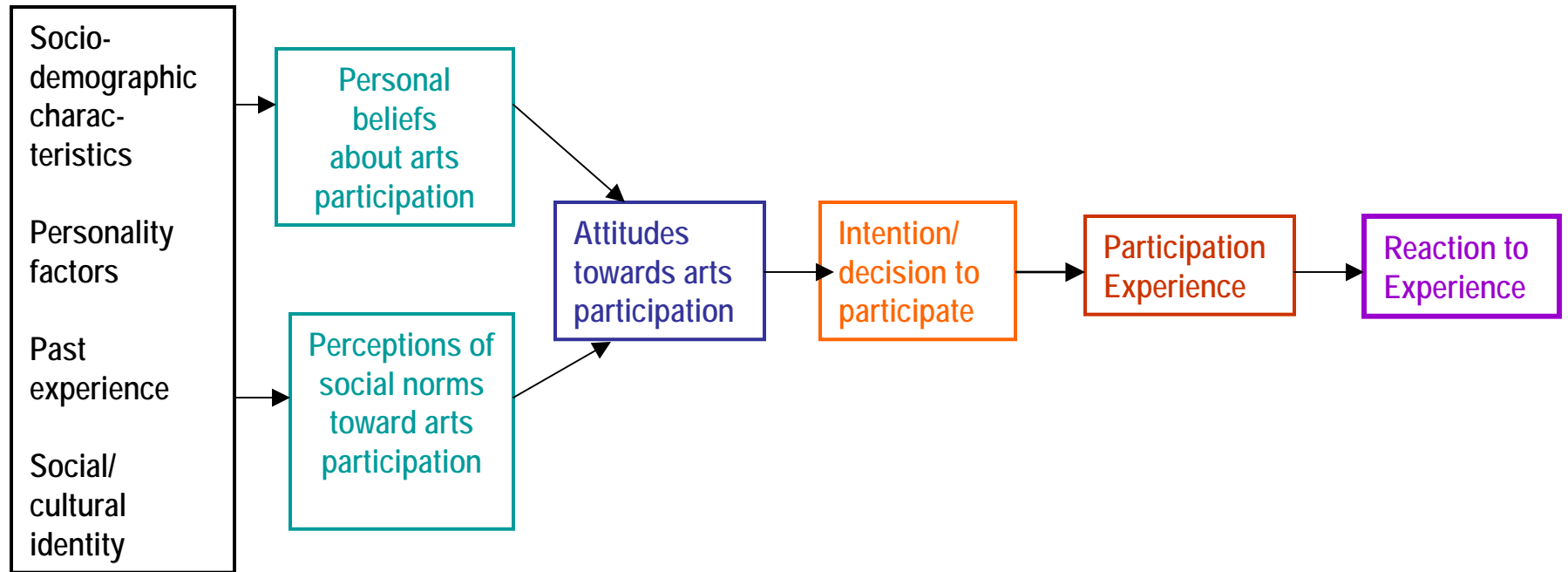
Attributes/
Background

Perception of Benefits
of Participation

Decision -
Practical
Barriers/
Enhancements

Participation
Experience

Reaction
to
Experience



Behavioral Model of Participation

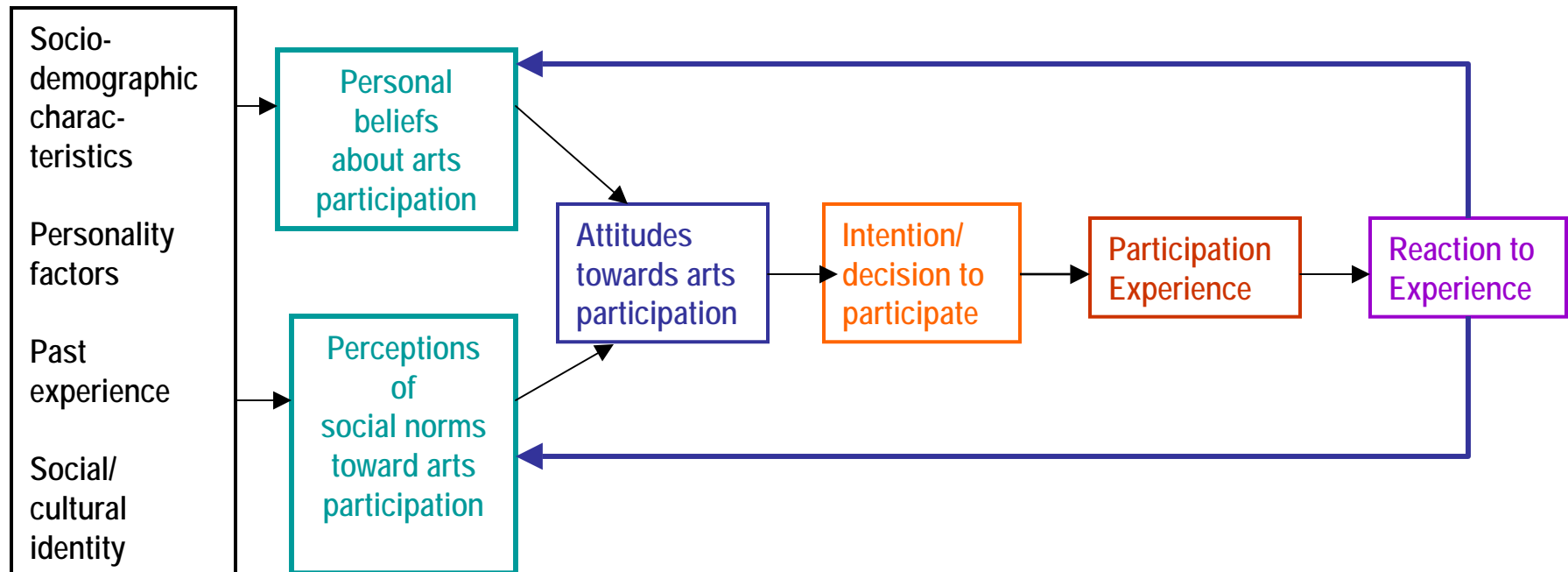
Attributes/
Backgrounds

Perception of benefits
of participation

Decision –
Practical
Barriers or
Enhancements

Participation
Experience

Reaction to
Experience



Behavioral Model of Participation

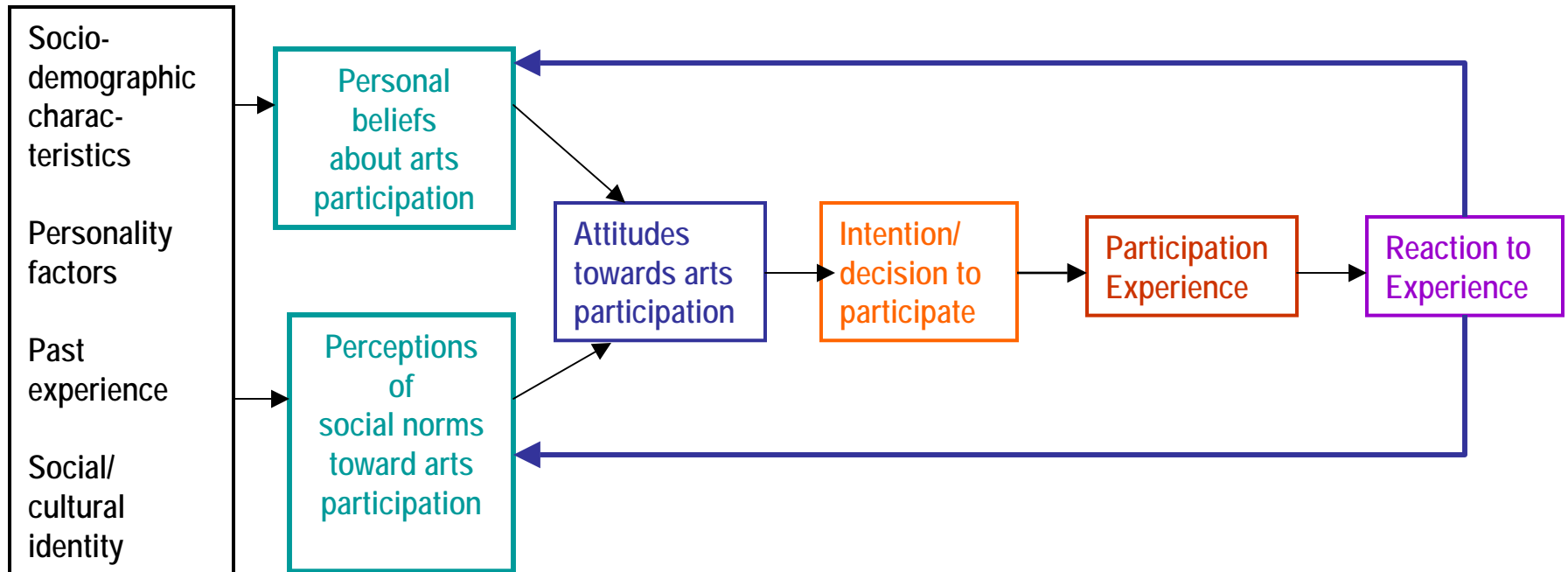
Attributes/
Backgrounds

Perception of benefits
of participation

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Practical
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Participation
Experience

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Setting Audience Development Strategy

Participation Goal	Diversify	Broaden	Deepen
Target Population	Disinclined	Inclined	Current Participant
Relevant Factors	Perceptual	Practical	Experience

Identify Barriers to Participation

In summary, the barriers to participation include:

- **Background** - factors that shape an individual's general attitude about the arts (attendance as a child)
- **Perceptual** - how an individual evaluates an opportunity to participate in the arts (do my friends think this is important)
- **Practical** - considerations in evaluating specific participation options (cost of tickets, hours, transportation, knowledge that events are taking place, where and when)
- **Experiential** - the reaction to & remembrance of participating (excellent performance, good seats, parking, total experience)

What are the barriers that your participant group encounters?
 Are they perceptual, practical or experiential? Describe
 (Refer to your targeted participant type and goal on page 8 &10)

GOAL	Participant TYPE			BARRIERS
	<u>Creators</u>	<u>Audiences</u>	<u>Stewards</u>	
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Deepen				Experience
Diversify				Perceptual

Good Luck to all of you!