

*Routledge Studies in Media and Cultural Industries*

# **A READER ON AUDIENCE DEVELOPMENT AND CULTURAL POLICY**

Edited by  
Steven Hadley

ROUTLEDGE



# A Reader on Audience Development and Cultural Policy

This book brings together, for the first time, twenty-two chapters on arts marketing and audience development. Edited and curated to be accessible to both academics and those working in the cultural sector, the book provides an invaluable resource for anyone interested in the traditions, philosophies and approaches which underpin our ideas about increasing audiences for the arts. Covering a range of topics and international perspectives, it tells the story of how arts marketing and audience development came to be such an important management practice in the cultural sector. This edited volume discusses the relationship of audience development to arts management and cultural policy and outlines the foundational arguments which have led to contemporary debates around everyday creativity and cultural democracy. By providing vital insights from both the theory and practice of arts marketing and audience development, the book will serve as an excellent reference work for researchers. Simultaneously, this book will also be an invaluable read for those working in cultural leadership and arts management roles. The chapters in this book were published in various Routledge journals.

**Steven Hadley** is an academic, consultant and researcher working internationally in arts management, cultural policy and audience engagement. He is currently a Research Fellow at Trinity College Dublin (Ireland) and a Visiting Lecturer at Leuphana University of Lüneburg (Germany). Steven is an Associate Consultant with The Audience Agency, Counterculture and CKI (Denmark). He sits on the Steering Committee of the Cultural Research Network, the Editorial Board of *Arts and the Market* and is Policy & Reviews Editor for *Cultural Trends*. Steven has lectured, taught and delivered training in over thirty countries globally and works as a consultant for a wide range of cultural organizations. His recent published work has focused on cultural democracy and audience engagement.

## **Routledge Studies in Media and Cultural Industries**

### **Media Work, Mothers and Motherhood**

Negotiating the International Audio-Visual Industry

*Edited by Susan Liddy and Anne O'Brien*

### **Canadian Cultural Policy in Transition**

*Edited by Devin Beauregard and Jonathan Paquette*

### **Television's Spatial Capital**

Location, Relocation, Dislocation

*By Myles McNutt*

### **Configuring the Field of Character and Entertainment Licensing**

The Licensing Expo and Other Sites of IP Management

*Avi Santo*

### **European Audiovisual Policy in Transition**

*Heritiana Ranaivoson, Sally Broughton Micova and Tim Raats*

### **Entrepreneurial Cosplay**

Creating Identity, Building Identity, Brand and Business Acumen

*Edited by Elizabeth Gackstetter Nichols, Amy C. Lewis and Dave Tomczyk*

### **Word-of-Mouth in Contemporary Hollywood**

*Simon Hewitt*

### **The Travels of Media and Cultural Products**

Cultural Transduction

*Enrique Uribe-Jongbloed*

### **Curation in the Age of Platform Capitalism**

The Value of Selection, Narration and Expertise in New Media Cultures

*Panos Kompatsiaris*

### **A Reader on Audience Development and Cultural Policy**

*Edited by Steven Hadley*

### **Hollywood and China in the Post-postclassical Era**

*Lara Herring*

For more information about this series, please visit:

<https://www.routledge.com/Routledge-Studies-in-Media-and-Cultural-Industries/book-series/RSMCI>

# **A Reader on Audience Development and Cultural Policy**

***Edited by***  
**Steven Hadley**

First published 2024  
by Routledge  
4 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge  
605 Third Avenue, New York, NY 10158

*Routledge is an imprint of the Taylor & Francis Group, an informa business*

Introduction and Technical Glossary © 2024 Steven Hadley

Chapters 1–5, 7–12, 14–18 and 20–22 © 2024 Taylor & Francis

Chapter 6 © 2019 Sarah Price, Rachel Perry, Oliver Mantell, James Trinder and Stephanie Pitts. Originally published as Open Access.

Chapter 13 © 2019 Laurie Hanquinet, Dave O'Brien and Mark Taylor. Originally published as Open Access.

Chapter 19 © 2020 Hilary Glow, Anne Kershaw and Matthew Reason. Originally published as Open Access.

With the exception of Chapters 6, 13 and 19, no part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers. For details on the rights for Chapters 6, 13 and 19, please see the chapters' Open Access footnotes.

*Trademark notice:* Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

*British Library Cataloguing in Publication Data*

A catalogue record for this book is available from the British Library

ISBN13: 978-0-367-69518-7 (hbk)

ISBN13: 978-0-367-69519-4 (pbk)

ISBN13: 978-1-003-14210-2 (ebk)

DOI: 10.4324/9781003142102

Typeset in Minion Pro  
by Newgen Publishing UK

#### **Publisher's Note**

The material in this volume has been reproduced in facsimile. This means we can retain the original pagination to facilitate easy and correct citation of the original essays. It also explains the variety of typefaces, page layouts and numbering.

The publisher accepts responsibility for any inconsistencies that may have arisen during the conversion of this book from journal articles to book chapters, namely the inclusion of journal terminology.

#### **Disclaimer**

Every effort has been made to contact copyright holders for their permission to reprint material in this book. The publishers would be grateful to hear from any copyright holder who is not here acknowledged and will undertake to rectify any errors or omissions in future editions of this book.

# Contents

<i>Citation Information</i>	viii
<i>Notes on Contributors</i>	xi

Introduction: Arts Marketing, Audience Development and Cultural Policy <i>Steven Hadley</i>	1
--	---

## **PART I**

### **Arts Marketing**

1 A Strategic Logic for Arts Marketing <i>Miranda Boorsma</i>	13
2 Arts Marketing Performance: An Artistic-Mission-Led Approach to Evaluation <i>Miranda Boorsma and Francesco Chiaravalloti</i>	33
3 When Arts Met Marketing: Arts Marketing Theory Embedded in Romanticism <i>Hye-Kyung Lee</i>	54

## **PART II**

### **Audience Development**

4 Behaviour and Attitude: The Theatre Talks Method as Audience Development <i>L.E. Hansen</i>	73
5 Arts Audiences: Establishing a Gateway to Audience Development and Engagement <i>Elyria Kemp and Sonja Martin Poole</i>	89
6 Spontaneity and Planning in Arts Attendance: Insights from Qualitative Interviews and the Audience Finder Database <i>Sarah Price, Rachel Perry, Oliver Mantell, James Trinder and Stephanie Pitts</i>	99

**PART III****The Role of the State**

- 7 'Rethinking the Missionary Position': The Quest for Sustainable Audience Development Strategies 121  
*Debi Hayes and Alix Slater*
- 8 Audience Development and Social Inclusion in Britain 135  
*Nobuko Kawashima*
- 9 The Role of Government in Marketing the Arts 153  
*Jennifer Radbourne*

**PART IV****Culture and Participation**

- 10 The Social Stratification of Cultural Consumption: Some Policy Implications of a Research Project 167  
*Tak Wing Chan and John H. Goldthorpe*
- 11 The Participation Myth 179  
*Leila Jancovich*
- 12 Collecting and Classifying Data on Audience Identity: The Cultural Background of Festival Audiences 194  
*Katya Johanson, Hilary Glow and Mark Taylor*
- 13 The Coming Crisis of Cultural Engagement? Measurement, Methods, and the Nuances of Niche Activities 212  
*Laurie Hanquinet, Dave O'Brien and Mark Taylor*

**PART V****International Perspectives**

- 14 European Commission Final Report: Study on Audience Development – How to Place Audiences at the Centre of Cultural Organisations 237  
*Steven Hadley*
- 15 Audience Development and Its Blind Spot: A Quest for Pleasure and Play in the Discussion of Performing Arts Institutions 241  
*Anja Mølle Lindelof*
- 16 Can Audience Development Promote Social Diversity in German Public Arts Institutions? 260  
*Birgit Regina Mandel*
- 17 Review of European Expert Network on Culture's Audience Building and the Future Creative Europe Programme, 2012 275  
*Christian Potschka, Mathias Fuchs and Agata Królikowski*

**PART VI****Reviews and Reflections**

- 18 “Marketing from the Art World”: A Critical Review of American Research  
in Arts Marketing 283  
*Jin Woo Lee and Soo Hee Lee*
- 19 Leading or Avoiding Change: The Problem of Audience Diversification for  
Arts Organisations 300  
*Hilary Glow, Anne Kershaw and Matthew Reason*
- 20 Understanding of the Value and Impacts of Cultural Experience – A Literature Review 319  
*Abigail Gilmore*
- 21 Examining the State of the Art of Audience Development in Museums and Heritage  
Organisations: A Systematic Literature Review 324  
*Iñigo Ayala, Macarena Cuenca-Amigo and Jaime Cuenca*
- 22 Reflections on Audience Data and Research 346  
*Steven Hadley, Katya Johanson, Ben Walmsley and Anne Torreggiani*
- Technical Glossary* 351  
*Index* 353

# Citation Information

The following chapters were originally published in various volumes and issues of *International Journal of Cultural Policy*; *The Journal of Arts Management, Law, And Society*; *Museum Management and Curatorship*; *Cultural Trends* and *Managing Leisure*. When citing this material, please use the original page numbering for each article, as follows:

## Chapter 1

*A strategic logic for arts marketing: Integrating customer value and artistic objectives*

Miranda Boorsma

*International Journal of Cultural Policy*, volume 12, issue 1 (2006), pp. 73–92

## Chapter 2

*Arts Marketing Performance: An Artistic-Mission-Led Approach to Evaluation*

Miranda Boorsma and Francesco Chiaravalloti

*The Journal of Arts Management, Law, And Society*, volume 40, issue 4 (2010), pp. 297–317

## Chapter 3

*When Arts Met Marketing: Arts marketing theory embedded in Romanticism*

Hye-Kyung Lee

*International Journal of Cultural Policy*, volume 11, issue 3 (2005), pp. 289–305

## Chapter 4

*Behaviour and attitude: the Theatre Talks method as audience development*

L.E. Hansen

*International Journal of Cultural Policy*, volume 21, issue 3 (2015), pp. 344–359

## Chapter 5

*Arts Audiences: Establishing a Gateway to Audience Development and Engagement*

Elyria Kemp and Sonja Martin Poole

*The Journal of Arts Management, Law, And Society*, volume 46, issue 2 (2016), pp. 53–62

## Chapter 6

*Spontaneity and planning in arts attendance: insights from qualitative interviews and the Audience Finder database*

Sarah Price, Rachel Perry, Oliver Mantell, James Trinder and Stephanie Pitts

*Cultural Trends*, volume 28, issue 2–3 (2019), pp. 220–238

**Chapter 7**

*'Rethinking the missionary position' – the quest for sustainable audience development strategies*

Debi Hayes and Alix Slater

*Managing Leisure*, volume 7, issue 1 (2002), pp. 1–17

**Chapter 8**

*Audience Development and Social Inclusion in Britain: Tensions, contradictions and paradoxes in policy and their implications for cultural management*

Nobuko Kawashima

*International Journal of Cultural Policy*, volume 12, issue 1 (2006), pp. 55–72

**Chapter 9**

*The Role of Government in Marketing the Arts*

Jennifer Radbourne

*The Journal of Arts Management, Law, And Society*, volume 28, issue 1 (1998), pp. 67–82

**Chapter 10**

*The Social Stratification of Cultural Consumption: Some Policy Implications of a Research Project*

Tak Wing Chan & John H. Goldthorpe

*Cultural Trends*, volume 16, issue 4 (2007), pp. 373–384

**Chapter 11**

*The participation myth*

Leila Jancovich

*International Journal of Cultural Policy*, volume 23, issue 1 (2017), pp. 107–121

**Chapter 12**

*Collecting and classifying data on audience identity: the cultural background of festival audiences*

Katya Johanson, Hilary Glow and Mark Taylor

*Cultural Trends* (2023), DOI: 10.1080/09548963.2023.2212636

**Chapter 13**

*The coming crisis of cultural engagement? Measurement, methods, and the nuances of niche activities*

Laurie Hanquinet, Dave O'Brien and Mark Taylor

*Cultural Trends*, volume 28, issue 2–3 (2019), pp. 198–219

**Chapter 14**

*European Commission final report: study on audience development – how to place audiences at the centre of cultural organisations*

Steven Hadley

*Cultural Trends*, volume 26, issue 3 (2017), pp. 275–278

**Chapter 15**

*Audience development and its blind spot: a quest for pleasure and play in the discussion of performing arts institutions*

Anja Mølle Lindelof

*International Journal of Cultural Policy*, volume 21, issue 2 (2015), pp. 200–218

**Chapter 16**

*Can Audience Development Promote Social Diversity in German Public Arts Institutions?*

Birgit Regina Mandel

*The Journal of Arts Management, Law, And Society*, volume 49, issue 2 (2019), pp. 121–135

**Chapter 17**

*Review of European Expert Network on Culture's audience building and the future Creative Europe programme, 2012*

Christian Potschka, Mathias Fuchs and Agata Królikowski

*Cultural Trends*, volume 22, issue 3–4 (2013), pp. 265–269

**Chapter 18**

*"Marketing from the Art World": A Critical Review of American Research in Arts Marketing*

Jin Woo Lee and Soo Hee Lee

*The Journal of Arts Management, Law, And Society*, volume 47, issue 1 (2017), pp. 17–33

**Chapter 19**

*Leading or avoiding change: the problem of audience diversification for arts organisations*

Hilary Glow, Anne Kershaw and Matthew Reason

*International Journal of Cultural Policy*, volume 27, issue 1 (2021), pp. 130–148

**Chapter 20**

*Understanding of the value and impacts of cultural experience – a literature review*

Abigail Gilmore

*Cultural Trends*, volume 23, issue 4 (2014), pp. 312–316

**Chapter 21**

*Examining the state of the art of audience development in museums and heritage organisations: a Systematic Literature review*

Iñigo Ayala, Macarena Cuenca-Amigo and Jaime Cuenca

*Museum Management and Curatorship*, volume 35, issue 3 (2020), pp. 306–327

**Chapter 22**

*Reflections on Audience Data and Research*

Steven Hadley, Katya Johanson, Ben Walmsley and Anne Torreggiani

*Cultural Trends*, volume 28, issue 2–3 (2019), pp. 81–85

For any permission-related enquiries please visit:

[www.tandfonline.com/page/help/permissions](http://www.tandfonline.com/page/help/permissions)

# Notes on Contributors

**Iñigo Ayala** is Lecturer at the International University of La Rioja (UNIR) and is a member of the GRIHAL research group. He holds a PhD in leisure, culture and communication for human development. His research is focused in cultural audience development, especially at museums, having disseminated his work by means of scientific publications and his participation in numerous national and international conferences. During his PhD, he was a member of the Institute of Leisure Studies of the University of Deusto and of the research team of the project PUBLICUM (HAR2017-86103-P).

**Miranda Boorsma** was formerly an academic at the University of Groningen.

**Tak Wing Chan** is Professor of Quantitative Social Science at University College London. His research interests include social stratification and mobility and the sociology of culture. He is currently organising a panel survey of Hong Kong BN(O) migrants in the UK.

**Francesco Chiaravalloti** is Assistant Professor (Universitair Docent) of Cultural Policy and Management at the University of Amsterdam (UvA), where he is Director of the Bachelor Programme in Cultural Studies (BA Cultuurwetenschappen) and of the Master Programme in Art, Culture and Politics (MA Kunst, Cultuur en Politiek), and Co-Chair of the research group Artistic Knowing: Research in and on Art and Cultural Practices. He is member of the Social Sciences and Humanities (SSH) roundtable Cultural Sciences & Linguistics of the Dutch Research Council (NWO); of the Cultural Policy working group at the Boekmanstichting in Amsterdam.

**Jaime Cuenca** is a researcher at the Institute of Leisure Studies of the University of Deusto. He holds a PhD in social and human sciences and a degree in philosophy. His most recent research line focuses on the transformations of museum audiences. He was Principal Investigator of the project “PUBLICUM. Audiences undergoing transformation. New types of viewer experience and their interaction with museum management” (HAR2017-86103-P), funded by the National Program of Excellent Scientific Research of the Spanish Ministry of Science and Universities.

**Macarena Cuenca-Amigo** is an associate professor at Deusto Business School and a member of the research team of the Institute of Leisure Studies of the University of Deusto. She holds a PhD in leisure and human development and a degree in business administration. Her main line of research is cultural audience development, the topic on which she prepared her doctoral thesis. She teaches at postgraduate level at various universities and has led and taken part in several competitive European and domestic research projects. She has published papers in various scientific journals and is also committed to transferring knowledge into the cultural sector by participating in seminars, encounters and workshops with cultural practitioners.

**Mathias Fuchs** is an artist, musician and media scholar. He is the director of the Gamification Lab at Leuphana University in Lüneburg. He is a pioneer in the field of game art and is a leading scholar in game studies.

**Abigail Gilmore** is Senior Lecturer in Arts Management and Cultural Policy, Institute for Cultural Practices, University of Manchester, which offers postgraduate research and taught programmes in Arts Management, Museum and Heritage Studies, Creative and Cultural Industries, Digital Media and Library and Archive Studies. Recent publications include an edited volume with Victoria Durrer, David Stevenson and Leila Jancovich, *Cultural Policy is Local: Understanding Cultural Policy as Situated Practice* and a monograph *Culture, Participation and Policy in the Municipal Public Park*.

**Hilary Glow** is Professor at Deakin University in the Arts and Cultural Management Program in the Deakin University Business School. Her research is in the area of audience diversification. She is currently one of the lead researchers on a national project, funded by the Australia Council for the Arts, to interrogate the organisational change processes for arts and cultural organisations to diversify the social profile of their audiences.

**John H. Goldthorpe** is an Emeritus Fellow of Nuffield College, Oxford. His main research interests are in the fields of social stratification and mobility, and comparative macro-sociology. He also writes on methodological issues in relation to the integration of empirical, quantitative research and theory with a particular focus on issues of causation.

**Steven Hadley** is an academic, consultant and researcher working internationally in arts management, cultural policy and audience engagement. He is currently a Research Fellow at Trinity College Dublin (Ireland), and a Visiting Lecturer at Leuphana University of Lüneburg (Germany). Steven is an Associate Consultant with The Audience Agency, Counterculture and CKI (Denmark). He sits on the Steering Committee of the Cultural Research Network, the Editorial Board of *Arts and the Market* and is Policy & Reviews Editor for *Cultural Trends*. Steven has lectured, taught and delivered training in over thirty countries globally and works as a consultant for a wide range of cultural organizations. His recent published work has focused on cultural democracy and audience engagement.

**Laurie Hanquinet** is Associate Professor in Sociology at the *Université libre de Bruxelles* (Belgium). Her work focuses on cultural hierarchies and social stratification. She has undertaken research on the audiences of art museums, and on different dimensions of cultural engagement. She is the author of “*Du musée aux pratiques culturelles. Enquête sur les publics de musée d’art moderne et contemporain*” (2014) and the co-editor of *The Routledge International Handbook of Sociology of Culture and Art* (2016, with Mike Savage). Her new project is a study of social inequalities in the performing arts sector in the Wallonia-Brussels Federation.

**L.E. Hansen** is Associate Professor at Dramaturgy, School of Communication and Culture, Aarhus University. Her primary research areas are cultural policy and audience studies. She is Head of Research at the Centre for Cultural Evaluation, conducting evaluations and impact studies including the research-based evaluation of European Capital of Culture Aarhus 2017. She has undertaken qualitative, mixed method and participatory studies with audiences of both adults and children. She is editor-in-chief of *Nordic Journal of Cultural Policy*.

**Debi Hayes** has worked in public and private higher education for over twenty-five years in a range of roles including Director of Partnerships – University of Greenwich, Dean of Creative Enterprise at University of the Arts and Provost at GSM London. Currently MD of LCCA and Principal of St. Patricks International College, Debi is committed to expanding opportunities for mature and

non-traditional students. She is also a Principal Fellow of the Higher Education Academy. Debi has contributed to national education agendas as a Teaching Excellence Framework assessor and as an advisor to the Department for Education on widening participation.

**Leila Jancovich** is Professor in Cultural Policy and Participation in the School of Performance & Cultural Industries, University of Leeds. She worked for many years in the cultural sector as a producer, researcher and policymaker before entering academia in 2007 where she has undertaken extensive research on power and decision-making in cultural policy. She has recently been examining why the sector finds it so hard to talk about failure and the benefits that might be gained from doing so. She has an international reputation for impactful research that proposes alternative models of participatory governance which might contribute to creating a more equitable world.

**Katya Johanson** is Associate Dean, Creative Humanities at Edith Cowan University in Perth, Australia. For over twenty years, Katya has researched the ways in which audiences engage with creative productions, and assisted arts and cultural policy agencies to respond to these patterns. Katya is co-editor of the *Routledge Companion to Audiences and Performance* (2022).

**Nobuko Kawashima** is Professor at the Faculty of Economics, Doshisha University in Kyoto, Japan. She holds PhD in cultural policy (University of Warwick, UK) as well as MSc in social policy and LLM (with distinction), both from the London School of Economics. Her areas of research interest include cultural policy, the creative/cultural industries, the creative economy and the economics of copyright. She directs the Center for the Study of the Creative Economy at Doshisha University. She is a former President of the Japan Association for Cultural Economics, and a member of the Scientific Committee of the International Conference on Cultural Policy Research.

**Elyria Kemp** is a Professor of Marketing at the University of New Orleans and holds the Edward G. Schlieder Chair in Higher Education and Health Initiatives. Dr. Kemp's research explores emotions and decision-making as it relates to the arts, consumer well-being and health care. Before entering academia, Dr. Kemp worked in the music business industry where she directed strategic marketing efforts for symphonic organisations and presenting arts organisations. She also worked in music licensing for the American Society of Composers, Authors and Publishers (ASCAP).

**Anne Kershaw** is a Senior Lecturer with the Arts & Cultural Management Program in the Deakin Business School. She is a Chief Investigator (with Hilary Glow and others) on a national project investigating the organisational change needed to shift the social profile of Australian arts audiences. Anne's research focuses on organisational change and collaboration in the arts and cultural sectors. Prior to her academic career Anne worked for many years as an arts manager in local and state government. She is originally trained as a museum curator.

**Agata Królikowski** is a computer scientist and lawyer and, after working at Humboldt University and Leuphana University Lüneburg, is now a consultant in the administration. Her focus there is on the digitalisation of administration and the optimisation of processes.

**Hye-Kyung Lee** is Professor of Cultural Policy at the Department of Culture, Media and Creative Industries, King's College London, UK. She is interested in the relations between the cultural sector, the state and the market. Her publications include *Cultural Policies in East Asia* (2014), *Asian Cultural Flow* (2018), *Cultural Policy in South Korea* (2019), and *Routledge Handbook of Cultural and Creative Industries in Asia* (2019). She co-edits *Cultural Trends*.

**Jin Woo Lee** is Assistant Professor at the Department of Performing Arts & Culture, the Catholic University of Korea. His research examines the behaviours and discourses of artists, intermediaries

and users in the practical fields of visual arts and design. He is mainly interested in the process of legitimating artists in the context of the structural change in the art world by the emergence of new technologies such as digital platforms, big data, AI, and NFTs. His research has appeared in the *Journal of Arts Management, Law and Society* and *European Journal of Marketing*.

**Soo Hee Lee** is Professor in Organization Studies at Kent Business School, University of Kent and the Director of the Creative City Forum in Korea. He had previous appointments at University of Sheffield, Birkbeck College, University of London, University of Science and Technology of China and Korea Advanced Institute of Science and Technology. He has advised many arts institutions, cultural foundations, galleries and academic programmes in arts and culture. He is on the editorial boards of several journals including *Journal of World Business*, *Technological Forecasting and Social Change*, *Global Transitions*, and *Journal of Digital Innovation*. He is also a member of the scientific committee of the Conference on social theory, politics and the arts (STP&A).

**Anja Mølle Lindelof** is Associate Professor at the Department of Communication and Arts, University of Roskilde. Her research focuses on performance, liveness and audience experiences, with a special interest in processes of institutionalisation and cultural policy. In her teaching she explores playfulness in project-based and practice-based learning. Recent publications include the edited volumes *Experiencing Liveness in Contemporary Performance: interdisciplinary perspectives* (2017) and *Performing Institutions – Sites of Contestation and Structures of Care* (2023)

**Birgit Regina Mandel** is Professor for Cultural Management, Arts Education and Cultural Policy and Head of MA program Arts Mediation at Hildesheim university. She is Vice president of the German Society for Cultural Policy (Kulturpolitische Gesellschaft), founding member and former president of the Association of Cultural Management at universities in Germany, Austria and Switzerland (Fachverband für Kulturmanagement in Forschung und Lehre), board member for the Berlin Arts and Festival Management board (Kulturprojekte GmbH) board member of the Commerzbank Foundation Frankfurt a. M. and the Allianz foundation.

**Oliver Mantell** leads The Audience Agency's Evidence & Insight team, focused on developing assets, insight and understanding that help cultural organisations realise their goals. This includes a wide range of analysis of cultural audience data, including leading on the Cultural Participation Monitor, a nationally representative survey of cultural behaviour and attitudes. Previously, Oliver worked as a consultant at The Audience Agency, inc. as Area Director North and Director of Consultancy (Manchester), focused on benchmarking, audience segmentation and analysis and working in particular with national bodies, opera, literature and theatre organisations and arts and cultural organisations in the North of England.

**Dave O'Brien** is Professor of Cultural and Creative Industries at the University of Manchester. He has written extensively about inequality in the production and consumption of culture, as well as on cultural policy, urban regeneration and cultural work. He is the co-author of *Culture Is Bad for You* (2020) and is Co-Investigator on the Arts and Humanities Research Council-funded Creative Industries Policy and Evidence Centre.

**Rachel Perry** is Lecturer in Arts Management at Lancaster University's Lancaster Institute for the Contemporary Arts. Her academic specialism is management within the creative industries, with a particular research focus on cultural participation incorporating areas such as process, innovation and evaluation of arts participation initiatives, cultural policy, arts marketing and leadership. Rachel's work explores the practices of arts organisations and practitioners in the UK and across the world. Rachel also works as a consultant and academic partner within the UK arts sector. Recent projects

include an investigation into cultural networks and the value they add to regional cultural ecologies and an exploration of the interpretation and implementation of cultural policy.

**Stephanie Pitts** is Professor of Music Education at the University of Sheffield, with research interests in musical participation, arts audiences and lifelong learning. Her books include *Chances and Choices: Exploring the Impact of Music Education* (2012) and *Music and Mind in Everyday Life* (2010). She is Director of the Sheffield Performer and Audience Research Centre ([sparc.dept.shef.ac.uk](http://sparc.dept.shef.ac.uk)) and her recent research with arts sector partners across four UK cities led to the book *Understanding Audience Engagement in the Contemporary Arts* (2021). She is currently leading an AHRC Research Network on Classical Music Cities, and is Associate Director of the Centre for Cultural Value.

**Sonja Martin Poole** is Professor of Marketing in the School of Management at the University of San Francisco. Her research and teaching centres on the intersection of ethics, public policy and marketing with particular attention given to the ways in which behavioural economics and innovative marketing strategies can be employed to transform individual, institutional and systemic behaviours and improve the well-being of communities and society. Dr. Poole studied Economics and Education Policy and Organizations at the University of California, Berkeley, where she received her BA, MA and PhD degrees. She holds an additional MA degree in economics from California State University, East Bay and has an AACSB post-doctoral distinction in marketing from Tulane University's Freeman School of Business.

**Christian Potschka** is a lecturer at the Faculty of Education at Leuphana University Lüneburg and Visiting Researcher at the Department of Media and Communication at Erasmus University Rotterdam with skills and expertise in the areas of digital media, educational research, qualitative methodology, thematic analysis and policy studies.

**Sarah Price** is Lecturer in Music Industries at the University of Liverpool, where her research interests centre on understanding the behaviour of arts audiences, the value of cultural experiences to audiences and the role of academic research within the arts industry. As both an academic and freelance audience researcher, Sarah has conducted audience research projects collaboratively with numerous arts organisations, including a Collaborative Doctoral Award with the City of Birmingham Symphony Orchestra. She is the co-author of *Understanding Audience Engagement in the Contemporary Arts* (Pitts and Price, 2021), and is currently working on the AHRC-funded Fellowship, "Audiences for Classical Music".

**Jennifer Radbourne** is a retired academic and Emeritus Professor of Deakin University in Melbourne, Australia. She has published books, book chapters and journal articles internationally on arts management, arts marketing, arts governance and arts philanthropy. Her major research contribution to the field is in the "audience experience". Jennifer is currently a member of the Sunshine Coast Local Government Arts Advisory Board and Chair of the Sunshine Coast Arts Foundation, a Company Limited by Guarantee. Both organisations are committed to an innovative regional Arts Plan and the value of the arts and artists in creating the regional arts identity.

**Matthew Reason** is Director of the Institute for Social Justice and Professor of Theatre at York St John University.

**Alix Slater** was an academic for twenty-one years, rising to Principal Lecturer. She wrote many articles on audience development and membership. She was a founding member of the Membership Management Forum and chaired it for over a decade. In 2018 Alix returned to consultancy full-time.

She works with clients to develop, deliver and evaluate a range of heritage, museum and parks projects. This includes consultation and audience development.

**Mark Taylor** is Senior Lecturer in Quantitative Methods (Sociology) at the Sheffield Methods Institute, University of Sheffield. His research interests are in the sociology of culture: in consumption, production and education, and its relationship to inequality, as well as in quantitative methods, particularly data visualisation. He leads research on the Arts, Culture and Heritage sectors for the Creative Industries Policy and Evidence Centre.

**Anne Torreggiani** is founding CEO of The Audience Agency – a UK charity for research and development in cultural participation – and Co-Director of Centre for Cultural Value at University of Leeds. She is a specialist in audience research, data and trends with particular interest in human-centred design and organisational change. She works as a facilitator and adviser.

**James Trinder** is a software engineer building applications to empower its users. Whilst at The Audience Agency, James worked as both an Engineer and Data Analyst, spearheading new initiatives of delivering more complex analysis of the platform's "big data" and developing new data-driven tools for their clients, and the arts and culture sector, culminating in the birth of Audience Finder Answers. During his tenure, James worked on many projects including: large-scale customer segmentation projects for Sadler's Wells, Opera North and The National Archives; feasibility studies and market appraisals; and research for London Borough of Culture, UK City of Culture, and British Association of Concert Halls.

**Ben Walmsley** is Dean of Cultural Engagement at the University of Leeds (UK) and Director of the Centre for Cultural Value. Prior to his academic career, Ben worked as an arts manager for ten years, most recently as Producer at the National Theatre of Scotland. He is an Expert Advisor for the UK Government's Department for Digital, Culture, Media and Sport (DCMS).