

# Audience idea of experiencing and supporting the

[Art & Culture](#), [Artists](#)



Audience Development is a particular type of marketing that requires something beyond the authority of conventional marketing techniques, for example, direct mail, series subscription drives, membership drives or advertising and press media. Audience Development is the converging of marketing strategies with relationship-building abilities, in light of the fact that keeping in mind the end goal to lastingly impact your targeted audience, the relationship must be both individual and institutional. The main goal is to make an association with your audience hearts by exhibiting the value of fusing arts into their lives. Once that connection is made, the idea of experiencing and supporting the arts and culture ends up noticeably organic, empowering the foundation of a long-term relationship. A vast variety of activities is needed to develop audiences such

as:

- Examining community demographics to develop lists of community leaders;
- Gathering interviews and concentrate on groups from different communities to debate their interests in the arts and access points and barriers;
- Building connections with different communities through relationships with community leaders and organizations;
- Find out partners and work with them.

Partners include arts organizations in different communities;

- Make commitments to a short, medium and long-term approach to creating audiences from different communities by putting the proper financial and human resources into place;
- Educate artists/staff/audiences about different communities and effective strategies to build audiences among them;
- Manager periodic reviews and critical analysis on activities and put into practice follow-up

based on the results; · Develop group sales within different communities and provide discounts to help building interest among them; · Investigate insights from community leaders, organizations and artists about community-based initiatives that have worked in other areas; · Develop an audience development committee with internal/ external stakeholders working together; · Adopt outreach to collect data on communities and potential audiences. Examples of valuable data: the size and functions of communities, places members of community frequent, organizations that gather community's members. · Analyze the characteristics of different communities regarding geographic residence, period that community's members live there, disposal income and educational level. · Motivate audiences in the work of the arts organization, e. g., as volunteers, board members, staff; Marketing Challenges: In general, nation's arts community is strong and successful.

However, donors and funders provide grants while they re-access their priorities. Furthermore, entertainment consumption is limited by time since people are more cautious with their commitments. Non-profit arts groups also have to face fierce competition, as for-profit arts companies flood the market. Marketing initiatives play a crucial role to overcome these challenges. One big challenge that marketing teams face is to create a new point-of-view a new attitude to enhance audience development. The new concept to bear in mind is that the customer is a partner, a member of a huge family rather than a passive spectator. Relationship is the key word here, because new audience development requires a shift in the way arts organizations think about their

consumers. Developing these kinds of relationships requires arts groups to be far more sophisticated in their marketing efforts.

Probably harder still, it requires arts organizations to undergo a systemic change to permit them to be responsive to audience needs and wants without compromising their intrinsic artistic mission. Marketers are challenged to provide arts organizations with effective tools to attract and engage new audiences, develop genuine ways to increase the frequency of attendance, develop loyalty among patrons, approach and create services and messages, so that target audiences will respond enthusiastically and effective ways for arts organizations make their performance and services an intrinsic part of people's lives. Furthermore, arts organizations count on marketers to develop long-term strategic plans in a complex and rapidly changing environment making sure that these plans satisfy the interests of target audiences and thereby increase audience size and engagement.

In order to enhance arts and entertainment properties' value proposition and grow audiences, arts organizations should understand and implement vital strategies in a high competitive market. Strategies: Know audiences at a granular level – this means that organizations need to establish an all-encompassing definition of their customers. Organizations should build on this foundation by developing actionable segmentation that draws from a variety of sources, including customer behavior and psychographics.

By cultivating deep customer insights, including future needs, organizations can develop targeted offers with differentiated value propositions. Link organization's customer strategy to its overall identity – A clearly

defined value proposition goes far beyond differentiating organizations' offerings in the market; it helps them shift their customer's perception of what is valuable. This is how organizations may create a sustainable advantage. Developing a clear value proposition is an ongoing process that should be undertaken for each of organizations' customer segments. This requires a balancing act that outlines how value will be created for customers in these segments while delivering profit to the bottom line. In other words, they need to determine optimal pricing for long-term value creation. Target Customers with whom organizations have the right to win – Organizations should recognize their capabilities and use them to compete for audiences they are confident of winning against competitors in a profit way. The first step to implementing this strategy is identifying profit pools in each customer segment and how those profit pools are evolving.

Then, target segments based on both segments attractiveness and organizations' strengths avoiding to expand into segments where they do not have the right to win and wind up investing time and resources on indifferent customers. Treat customers as assets that grow in value – Organizations should cultivate long-term relationships with customers in a way that keeps adding value. It starts with quantifying the lifetime cost of a customer relationship at either the individual or the segment level. Then, organizations should layer on an analysis of their customers' path to purchase. Therefore, it gives organizations the insight needed to monetize the value of these relationships by expanding and tailoring services offerings to meet the needs of their customers. Developing customers as assets requires a

customer engagement. Moreover, tracking customer engagement and understanding the link between engagement and sales growth is critical. The point is not simply to expand offerings, but also organizations should be able to offer services that are the most relevant to their customers and the most profitable for them while also quickly responding to customer problems.

**Leverage ecosystem** -The availability of data and digital networks means that organizations' existing and potential network of partners and customers is much more powerful nowadays. Therefore, Organizations should make the most of this opportunity by building a broad and diverse ecosystem that can help them create value for their customers and support the execution of customers' strategy. It is equally important that Organizations manage this network for everything from inherent financial and brand risks to new market opportunities.

**Ensure a seamless omnichannel experience** - Organizations should deliver a consistent experience across all their customers' touch points and analyze the costs and benefits of their multichannel networks.

Organizations should select channels based on customer expectations, brand positioning, customer value, and cost-to-serve. Then, Organizations should take their analysis further and assess the full cost and the full benefits across every channel to track the performance of those channels. Nowadays, customers take the multichannel experience for granted, so it is crucial that Organizations have technologically adept talent and processes in place to keep improving channel experience. Organizations should deploy their process and technology capabilities, and talent to ensure a seamless

omnichannel experience. Reorganize around the customer – Organizations should understand the importance of building and maintaining a vibrant, healthy culture.

To achieve this, Organizations need to explicitly factor culture into their strategy and differentiating capabilities. Cultivate culture as an accelerator and differentiator. Nowadays, it is common for customer expectations to evolve so quickly that Organizations must work hard to keep up.

Organizations should create policies, so they can explicitly address cultural inhibitors. A culture must evolve.

For instance, having employees lead the charge in solving customer problems proactively, and rewarding employees who demonstrate these behaviors, certainly help organizations' culture develop in a valuable way. Outreach and accessibility – For instance, Europe upholds principles of equal opportunity for everyone in society, including people with special needs. The arts sector and the community are very supportive. Education – More education in culture Organization, more culture in education system Partnerships – Cooperation with different sectors and groups (Science, modern technologies, business, tourism, ecology, etc.). For instance, a culture Organizations for a certain city should create a common proposal for the audience. Audience engagement – Organizations should motivate young critics to provide feedback on their services, concerts, operas, etc. An actual case example of a current arts and entertainment property's successful audience development initiative(s), supported by data.

California Symphony The problems in the orchestra world of declining audiences, aging audiences, and audience turnover have been well articulated. In response to these problems, this market often talks a lot about incremental gains and successes. For instance, an orchestra that may sell 5% more tickets than the year before or trimmed expenses enough to balance the budget is often celebrated among this specific market experts. Under the current model, this example is a great achievement. However, experts in orchestra industry know that fixed costs continue to rise and outpace the operational tweaks and incremental revenue gains the industry can achieve.

That is why the California Symphony reexamined the current model and has changed the approach to audience development strategy. Arts organizations have a lot to offer to their patrons, which is why when a first-time attendee come to a concert, what ensues is essentially a marketing and development free-for-all: that person goes right into all campaign mailings for subscription, right to the phone room for telefunding, into all the single ticket marketing efforts like email and on-line ads, and into almost every direct mail solicitation for single tickets or for donation appeals. At some point around the time someone becomes a renewing donor or major donor, the market sort of get their act together and have a clear path of next steps for cultivation and stewardship. To a certain degree, the current model works. Organizations make money this way. However, when 90% of first time buyers do not come back it turns to be a giant pipeline problem to solve since first year subscribers are known to be the number one indicator of future donation proclivity but the hardest segment to renew. In short, The California Symphony decided it would do everything it could to create a flowing pipeline



which meant for them that calculated changes to the approach described above were made, shifting to a strategy focused on patron retention.

Through the new initiative/approach no matter the attendees are, whether a first-time attendee, or repeat attendee, or new subscriber, or long-time donor, the Organization has a specific plan for each one. A personalized approach. Another initiative was that the Organization decided not to solicit a donation before a patron is a second-year subscriber.

The innovative approach is a long-term, disciplined strategy, and one that has proven lucrative for the Organization. The Organization's new model offer one step (and only one) to every audience segment such as First-time attendee, Multi/repeat-buyer, season ticket holder, renewing subscriber, new donor, renewing donor. This has been proved for the organization that they could maximize revenue over time. Differently, most arts organizations state they would like to see this type of logical progression, but almost none deliberately limit the next step offered to each customer segment following the traditional audience development model.

The successful initiative to change to an innovative model has boosted California Symphony's results which turned to be profoundly different from the national trends for orchestras.