

## ARTS MANAGEMENT NEWSLETTER

Monthly information service by Arts Management Network  
ISSN 1610-238X | Issue No. 80 - March 2008

### EDITORIAL

Dear readers,

we hope that all of you have spent an inspiring and relaxing easter holiday. Here in Germany there were quite a number of people who got surprised about the first snow this year!

A lot of arts organizations nowadays have learned how important audience development is - not only for the customers, or even themselves but also for working in a sustainable way. The borders between audience development, marketing and education are not that clear. At the very moment when you concentrate on reaching your goals while attracting larger audiences, you solve your socially political responsibility. The problem that many arts organizations have today is that the programs don't reach every single corner of their local community as they should do especially when these organizations are public funded. Such organizations do not stand for the principles of bringing in cultural values as well being a living part of the entire community. In this newsletter issue, you have a great opportunity to see what one of the foremost experts on audience development have to say by bringing in their own strategies in education and marketing areas.

The idea of taking "Audience Development" as a topic for this newsletter came with two conferences in Germany that we attended. During the symposium "The Art of Music Education" in Hamburg we've got to learn the example of *The Sage Gateshead* near Newcastle (UK), which is indeed not only an outstanding arts venue, but also a centre where music education is an essential part of the whole programming. We spoke with the head of the education department, Joan-Albert Serra, asking him to share with us about his success. At a conference for audience development in Berlin last month, we listened to a brilliant speech given by Donna Walker-Kuhne, who has published a book on this issue. In the interview with us she made obvious, that audience development has much to do with building relationships rather than with distribution of promotion materials in hope of getting a higher number of visitors. Another exciting benchmark was to be found at the Boston Symphony Hall as one of the most popular concert halls in the United States. Myran Parker-Brass gave us a little overview about commons and differences that are present in European and American orchestras in audience development and music education departments.

A number of articles that we found on this topic underline one more time the importance of this management aspect. We would love to inspire you to explore more on your own. And do not ask for money before you have come up with an idea. Even with a small budget you can reach your goals!

Please feel free to re-visit our website that, by the way, was recently up-dated. Now it is even more attractive than ever before to use the portal as a resource for your professional work. The better design makes it now easier to discover and read the content. In addition, during the last weeks we have increased the number of articles and books. Enjoy your discovery!

Yours Dirk & Dirk and Allyn Annamuradova

## CONTENT OVERVIEW

### Special Topic: Audience Development

1. Interview with Donna Walker-Kuhne, Walker Communications Group
2. Interview with Joan-Albert Serra, The Sage Gateshead
3. Interview with Myran Parker-Brass, The Boston Symphony Hall
4. Trends: Can museums and galleries afford their audiences?
5. Trends: Bringing Audience Development and Marketing together
6. Trends: Strategies for Creating Diverse Audiences
7. Trends: Entrepreneurship and Marketing in Audience Development (New Zealand)
8. Grants: 2008 Audience Development Fund
9. News: Audience Development Capacity Building
10. Book: Invitation to the party
11. Education: Internship in Audience Development
12. News: Detroit Orchestra receives \$1m donation to improve music education
13. Resource: Fuel4arts.com - the marketing and audience development resource
14. Review: Audience Development Conference in Berlin
15. Link Collection for Audience Development

### General Topics

16. News: Hope for Africa's largest intern. film and television market
17. News: Museums Refine the Art of Listening
18. Book: Performing Arts Management. A Handbook of Professional Practices
19. Book: The Art Of Governance. Boards in the Performing Arts
20. Review: 2008 Ticketing Professional Conference, Australia
21. Preview: Seeing Renewal with New Eyes – The Bilbao Experience

## SPECIAL TOPIC: AUDIENCE DEVELOPMENT

### 1. Interview: Building relationship and creating access to the arts

#### **An interview with Donna Walker-Kuhne**

*An article by Altyn Annamuradova, editor, Arts Management Network, Weimar*

**AMN:** How do you see Audience Development? Is it more about a product or a relationship?

**D. Walker-Kuhne:** Relationship. It is definitely about relationship building and creating an access to the arts. The very reason we have it is because there has been a mentality, that the arts are only for a privileged population or for the elite, and so this development kind of changes that dynamics and suggests that everyone should have access to the arts. But because there has been such a conscious effort



to keep certain communities out we need to have a strategy to embrace them because those communities now make other choices about what to do with their leisure time. Now we realize we need them, because the first generation of supporters for the arts is dying. They are much older, in their 80s and 90s now and also because of the changing demographics in the U.S., the picture is not the same as it was 50 years ago, so the arts are compelled to reach into new communities.

**AMN:** The next question would concern the strategies you apply in targeting new audience. Are there major strategies, and if yes, what are they, in particular I would love to make stress on a diverse audience, let's say Asian Americans, African Americans, Hispanics or immigrants from European countries.

**DWK:** I'd say the most important strategy is to build a relationship and not just to assume people get it, in other words, the strategy is not to mail a brochure or to send an e-blast, and be waiting for them to come. The strategy is to find out where they are, find what they like, put that information together with the art product and have a dialog. So I do lots of events in shopping malls, in boutique for women, art galleries, community centers. I go to where people are and then talk about the arts. And then give them a sample of it because the other half of the challenge is that often these communities don't know what it is.

**AMN:** In other words, you are creating a bridge by saying there you are and here I am.

**DWK:** And I am coming to you.

**AMN:** So that you could come back to me.

**DWK:** Exactly. And here is a fun thing along the way because you are going to enjoy the journey. This should always be done with respect. Very important because it is a very classicist element in the art that is invisible but it exists. And it still suggests that unless you are from a certain family of a certain amount of income, you really don't have a privilege to enjoy the arts, which is why urban culture is so popular, because it

is for everyone. Hip-hop is for everyone, and that's why it is a ten billion dollar industry because it evolves out of a basement. So we want to create some music, that everyone could relate to no matter where you went to school and what your father does. And that's why hip-hop is universally appreciated and it is translated not just into music but to clothes, fashion, and perfume. It is a life style. And if I were to say that one indicator how Jim Y unites is through hip-hop music. That's the glue.

**AMN:** We can take hip-hop as an example in the arts industry.

**DWK:** And utilize it in our industry. Not that we change our programming and expect Philharmonic to start playing JayZee but the Philharmonic could have a panel discussion that examines cross points, you know, what is the nexus between spoken word and classical music. Why are we still doing Beethoven three hundred years later and what do we think is a long lasting ability of some of the spoken word music today. Just dialog about it because that becomes a point of venture. People need portals. How do we come through the front door? Get you from outside the door inside the door. And also kinds of programming have a lot to do with it so look at the bright promising programming that would inform, educate, excite...

**AMN:** We would very much like to get a short review of your book "Invitation to the Party"

**DWK:** I wrote my book because I see the arts experience as a party. I feel that the arts are celebratory and engaging and that there is an experience. It is not always fun but certainly it is an experience. And that is how the parties are. It is an invitation and for everyone to be able to have this experience and opportunity. That's why I called it that.

The book is written to give an overview of a strategy, case studies, my experience and building multicultural audiences. When you finish reading the book you can walk away with tools, which you can apply instantly to try to build these community. I demystify that process. And people ask me how I am doing that. I actually show them how I do it through my own work. I want to impact the field. The reason I teach it at three universities is to develop the next generation of arts administrators who inherently incorporate audience development in all of their institutional efforts. It is not just relegated to marketing but development, management, programming. All of the components of an arts organization should have a consciousness of how we are engaging new audiences. That's why I teach to touch those different departments.

**AMN:** It doesn't carry main function with itself but at the same time it is in all those main functions.

**DWK:** Yes, audience development is a thread.

**AMN:** I quote you: "I firmly believe that the arts is the only pure vehicle that crosses cultural and ethnical boundaries." It does remind me of "I have a dream"

**DWK:** That's the first time someone said that.

**AMN:** What inspired you to write that?

**DWK:** My mentor. He is a Buddhist philosopher in Japan. I am a member of a Buddhist organization "SGI-USA". Our philosophy is very much about respecting the dignity of life and connecting heart to heart. We have a very active arts component and so we believe that the arts is the platform in which people can meet and not be re-

stricted by history or by what we think about each other because we are looking at the beauty of the art. So for that moment we are both standing next to each other we are not concerned about what the person looks like we simply enjoy the arts together. In theater for two hours, we can transcend our differences and we can seat next to someone and both enjoy what is on stage. It is the art that created that environment in which we can transcend those bound reason issues. Our work is to keep furthering that experience so when the curtain comes down we can still take that with us. That's the goal.

**AMN:** At the same time, we feel the same.

**DWK:** Which makes us realize how unique we are, together as human beings.

**AMN:** How do you see yourself, more as a reformist or how would you rather put yourself?

**DWK:** Well, definitely a pioneer and a leader and innovator. I am always thinking of new ways and how to make it happen.

**AMN:** What are the challenges that audience development faces today?

**DWK:** Money. There is an expectation that we can do it for free. There is a misconception that you would do it for free. The same way you wouldn't ask someone to build a set for 5 \$ why would you expect someone to cultivate a brand new community with 5 \$. So there is a misconception that there is a monetary value towards the campaign itself.

Everyone is so concerned about the outcome so that we could see all these new audiences and increase in income but there has to be a financial investment to make it happen. That is the main obstacle. This perception that it is for free, like a social work. The social work doesn't have a dollar value; you just do it because you feel good. No. This is marketing. We need money to advertise. We have to print out materials, do newspaper, radio adds.

**AMN:** And at the very end, it is also your time that you invest.

**DWK:** Exactly.

**AMN:** I think this problem doesn't apply only to audience development but exists overall in cultural world.

**DWK:** True. There is a perception that it is fluff.

**AMN:** People have to learn how to appreciate the arts because someone was working on it.

**DWK:** A long time.

**AMN:** What about audience development activities addressing young generation?

**DWK:** There is an increase in the scouting initiative in the US. Boy scouts and girl scouts are becoming very involved as audiences for arts and culture because they have to earn a badge that they get for arts participation and so finally cultural institutions are realizing that every contact with boy scouts and girl scouts we can fulfill that badge requirement at the same time cultivate them for audiences for us for now and

the future. That's becoming very active. The whole arts and education initiative always continue, because frankly that is one of the most easily fundable departments in a cultural organization. People like to give money to people and they like to give it to kids. I think that is pretty healthy. What is unfortunate, if not in many of our public schools is that unless you are part of an active school program or your parents actively take you to places young people might miss the whole cultural experience and think that watching MTV is culture and that is not. That's entertainment but not a culture. That's a difference.

**AMN:** Thank you very much for such a great interview.

*Acknowledged as the nation's foremost expert on Audience Diversification by the Arts & Business Council, Donna Walker-Kuhne, an accomplished arts administrator and adult educator, has devoted her professional career to increasing the accessibility and connection to the arts by our Nation's rapidly growing multicultural population. Since 1984 Ms. Walker-Kuhne has been President of Walker International Communications Group. She conducts seminars and workshops while providing marketing consultation services to arts organizations, performing and visual artists, dance companies, Broadway and off Broadway productions, and non-profit groups. From 1993 through 2002, Ms. Walker-Kuhne served as the Director of Marketing and Audience Development for the New York Shakespeare Festival/Joseph Papp Public Theater located in New York City (The Public Theater). In the summer of 2005, Ms. Walker-Kuhne's first book, Invitation to the Party: Building Bridges to Arts, Culture and Community was published.*

More information: <http://www.walkercommunicationsgroup.com>

*See also the introduction of Ms. Walker-Kuhne's book "Invitation to the Party" in this newsletter.*

## **2. Interview: Acting as educator, manager and mediator in the arts** **Interview with Joan-Albert Serra, The Sage Gateshead, Gateshead (UK)**

*An article by Dirk Heinze, editor-in-chief*

**AMN:** How do you see yourself, do you feel more like being an educator or a mediator that has to connect people in an organization?

**Joan-Albert Serra:** Well, in my case, I feel more like being three in one: educator, manager and mediator. I am heavily involved in the planning of the program and I have a background as a professional musician and teacher. My experience in all those fields has helped me a lot in what I am doing now.

**AMN:** You are saying that being a professional musician helped you to succeed in your career.

**JAS:** Yes, absolutely. It is a crucial element. You don't have to be a musician but it is important for arts managers to have an inside knowledge of music.

**AMN:** Indeed, I can agree with you on that because of my own personal career experience. How big is your team?

**JAS:** We have a total 550 people (equivalent to 250 full time) working at The Sage Gateshead. In the education team there are about 150 people (musicians, tutors,

managers, coordinators and administrators), some of them working part time, with a full time equivalent of 80.

**AMN:** So there are a high number of staff members working for an educational department. Is it a sign for an entire project like the Gateshead that you can't create a new venue without a social background?

**JAS:** It was designed to have education and performance at the same level, in terms of management, work force and resources. We feel being equally treated and we work well together. We always try to find how we can benefit each other.

**AMN:** Is there a pressure coming from local authorities, to earn more money for instance, because it is an impressive venue that can be used as another success factor for getting more profit.

**JAS:** No, we are lucky that Gateshead Council understands and supports the project. For a city with a population of 190.000 it is quite remarkable. The only pressure is the fact that we have to make the project sustainable and viable.

**AMN:** Yes, sustainability is an open question also here in Germany. Sustainability gets under pressure when politicians try to get results rather than waiting until the next poll pushing for results.

**JAS:** In our case, we are a trust, with our own board and a charitable status. We have a social mission but feel quite independent. We think that we can really do things in the best interest of our community.

**AMN:** How do you measure the results?

**JAS:** Each program has different ways of measuring results. Sometimes it is the number of students or schools that we reach, and sometimes it is just a matter of changing a person's life, like when, thanks to our program a person can move from not having a goal in life to wanting to devote his/her life to music. In terms of measures, we have to consider all types of measures, both quantitative and qualitative, not just numbers..

**AMN:** What is your target group, immigrants, industrial workers or younger people?

**JAS:** We do not have a main target group in that sense. The entire community is our target.

**AMN:** What about a public's opinion? Is there a discontent about building the house? I mean the money that was invested in building the house could have been used for schools, etc.

**JAS:** No, there is no such a problem. I think people understand that we are a public service and the community benefits from what we are doing. Both directly and indirectly, we have already generated important economic benefits for this region. .

**AMN:** And how affordable are ticket prizes?

**JAS:** We have some 7 pound tickets for all concerts, which is about 10 Euros. It is pretty affordable and people seem to like that price. We try to give everyone a chance to attend our concerts.

### **3. Interview: Working on similar issues**

*Interview with Myran Parker-Brass, Head, Education Dept., Boston Symphony Hall*  
An article by Dirk Heinze, editor-in-chief

**AMN:** Do you see common trends in relation to the daily life here in Europe and your normal working place in the States?

**Myran Parker-Brass:** It was wonderful to be a part of the conference this week because it certainly gives me more insight and in a sense validation that orchestras around the world are thinking and working on the similar issues. It was a shared learning experience here at the conference, hearing the great programs that the orchestras and concert halls in Europe have developed and being a part of their discussion about how to reach a "diverse" audience, how to build audiences for the future and what is our role in music education. When you bring the Education Directors from the major orchestras in the U.S. together our discussions are very similar, we are all doing similar programs with differences that support our immediate population or audience.

I came to the conference thinking that European orchestras held a slightly different place in the cultural life of their communities than American orchestras, for instance if you asked the average citizen in Boston "what's exciting, what should I do while I'm here in the city, they will most probably tell you to attend a baseball or football game, I don't think they will tell you "you must attend a Boston Symphony Concert" but over the last several day I've learned from my colleagues here that they are also dealing with similar issues in their countries, they are having similar discussions with their schools about how they can support music education for the students and what is their role in creating an atmosphere of advocacy for music and the arts. Also the opportunity to hear and see some of the programs that have been developed is also very exciting, very different from just reading about the programs on the internet.

**AMN:** At the current moment education seems to be the key issue for the arts organizations, isn't it?

**MPB:** It is an important issue for all arts organizations, without strong music, visual arts, theater, dance education in our schools the interest and understanding about the programs and opportunities that our organizations offer diminishes and our work at building current and future audiences becomes much harder.

**AMN:** Are you in contact with other Boston arts organizations?

**MPB:** In fact, we have several consortiums and networks of arts organizations in Boston that we come together regularly to discuss our work and issues that impact our work. For those of us who are working in the schools, particularly the Boston Public Schools we also talk about how we can support each organizations work in the schools and how we can continue to help the teachers and parents be advocates for strong music education in the schools.

**AMN:** Thank you very much for the interview and your time.

More information: <http://www.bso.org>

#### **4. Trends: Can museums and galleries afford their audiences?**

An article by Magnus von Wistinghausen, London (UK)

This article is based on observations and empirical evidence gathered over many years of working with museums and galleries in Europe (especially the United Kingdom) and the United States. It does not have a statistical underpinning. Where it makes generalizations and presents the museums and galleries sector as more homogenous than in reality it is, this is to keep the core or the argument, or hypothesis, simple. It could be argued that the phenomenon described applies primarily to the larger, metropolitan based institutions, and particularly to art museums and galleries, whilst smaller, regional/rural institutions have long faced pressure from declining visitor numbers.

The phenomenal rise in museums and galleries attendances witnessed in the last three decades across the Western world must count as one of the great cultural success stories of the late 20th century - one which individual institutions and sector bodies rightly put high on their list of achievements, and against which funders measure the return of public (and philanthropic) investment. There must be few other areas of public life which have seen 'live participation' increase to such an extent. And yet, institutional self-confidence seems at a low ebb. In part, so goes the hypothesis for this article, this reflects a sense of unease about the future as the implications of sustaining the levels achieved are becoming ever more apparent.

What fueled the museum visitor boom in the first place? A combination of factors, as always, and in this case a pretty powerful cocktail of mutually reinforcing socio-economic forces. Starting with long term cycles, museums (and other cultural institutions) in the Western world have reaped the benefits of two generations of peace and prosperity since WW2, accompanied by substantial investment in education and resulting upward social mobility. The fruits of this started to show at the museum gate as the Baby Boom, Wirtschaftswunder "economic miracle generation" generation as well as their children began harvesting the fruit of their labors in terms of increased leisure time, longer retirements and high disposable incomes. Nation building across the Western world post 1945 put unprecedented emphasis on mass education based on a set of (more or less explicit) common cultural references. 20-30 years down the line the product of this post-war consensus was a ready audience (read market) for public institutions representing the Western cultural tradition. With a pipeline like this fed over long periods of high birth rates the effect proved dramatic - and continues to this day. One major response from museums and galleries was the invention of the 'blockbuster' exhibition in the early part of the 1970s which subsequently became a fixture of their existence. Another was a wave of museum creations which led to an exponential growth of institutions within two decades or so, not seen since the heydays of the Victorian and Gründer boom of the late 19th century.

Next enter neo-liberal economic policy of the 1980s challenging the welfare state paradigm and the previously accepted subsidy based model, be it from government or philanthropic sources. The existence of a ready and steadily growing market for cultural consumption provided a ready context for economists and politicians to challenge that equation. What followed was a decade or two of forcing the pace of earned income generation, most of which dependent on growing visitor footfall and encouraging them to part with as much disposable dollar as possible during their visit. These were the heydays of museum retail and catering development, but also of merchandising more generally and the exploitation of museum spaces for events and other rentals. The other, and perhaps more significant shift, was to see culture with its captive audience as agents of economic, social and urban regeneration. This underpinned

the case for the largest capital spending bonanza on culture – and museums in particular – since the late 19th century. Major institutional facelifts and spectacular new additions to the museum landscapes followed at an ever increasing pace, drawing wider and wider circles from the large metropolitan centers to the outer provinces. Bigger, better buildings with shopping and dining facilities geared to woo customers away from the high street, more spaces for temporary exhibitions – all paid for from public and philanthropic sources – pulled in the crowds.

Once on the expansion treadmill there was no stopping – an audience used to a steady stream of the new, institutions outdoing each other, was hooked on an increasingly expensive diet of spectacle. And politicians, faced with the need to account for their spending extravaganzas, expected increasing visitor numbers (feeding the attending economic impact calculations on secondary spend on hotels, restaurants and retail, job creation with their multiplier effect on the local economy). The published headline visitor number became the benchmark against which success or failure of museums came to be measured. The more recent shift in the agenda of funders towards social outcomes – putting greater emphasis on new audiences and the developmental impact of cultural pursuits – added yet another layer of exigency without however reducing the pressure on delivering footfall. Interestingly, the US American funding model based on private philanthropy produced similar demands and expectations as they did in New Labour Britannia. Zeitgeist crosses the lines of political and governance systems.

One of the arguments supporting the capital spending spree – the notion of a ‘return on investment’ through enhanced (net) income from visitors – has rarely come true beyond the opening year. Instead, the cost of servicing the visitor in bigger, grander, more sophisticated buildings full of technology on short life cycles and programmed year-round with special exhibitions, events etc. has tended to far outweigh the extra take at the gate and the income (net of cost) of shops, restaurant, event hire and other ancillary businesses. Despite all the capital spend, the economics of museums have broadly remained the same – they are red ink businesses. The bigger you are, the bigger the subsidy you need. US institutions have by and large been wiser in addressing this by raising endowments as part of their capital campaigns – although by no means in every case and to the level required.

According to this, admittedly sober, analysis, the treadmill on which museum management and their boards, more or less consciously, stepped has propelled them into what increasingly looks like a high risk scenario. Keeping audiences at present levels, let alone increase them as is still being promised to politicians and funders, implies keeping a very expensive show on the road: regular re-investment in gallery displays and facilities (plus a Grand Project of some description to relaunch the institution every 10-15 years) and a program of high profile ‘blockbuster’ exhibitions to secure repeat visits of loyal cultural audiences. The economics of the latter have deteriorated as a result of rising insurance and transport costs, competition for sponsorship dollars, the increasingly wide spread practice of charging loan fees etc.

Although there is as yet no consistently applied methodology to assess the net financial impact of physical and program expansion, anecdotal evidence suggests that most museums have reached a point where sustaining visitor levels may not be sustainable in the long term without further subsidy – capitalized via endowments or otherwise. In other words museums are now operating at a point where their economics are being weighed down by the cost of hanging onto visitor levels which have long overshot the point that can be sustained by the level of resources, public and philanthropic, presently available. Most operate with a more or less sizable structural deficit,

mostly hidden by a combination of chronic under-investment in core infrastructure (cyclical building maintenance, collections management, staff salaries) and the occasional cash injection from capital and other large projects. Inevitably such a generic argument requires generalizations which do not take account of the specific situation of different groups of institutions – art vs. non-art museums; large metropolitan vs. small/medium sized regionally based institutions. Some of these remain more shielded than others which already struggle to stem declining visitor numbers.

Compounding the situation is the unlikely prospect of socio-demographics continuing to feed the pipeline of cultural audiences in the way described above. Museums are already facing the impact of changing pattern of cultural consumption, forcing them to compete for or share audiences with a multitude of new and different forms of cultural and leisure activities (many of which accessible from the armchair). This is increasing the cost of getting the visitor to (and through) the door. Interestingly, the saving grace of aging populations – the one factor which is likely to extend the tail of the Long Boom and defer the day of reckoning for 'traditional' cultural institutions – does not rank high on institutions audience development agenda. If only for pragmatic reasons, it seems time to revisit the almost exclusive focus on young and new audiences to which most of the investment of the recent decade has gone.

Is a 'soft landing' possible? Perhaps, but it would take a radical re-think on the part of both institutions and their funders.

In the first instance, the obsession with headline visitor numbers would have to stop. This would be a big leap for management, boards and stakeholder alike: accepting that a decline headline visitor numbers is not per se a sign of institutional failure.

The almost exclusive focus on footfall would need to be replaced by a more sophisticated approach to segmenting audiences in response to institutional priorities at any given point in time. This would need to be complemented by a better understanding (and articulation of) the nature and value of the museum experience for specific audience segments, and which elements of that experience affect their propensity to visit and how often. The next step would be to assess the 'all-in' cost of delivering these different elements and how much of this can be met out of directly attributable (admission and other gate income) and ancillary revenue (retail, publications etc.). Bringing the two together would form the beginnings of a cost-benefit analysis on investment into audiences. Developing a robust methodology to support this will require initial investment in intelligent market research, and linking that intelligence up with information generated from financial management systems.

Assessing the cost associated with getting which type of visitor through the door, to a better understanding of the marginal cost of attracting the extra visitor from their respective audience segments, is a discipline which all museums would do well to perform.

This would provide the analytical underpinning for:

- Redefined audience (development) priorities. These would be driven on the one hand by:

- o institutional mission: who are the publics we are here to serve?;

and on the other by

- o earned income contribution: who is willing to/can pay, how much, what for?

This would allow a more conscious allocation of core resources (funded out of tax payers money and/or philanthropic sources) across audience segments. Questions such as: who should/should not contribute financially, for what and to what level (as opposed to being subsidized)? should become a core part of museum planning.

- A redefined museum 'product' based on an analysis of cost vs. benefit (or a combined financial and mission return on investment. Key areas for review would include:
  - o the shape of the temporary exhibitions program – and the role of the 'blockbuster' within the programming mix;
  - o the balance of spend between exhibitions and main gallery displays and animation;
  - o the role of the events and shape of the education program taking into account the full cost of delivery per attendee etc.

The combination of the redefined audience priorities and a museum product to match these form the framework for managing attendance levels downwards through a combination of (probably) less expensive programming and more targeted marketing/audience development initiatives. Each institution would need to find its own equilibrium – but in many cases it is likely to be somewhere below current levels.

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## **5. Trends: Bringing Audience Development and Marketing together**

*An article by Keith Diggle*

As the person who first put together the words 'arts' and 'marketing' to make a neat description of the means whereby audiences were attracted to the performing arts I can, now that we are quite a few years past 1970 when I brought about that juxtaposition, welcome the term that has challenged 'arts marketing' in the common parlance of arts managers around the world - audience development.

The term arts marketing has changed in meaning since those early days. Originally I used it simply to show that I meant something more than 'publicity'. In those days all audiences were built through 'publicity'. As my perceptions of what this function might consist of expanded and deepened so my meaning of the term arts marketing expanded and deepened. During the course of an active career in arts management that spanned 25 years I produced no fewer than three books on the subject of arts marketing (the first in 1976) and in each one the meaning of arts marketing changed.

I did not realize it at the time but 1987 was something of a watershed for my personal development in the subject. The then director of the Scottish Arts Council, Tim Mason, a man I had known since my pioneering lecture tour of Australia in 1979, said that he wanted to host an arts marketing conference and he wanted me to plan and run it. He wanted to take the subject a step further. What would that step be?

My second book, called Guide to Arts Marketing, published in 1984, contained a section, Educational PR; it ran to only four pages and it looked at the way people are introduced to different art forms. Its basic view was that the arts marketing techniques we were by then using would only work with those who were already favorably inclined to those art forms. If we wanted to expand audiences then we should have to learn how to change people's attitudes towards the arts. It struck me that Tim Mason's conference should be about this topic.

I have always been fascinated by the remarkable coincidence whereby the great mathematician Newton, in England, conceived The Calculus, and at the same time, Leibnitz, in Germany, did exactly the same thing. In 1987, while I was pondering the topic for this conference, a book was being published in the USA; called *Waiting in the Wings*, by Bradley G Morison and Julie Gordon Dalgleish, it concerned itself with how people could be introduced to the arts, carefully at first and then developed into regular audience members.

At that time I had never heard of, much less met, the authors of that book, yet like Newton and Leibnitz we were all on the same track. (Later on, in November 1989, both accepted my invitation to come over to London to conduct a seminar on their ideas, which is more than Newton ever did for Leibnitz).

I believe that we may date the beginning of the idea that 'audience development' was a very important part of the way the arts should be marketed from that conference, which I called **CHANGING THEIR MINDS - TOWARDS A NEW AUDIENCE**. It was organized together with the Society of Arts Publicists (of which I was Vice Chairman) and it took place on 5 February 1988 in Glasgow, Scotland. I was honored to be asked to deliver the keynote address.

The subject would be how attitudes of indifference and hostility towards art forms might be changed so that the everyday techniques of arts marketing might have a chance of success. We needed to develop another string to our bow, another activity that would be devoted to showing people how rewarding the arts can be, to changing negative attitudes into positive ones, to 'opening doors' , to opening minds. This was the message I delivered. I was consciously expanding the role of arts marketing. I was talking about audience development.

My third book, **ARTS MARKETING**, is truly about audience development. Naturally it concentrates upon making the most of favorable attitudes but it also concerns itself with 'Educational Public Relations'. This topic is covered at length within Part Three, called *The Unavailable Audience* which also includes the text of the keynote address I gave at the 1988 conference..

So how, today, does Audience Development relate to Arts Marketing? Given that Arts Marketing contains the fundamental idea of Audience Development within it I think it could be said that audience development is much more an orientation, or degree of emphasis in the practice of arts marketing than an activity that is separate from it. It is possible - and quite common - to use arts marketing techniques to draw out the maximum response from one's Available Audience and to ignore the rest. I believe that if we associate the two terms - Audience Development Arts Marketing (ADAM is a useful acronym) - then we make it quite clear what is the philosophical basis of our work and we embrace the thought and work of all the people who are, as well as being dedicated to finding and keeping audiences are also missionaries at heart.

Here is the definition of arts marketing that I gave in **ARTS Marketing**: see to what extent it embraces the philosophy of audience development: The aim of arts 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 contact with the artist and, in so doing, to arrive at the best financial outcome that is compatible with the achievement of that aim.

More information: <http://www.audience-development.net/audience.htm>

## **6. Trends: Strategies for Creating Diverse Audiences**

*Source: Arts Research Monitor - January 2008 ( Volume: 6 Issue No: 8)*

A panel of arts marketers at the AUSTRALIA COUNCIL ARTS MARKETING SUMMIT 2007 (Title: "Communicating Value") presented case studies and discussed strategies for reaching diverse audiences, including niche markets. Each identifies strategies that can be transferred to marketplaces of all sizes.

Kim Kruger's presentation on Ilbjerri's "Blak Bums on Seats" initiative notes that Ilbjerri makes "theatre by Blakfellas for Blakfellas". Their focus is on access, inclusion, empowerment and sharing history rather than on box office returns. Their research shows that Blakfellas do go to the theatre but that there are two main barriers to attendance: 1) the perception that theatre is not relevant and "not for them"; and 2) the lack of a comfort zone related to price, venues, subject matter, kid-friendliness and the ability to attend in groups. Ilbjerri's marketing strategy revolves around word-of-mouth initiatives, such as high profile endorsements and getting a well-regarded community member "to visit organizations and talk up the show". Ilbjerri also seeks "to engage other Indigenous groups in the creation of the work and to encourage their networks to see the show".

The Arts Center's Janet Wells presents information about their "Mix It Up" program, which was a multi-layered "audience development and partnership model" that included "performances, artists' talks, workshops, exhibitions, master classes and post-show talks". Collaborations were sought in program design, identifying local artists, program delivery and connecting with local communities. Quantitative and qualitative audience research found that key motivations for attendance included "the opportunity to socialize with friends, a general interest in other cultures, the potential mood of the crowd and tone of the performance". The presentation provides "seven strategies for working in new ways", including changing the culture of an organization, building relationships, creating dialogues, appointing cultural ambassadors, empowering marketing staff, developing artists' skills, and establishing a multicultural peer network.

Magdalena Grubski's presentation about Is Theater's activities indicates that partnerships are important in their "niche market audience development". Their collaborative activities include co-presenting, co-producing, partnering, participating and supporting other organizations. Daniel Goodfellow spoke about how Chunky Move targets a youth audience by "challenging notions of what can be contemporary dance, creating an on-line community, [having] a young, marketable artistic director, [and presenting] a youthful, cheeky, irreverent, ironic" brand. The organization targets youth through their programming, practical engagement (i.e., introducing young people to dance), and marketing (by trying to become a part of the messages that people actively seek).

More information: <http://www.fuel4arts.com/content/summit2007papers.asp>

Conference website: <http://www.fuel4arts.com/summit/program.asp>

Download "Mix it up": <http://www.artsmanagement.net/downloads/wells-diversity.pdf>

## **7. Trends: Entrepreneurship and Marketing in Audience Development within New Zealand Performing Arts Companies**

**A study by Tara Werner, University of Auckland, New Zealand**

The paper aims to develop a framework for future research on the interface between relationship marketing and entrepreneurship in the performing arts in New Zealand and the role this interface might play in the successful development of audiences. The

common link between relationship marketing and entrepreneurship is network analysis, focusing on both a strategic and operational level. It is proposed that relationship marketing enhances the audience development function, and those arts managers and marketers who use relationship marketing are likely to be successful in attracting and maintaining their audience base. Not only do they maintain regular subscribers but constantly look at ways of increasing attendance by attracting new audiences. An important factor could be that such managers espouse an entrepreneurial approach – they are willing to take risks and stretch the boundaries of their artistic product by supporting innovative programming.

Download: <http://www.unisa.edu.au/artsman-journ/v1i1/Werner.pdf>

## **8. Grants: 2008 Audience Development Fund**

*Film London*

There are two grants, Small and Medium, aiming to provide both greater stability for established projects and encourage one-off and experimental cinema activity:

- The Small Grants Program offers grants of up to £3,000 to support small, new or pilot projects or those that that deliver additional elements to larger film exhibition or education activities or add value to other services or activities.
- The Medium Grants Program offers up to two years funding of between £5,000 - £10,000 a year to organizations with a track record in film exhibition or education work with the ability to deliver high quality projects that target new audiences. The deadline for applications to both funds is 31 March 2008.

This is the first of two rounds in 2008 – the second call out of applications, for the Small Grants Program only, will be later in the year.

More information: [http://www.filmlondon.org.uk/news\\_details.asp?newsid=1311](http://www.filmlondon.org.uk/news_details.asp?newsid=1311)

## **9. Knowledge: Audience Development Capacity Building**

*Hi-Arts Support for the cultural sector*

HI-Arts was pleased to announce a range of practical audience development tools and training for cultural organizations across the Highlands and Islands to develop their audiences in the run up to and during Highland 2007, the year Scotland celebrates Highland culture.

The Audience Development Capacity Building (ADCB) project, funded by Scottish Arts Council and Highland 2007, was run from August 2006 and throughout Highland 2007, to help arts and heritage venues, event promoters and festivals, to capitalize on the increased interest in the region's culture during the festival year, and to build their audiences. The key aims of the project were as follows:

- To raise the skills, ambitions and confidence of events promoters in audience development
- To encourage best practice in evidence-based and strategic marketing planning
- To assist events and venue promoters in reaching new and tourist audiences, thus expanding audiences
  - To increase access to cultural and events information for audiences
  - As a result, to increase access to, and attendance at, cultural events and venues and thereby maintain viable event promoting venues and festivals at a local level

It is recognized that the type of marketing training, resources and assistance that is appropriate will differ depending on the nature of the event promoter. For instance, a large-scale, core-funded arts venue with Box Office will have very different requirements to a small-scale voluntary festival organizer. Therefore, for the purposes of the ADCB project, arts and heritage promoters will be divided into four main groupings, with each group receiving a tailored menu of audience development training and practical tools to suit their needs.

More information: <http://www.hi-arts.co.uk/adcb>

Download: [www.hi-arts.co.uk/HI-Arts-Audience-Development/ADCB%20Workbook.pdf](http://www.hi-arts.co.uk/HI-Arts-Audience-Development/ADCB%20Workbook.pdf)

### Skate's Art Investment Handbook

Skate's Art Investment Handbook describes a rational approach to investing in art with valuation drivers and market statistics, an analysis of how the art market compares to other investment markets, and a special supplement carrying the ratings of the world's 1000 most expensive paintings.

Another product of Skate's is its Art Valuation Letter - a unique art investment aide that focuses on pre-auction assessment of significant works of art for upcoming auctions. It gives updated ratings and segment tables for Skate's Top 1000 artworks as well as earnings reports and research updates on Skate's Art Stocks. The newsletter is published monthly with additional special issues published in the middle of each auction season.

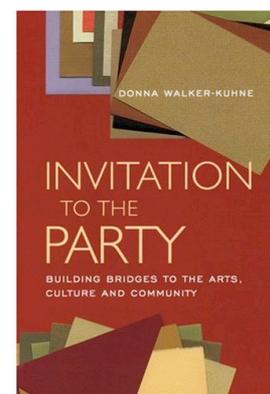
Owners of major art collections, both in the public and private sector, art funds and art investment foundations can benefit from Skate's auditing services, provided by an experienced multinational team of specialists.

More: <http://www.skatepress.com>



### **10. Book: Invitation to the party**

Acknowledged as the nation's foremost expert on audience development involving America's growing multicultural population by the Arts and Business Council, Donna Walker-Kuhne has now written the first book describing her strategies and methods to engage diverse communities as participants for arts and culture. By offering strategic collaborations and effort to develop and sustain non-traditional audiences, this book will directly impact the stability and future of America's cultural and artistic landscape. Ms. Walker-Kuhne has spent the last twenty years developing and refining these principles with such success as both the Broadway and national touring productions of *Bring in 'Da Noise, Bring in 'Da Funk*, as well as transforming the audiences at one of the U.S.'s most important and visible arts institutions, New York's Public Theater. As the former Director of Marketing and Audience Development, at the Public Theater, Donna Walker-Kuhne originated a range of audience development activities for children, students and adults throughout New York City. This book is a practical and inspirational guide on ways to invite, engage



and partner with culturally diverse communities and enfranchising those communities into the fabric of arts and culture in the United States.

Relating to this book, you'll find an interview with the author in this newsletter issue some pages above.

More information: <http://www.artsmanagement.net/Books-id-635.html>

### **11. Education: Scottish Internship Program in Audience Development**

The Scottish Arts Council, in partnership with Scotland's two audience development agencies has launched Scotland's first Audience Development Internship Program, providing budding audience development professionals with the opportunity to gain valuable work experience in the sector. The program provides two paid, entry level work placements which offer structured training and mentoring opportunities in all areas of audience development, including sales analysis, audience profiling, market research and events.

The internship program has been developed in partnership with the audience development agencies Glasgow Grows Audiences and The Audience Business in Edinburgh to help increase the skills base in this area and enhance the marketing resources available to Scottish arts organizations which play a key role in increasing participation in the arts.

The successful applicants will initially be based at one of the audience development agencies in Edinburgh or Glasgow, then subsequently within an arts organization to provide them with an overview of the functions of a not for profit arts organization. The year long internship will not only benefit the individual by providing the necessary skills and work experience needed to progress a career in audience development, but will also benefit the organizations participating in the program by providing an injection of fresh energy, ideas and talent. Fiona Sturgeon, Head of Audience & Organizational Development at the Scottish Arts Council said: 'The Scottish Arts Council has run extremely successful trainee schemes through our Education and Equalities Departments currently and in the past. We're delighted to turn our focus to audience development. Many early careers in the arts (mine included) can be a triumph of luck over design. We wanted to provide more structured opportunities at entry-level, which we hope will be beneficial to both the individuals and the organizations involved.' Recruitment for the 2008/2009 intake will take place in July/August 2008.

More Information: [www.gga4arts.co.uk](http://www.gga4arts.co.uk)

### **12. News: Detroit Orchestra receives donation to improve music education**

*Source: Gig Magazine*

The Detroit Symphony Orchestra (DSO) has received more than US\$1m (€683,000) from the Honda motor company to boost its music education program. The five-year partnership is intended to support and expand the orchestra's commitment to education, particularly to encourage the involvement of the city's children.

The Power of Dreams Music Education Fund, named after Honda's current corporate slogan, will be supplemented by public donations, also supported by the car manufacturer. DSO members performed at the Detroit Auto Show's charity gala in one of the first fundraising events for the scheme. There is also an online fundraising contest currently taking place on the DSO website.

Initiatives funded by the program include string training for children in inner-city communities 'where opportunities are non-existent or unaffordable' and a scholarship program for aspiring string musicians. The DSO's Civic Youth Ensemble will also gain support from the scheme.

DSO president Anne Parsons said that the scheme 'will enable an exciting reality for many Detroit children'. Currently only 30 per cent of Detroit schools offer music education in their curriculum.

Details: <http://www.gigmag.co.uk>

### **13. Fuel4arts.com - the marketing and audience development resource**

fuel4arts is a leading voice in international arts marketing and audience development. The online resource aims to bring people and ideas together around a shared interest in arts marketing. We inquire, challenge, find, analyze, and share resources to nurture the global development of best practice in arts marketing and audience development. It will also foster both the practical and strategic aspects of arts marketing.

fuel4arts aims to be responsive to the evolving needs of members at all stages of their professional development. We aim to extend our support equally to emerging and established artists, to volunteer workers and senior executives, to small, medium and major arts organizations.

As an online community, fuel4arts is based on the premise that the whole is greater than the sum of the parts. People from around the world who share similar arts marketing challenges come together through fuel4arts. Together, they constitute an extraordinary pooled wealth of arts marketing knowledge and experience. Members draw from and give back to the community via the global knowledge base and industry forums. Online interactions with fuel4arts are followed up offline through professional development programs such as seminar series, summits and industry events. Recognizing that people working in the arts often draw inspiration from meaningful connections with peers around the world, fuel4arts plugs members into a global community of like-minded arts professionals.

More information: <http://www.fuel4arts.com>

### **14. Review: Audience Development Conference**

**14-16 February 2008, Berlin**

*An article by Altyn Annamuradova, Arts Management Network, Weimar*

On the 14 of February took its launch a conference on one of the most exciting topics of today's cultural sector - audience development. The conference started with a presentation conducted by Donna Walker-Kuhne, President of Walker International Communications Group who is considered to be America's foremost expert on audience development (see the interview in this issue). The presentation covered the whole range of activities starting from "recipes" of getting new audiences to 10 Tools for Audience Development, that are the core of the audience development process: <http://www.walkercommunicationsgroup.com/tools.cfm>

Another important point that was touched at the conference was a set of strategies which should be applied in targeting diverse audiences (audience of immigrants from asian, african or european countries) in other words, strategies of building bridges with diverse audiences in order to access cultural product.

*"I firmly believe that the arts are the only pure vehicle we have in today's society that cross cultural and ethnic barriers and allow people to transcend their differences"*

Donna Walker-Kuhne

Another presentation "Audience research and visitor studies in the Finnish national gallery" gave an overview of audience development in Finland. With the help of survey-type studies as well as research projects there was a chance to see how individual exhibitions are received in Finland as well as to evaluate the numbers. It was presented by Eija Liukkonen, who is currently a researcher at the community relations and development department at the Finnish national gallery in Helsinki. Regardless of a broad range of examples there was a lack of the strategic approach of targeting new audiences.

Besides presentations there were several workshops. The CEO of the Jewish Museum, Berlin Ulrich Klopsch gave a picture of how a simple idea of having a marketing position at the museum grew into having a marketing department.

On the other hand, artistic director of the Senftenberg theater in Brandenburg state, Sewan Latchinian, gave a speech about attracting new audiences by applying new audience development strategies. This example shows that it is possible to make a theater successful again even in a rural vicinity. This theater was acknowledged to be "a theater of the year." The last part of the conference was rounded up by presentations made by students. A fair that took place in the Audience Development Centre made a conference even more engaging and exciting. A range of materials about Jewish Museum, Brunnen Passagen Wien, Kinderoper Koeln, as well as handbooks for teachers and students were available for the visitors of the conference. The conference was organized by the Arts Administration Department, Free University, Berlin.

More information: <http://www.zad.ikm.fu-berlin.de>

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More: <http://advertising.artsmanagement.net>

## **15. Link Collection for Audience Development**

Arts Marketing Association (UK): <http://www.a-m-a.org.uk>

Audiences Central (UK): <http://www.audiencescentral.co.uk>

Network of Arts Marketing Agencies (UK): <http://www.audiencedevelopment.org>

Arts Marketing.org (USA): <http://www.artsmarketing.org>

Audience Development by Keith Diggle (USA): <http://www.audience-development.net>

CRStager marketing & audience development (USA): <http://www.crstager.com>

DCM (USA): <http://www.dcm.com>

Fuel4Arts (Worldwide) <http://www.fuel4arts.com/content/content.asp?topic=AUD>

AD Initiative (Australia): <http://media.ifacca.org/files/audiencequestion.pdf>

ARTS Australia: <http://www.artsoz.com.au>

## GENERAL TOPICS

### **16. News: Hope for Africa's Largest and Most Prestigious International Film and Television Market**

The Southern African International Film and Television Market (Sithengi), suspended in 2007 after 11 editions due to serious financial problems, has been revived.

In a statement issued on February 25, 2008, the new board of directors—comprising Bobby Amm, Dorothy Brislin, Firdoze Bulbulia, Carolyn Carew, David Forbes, Faith Isiakpere, Catherine Meyburgh, Zwelethu Nondumo, Judy Nkowedi, Richard Nosworthy, Mariam Shah and Dezi Rorich—notes that their "aim has been to conceive of a more progressive, dynamic media and entertainment event that will, in the long-term, enable future business and creative models to develop between Africa and the global entertainment industry, beyond traditional media."...

More information: <http://www.artmatters.info/?articleid=461>

### **17. News: Museums Refine the Art of Listening**

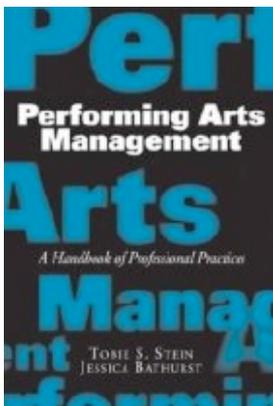
If it seems someone is watching every time you go to a museum, you're not far off. When the Museum of Modern Art opened its expanded \$450 million home on West 53rd Street three years ago, the ticket desk began compiling the ZIP code or country of origin of every visitor, putting the information in a database.

At the Museum of Fine Arts, Boston, which is gearing up for the opening of its \$345 million expansion in 2010, researchers found that besides marquee names like Picasso, van Gogh and Monet, subjects like interior design, royal jewels and Egyptian mummies pull in the crowds. And at the Detroit Institute of Arts, officials recently discovered that the average visitor spends only four or five minutes in any gallery, rather than the 20 minutes the officials had expected. Only 7 percent bothered to read the wall plaques.

While museum market research has been around for two decades, gathering data about visitors has never been as important, or as sophisticated, as it is now. As museums expand, they need more paying customers to cover ever-increasing costs. And they're competing for those customers with local shopping malls, movie theaters, even grocery stores...

Details: <http://www.nytimes.com/2008/03/12/arts/artsspecial/12visitors.html>

### **18. Book: Performing Arts Management. A Handbook of Professional Practices Authors : Tobie S. Stein, Jessica Rae Bathurst**



Management strategies that really work--from more than 100 leading managers!

- \* Financial management, building a funding base, labor relations, much more
- \* Explores the realities of running a performing arts organization today.

Do you know what it takes to manage a performing arts organization today? In this comprehensive volume, more than 100 managers of top nonprofit and commercial venues share their winning strategies. From theater to classical music, from opera to dance, every type of organization is included, with information on how each one is structured, key managerial figures, its best-practices

for financial management, how it handles labor relations, and more. Kennedy Center, the Brooklyn Academy of Music, Lincoln Center, the Mark Morris Dance Company, the New Victory Theater, the Roundabout Theater, the Guthrie Theater, Steppenwolf Theater Company, and many other top groups are represented. Learn to manage a performing arts group successfully in today's rapidly changing cultural environment with Performing Arts Management.

Tobie S. Stein, the director of the graduate program in performing arts management at Brooklyn College, is the author of *Workforce Transitions from the Profit to the Non-profit Sector*. She lives in New York City. Jessica Rae Bathurst is a theater producer and theater management instructor at Brooklyn College who has served in a variety of performing arts management positions. She lives in New York City.

# Paperback: 432 pages

# Allworth Press

*This title will be released on July 22, 2008. You can it pre-order now with Amazon.*

Details: <http://www.artsmanagement.net/Books-id-738.html>

### **19. Book: The Art Of Governance: Boards in the Performing Arts**

**Editors: Nancy Roche, Jaan Whitehead**

The Art of Governance is an essential guide for trustees in the performing arts and for the artists, managers, and community leaders who work with them. This book provides the larger context in which trustees govern-the art, artists, history, institutions, and national policies of the performing arts-and also explores more practical issues, such as board development, planning, finance, and fundraising. A wide range of distinguished artists, trustees, managers, and consultants have contributed articles, covering everything from "The Art of Theater" to "Understanding Financial Statements." An invaluable tool for building an enlightened and inspired board, this resource above all recognizes the need of trustees in the performing arts to find a balance between the uncertainty of artistic creativity and the need for fiscal stability.

Editors Nancy Roche and Jaan Whitehead have served on the boards and staff of numerous theater organizations.

Nancy Roche has been a trustee of CENTER-STAGE in Baltimore since 1987, serving as president of the board for seven years and as interim managing director for one year. She has been a consultant on governance for the National Arts Stabilization (now National Arts Strategies), a councilor of the Maryland State Arts Commission from 1992-1999, and has twice served as lay panelist for the NEA. In the summer of 2000, she participated as a theater trustee in the National Critics' Institute at the Eugene O'Neill Theater Center in Waterford, Connecticut, returning in the following summer as a founding member of their week-long Trustees Program. She is a founding member of the National Council for the American Theatre and serves as a trustee and treasurer of the board of Theatre Communications Group. In addition, she serves on the boards of the Roland Park Country School, the Institute for Christian-Jewish Studies, and the Baltimore School for the Arts. She is a graduate of Dominican University and received an MA in teaching and an LLA, both from The Johns Hopkins University.

Jaan Whitehead currently chairs the board of the SITI Company, an ensemble theater in New York led by Anne Bogart. She has served on the boards of The Acting Company, Arena Stage, Living Stage, and The Whole Theatre Company, where her particular interests have been board development and institutional change. She has also been a trustee of Theatre Communications Group and the National Cultural Alliance, an arts advocacy group in Washington, and is a founding member of the National

Council for the American Theatre. In addition to her work as a trustee, she has been executive director of Theatre for a New Audience in New York and Development Director of CENTERSTAGE in Baltimore.

Ms. Whitehead graduated from Wellesley College, holds and MA in economics from the University of Michigan, and, early in her career, works as an economist for private industry and the Federal Reserve Board. She received her PhD in political theory from Princeton in 1988. She taught at Georgetown University for several years but, as her involvement in theater deepened, she made the arts her main work while retaining her interests in economic and political theory. Drawing on this background, she has recently been writing a series of essays on the challenges facing the arts in a commercial society.

# Paperback: 320 pages

# Publisher: Theatre Communications Group (August 2005)

Details: <http://www.artsmanagement.net/Books-id-737.html>

## **20. Review: 2008 Ticketing Professional Conference, Australia**

The fourth national Ticketing Professionals Conference in 2008 hosted in Melbourne at The Arts Centre explored the latest developments in ticketing and marketing focusing on Customer Relationship Management (CRM).

This well organized conference has established itself as a key event on the annual calendar of events and one not to be missed by anyone interested in ticketing trends and issues.

The conference had something to offer everyone involved - from Prof Adrian Payne's "high-end" analysis of CRM concepts, to their practical application in Heather Walker's fascinating case study of the Royal Albert Hall.

Of particular interest were the experiences of those on the "front line", particularly in regional/remote areas. The challenges facing these organizations and the way in which they are being met only serves to reinforce the importance of box office and ticketing (both systems and staff) in effective audience research, marketing and programming for a venue.

The wealth of experience brought to the table by delegates afforded participants both an open learning environment and a forum for rigorous debate and discussion. Personable Chair Alan Youndson ran a tight but friendly ship, ensuring participants could make the most of their experience in both formal and informal environments.

All in all a great success and a conference that deserves to see continued growth in years to come.

Download: [http://www.fuel4arts.com/files/attach/TicketingTakeaways\\_0308.pdf](http://www.fuel4arts.com/files/attach/TicketingTakeaways_0308.pdf)

### **Arts Management Bookstore**

Arts Management Network provides the world's largest database for arts management publications. Nearly 450 books in English and even in Chinese, Italian, Russian or French language are introduced with extended descriptions, cover images and information about the authors and publishers. Easy to order via our partner, Amazon.com or its sister online stores in Canada, Great Britain, Germany, and France. If you purchase items (not only books) at Amazon through our bookstore in general, you can easily support the further growing of our information network.

More: <http://books.artsmanagement.net>

## **21. Preview: Seeing Renewal with New Eyes – The Bilbao Experience**



From June 5 – 7, Bilbao, Spain will provide a unique setting for conversations that matter about the on-going challenge of renewal. Come join the world café conversations with citizens of Bilbao, people from all over Europe and the world to explore this year's topic: Seeing Renewal with New Eyes – The Bilbao Experience. Bilbao, Spain is recognized all over the world as a city which has successfully transformed itself. It has inspired World Café Europe to hold the 2nd World Café European Gathering in this city.

The Planning Team from World Café Europe in Bilbao, all over Spain and Europe have been collaborating to create a unique experience of the city by exploring the topic of renewal. Through both conversations and experiences of the cityscape of Bilbao, the participants will consider the question: What role does renewal play to address the challenges in our communities, organizations and businesses today? This 3-day Gathering has been designed for experienced hosts as well as individuals new to the world café. It explores cutting-edge approaches to design, hosting and harvesting of a world café conversation. The Gathering begins with a social evening in a local cultural institution in Bilbao on Wednesday, June 4th. During this evening of Basque pintxos and wine, participants will be able to meet people from all over Spain, Europe and the world in an informal atmosphere.

The Gathering continues on Thursday, June 5th with an exploration of the city through a series of 12 local world cafés, hosted by representatives from all sectors of Basque society: education, business, health, media, economic development, municipal government and the arts. These conversations will be held all over the city in locations unique to this Basque city. Participants will be able to experience as many as two conversations, one in the morning and another in the afternoon. Conversations will be held bi-lingually or in Spanish. In the evening after the local world cafés, participants will gather at the Sociedad Bilbaina, a cultural institution established in Bilbao in the early 19th century. Our Bilbao partners from all the the local world cafés will be joined by the Gathering's participants to celebrate the power of conversations in communities. The large scale world café conversation on the topic of renewal will take place in the Palacio Euskalduna on Friday, June 6th and Saturday, June 7th. Its award-winning design pays homage the ship building industry which stood there before the renewal process of the city began 10 years ago.

These world café conversations have been designed to provide the participants with new insights about the renewal process. It will provide them with concrete ideas and knowledge to lead the renewal process in their own communities, organizations and businesses. For the first time, World Café Europe will capitalize on the richness of the participants coming from all over the Spanish-speaking world by hosting the world café conversations bi-lingually. This design of our conversation in English as well as Spanish will foster a cross - pollination of both culture and language. On Friday evening participants will be able to see the renewal process of the greater metropolitan Bilbao area en route to a traditional tavern (Sidrería) in the Basque countryside. Participants will enjoy the sounds of traditional music as they enjoy dining together. The Gathering concludes on Saturday afternoon with a series of "Coffee Shop Conversations". These conversations will explore issues of importance to the on-going development of the world café together with experienced world café hosts. People new to

the world café will be able to get an in-depth introduction to its seven core principles. The Coffee Shop conversations will also provide experienced world café hosts with a unique platform to exchange and develop new ideas about the world café with one another.

World Café Europe is offering an early bird rate (For-Profit € 395 , Non-Profit € 295, Student € 150) to encourage a wide range of individuals – both experienced as well as young professionals – to attend the Gathering. A limited number of discounted rooms at the Sheraton Bilbao (across the street from the Palacio Euskalduna) are also available until March 18th.

Details: <http://www.theworldcafe-europe.net>

### IMPRINT

The Newsletter is for free. It has currently 5939 subscribers worldwide.

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