

New Directions in Cultural Policy Research

Series Editor
Eleonora Belfiore
Department of Social Sciences
Loughborough University
Loughborough, UK

New Directions in Cultural Policy Research encourages theoretical and empirical contributions which enrich and develop the field of cultural policy studies. Since its emergence in the 1990s in Australia and the United Kingdom and its eventual diffusion in Europe, the academic field of cultural policy studies has expanded globally as the arts and popular culture have been re-positioned by city, regional, and national governments, and international bodies, from the margins to the centre of social and economic development in both rhetoric and practice. The series invites contributions in all of the following: arts policies, the politics of culture, cultural industries policies (the 'traditional' arts such as performing and visual arts, crafts), creative industries policies (digital, social media, broadcasting and film, and advertising), urban regeneration and urban cultural policies, regional cultural policies, the politics of cultural and creative labour, the production and consumption of popular culture, arts education policies, cultural heritage and tourism policies, and the history and politics of media and communications policies. The series will reflect current and emerging concerns of the field such as, for example, cultural value, community cultural development, cultural diversity, cultural sustainability, lifestyle culture and eco-culture, planning for the intercultural city, cultural planning, and cultural citizenship.

More information about this series at
<http://www.palgrave.com/gp/series/14748>

Steven Hadley

Audience
Development and
Cultural Policy

palgrave
macmillan

Steven Hadley
Moore Institute for Research in the Humanities and Social Studies
National University of Ireland Galway
Galway, Ireland

ISSN 2730-924X ISSN 2730-9258 (electronic)
New Directions in Cultural Policy Research
ISBN 978-3-030-62969-4 ISBN 978-3-030-62970-0 (eBook)
<https://doi.org/10.1007/978-3-030-62970-0>

© The Editor(s) (if applicable) and The Author(s) 2021

This work is subject to copyright. All rights are solely and exclusively licensed by the Publisher, whether the whole or part of the material is concerned, specifically the rights of translation, reprinting, reuse of illustrations, recitation, broadcasting, reproduction on microfilms or in any other physical way, and transmission or information storage and retrieval, electronic adaptation, computer software, or by similar or dissimilar methodology now known or hereafter developed.

The use of general descriptive names, registered names, trademarks, service marks, etc. in this publication does not imply, even in the absence of a specific statement, that such names are exempt from the relevant protective laws and regulations and therefore free for general use.

The publisher, the authors and the editors are safe to assume that the advice and information in this book are believed to be true and accurate at the date of publication. Neither the publisher nor the authors or the editors give a warranty, expressed or implied, with respect to the material contained herein or for any errors or omissions that may have been made. The publisher remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.

Cover illustration: Okutama, Tokyo, Japan, Alao Yokogi/Getty Images
Cover design: eStudioCalamar

This Palgrave Macmillan imprint is published by the registered company Springer Nature Switzerland AG.

The registered company address is: Gewerbestrasse 11, 6330 Cham, Switzerland

Although cultural capital achieves its effects in a different and differentiated manner, clothed in an inclusive ethic, it still helps secure the reproduction of the privilege of the professional-executive class. (Bennett et al. 2009, p. 259)

For Frances, Aoife and Oscar.

ACKNOWLEDGEMENTS

This book started to be written (albeit only in my head) the very first day I began working in the arts, as a volunteer gallery attendant at the Bluecoat in Liverpool. From that point on, in arts centres, concert halls, gigs and galleries across the globe, I began a process of questioning who was going to the arts, and why. Part of that process was of course autoethnographic, though it would be many years before I heard that term.

When I began my research, it was fascinating to me that the accumulated knowledge of those working in the cultural sector seemed largely ‘unknown’ to academia, because it did not appear in the literature. The book, then, has been a process of bringing together academic research and concepts acquired later in life with the experiences and conceptualisations of my own earlier career in the arts sector. I would argue that there is frequently a significant gap in understanding between those who teach arts management and those who practise it, often in situations where the former have never done the latter. I hope this book goes some small way to remedying that situation.

The list of people who need to be thanked for helping me along this journey is far too large to be printed here. Equally, I am fearful that if I attempt a list, I will forget to include someone. My memory, much like the Keynesian vision for the arts, is not what it used to be. Needless to say, the invitations to events, conferences, seminars, to do interviews, speak to students and to share and discuss ideas have been invaluable. Everyone working in academia knows the vital importance of finding those people who will help you up the ladder and ignoring those keen to keep you

down. Equally, the kind souls who let me sleep on sofas and in their spare rooms during my research, offered space for interviews in offices and at kitchen tables, put me in contact with long-lost figures in the sector, and shared all the conferences, hotels, coffees, dinners and wine are all total stars. You know who you are. Your friendship, generosity and kindness of spirit is still very much appreciated and will not be forgotten. *Nolite te bastardes carborundorum.*

Praise for *Audience Development and Cultural Policy*

“As much as this book is an insightful exploration of audience development, it is a reflexive history of cultural policy. Via the voices of cultural and arts managers, it deconstructs and reconstructs the meaning of audience development as a contested nexus among culture, policy, marketing and social justice. In doing so, the book compellingly urges us to face the fundamental questions: what is culture and how can we make it more democratic?”

—Hye-Kyung Lee, *Reader in Cultural Policy, King’s College London*

“I was nearly afraid to read Steven Hadley’s book because I knew it would turn my world upside down, and it has. His framing of audience development as an unsuccessful and often counterproductive attempt to democratize culture amongst publicly funded organizations is even more relevant in the US where we lack the supposed moral imperative of public funding. When considered in light of the racial justice movement, Hadley’s analysis is incredibly timely and helpful in understanding why the cultural sector is so slow to change, even when everyone knows it has to, and what it would truly mean to make culture more democratic. With his dense, erudite and at times painfully rigorous latticework of interconnected arguments, Hadley disrobes the emperor of colonial culture, thread by thread, until he stands before us naked and fat. And what a shock it is. In this text I see the groundwork in logic for better approaches to institutional planning and evaluation, as well as new and better arguments for alternative structures of cultural production. Those brave enough to read it will be richly rewarded.”

—Alan S. Brown, Principal, *WolfBrown*

“Steven Hadley has taken audience development out of the marketing suite and put it back on the high street of cultural democracy where it belongs. Rather than a genuflection to a neo-liberal orthodoxy, audience development is repositioned at the intersection of some of the most pressing debates for our culture and our democracy.”

—Justin O’Connor, *Professor of Creative Economy, University of South Australia*

“Cultural policy generally holds two major goals: to develop excellence and to disseminate the arts and culture to as many people as possible. Nevertheless, the dissemination purpose is often neglected, albeit with occasional resurgences. This significant book is one of the few to deeply examine the issue of audience development from a theoretical perspective and shed light on how this important aim of cultural policy gets overlooked. The book’s approach to audience development - not

as an arts management topic but within a cultural policy framework - is both distinctive and refreshing. A must read for students at all levels and academics in cultural policy research.”

—Nobuko Kawashima, Professor, *Doshisha University, Japan*

“Audiences have long held a vexed place in cultural policy: often neglected, glossed over and assumed; sometimes targeted and championed... but still largely imagined. With an unprecedented focus on the experience of industry and policy professionals, Steven Hadley describes the ambiguous and ambivalent place audience development has held, and the struggles that have determined its position.”

—Katya Johanson, Professor, *Deakin University, Australia*

“In cultural policy, the democratic and moral imperative to ensure equality of access to publicly funded culture is a continuous challenge. This book scrutinises the lack of common understanding of audience development within the cultural sectors. As multidisciplinary research, this book provides a valuable analysis of how those practitioners and decision makers involved in audience development interpret and reason it within their specific institutional/professional contexts. It is an important and significant contribution to the research fields of cultural policy and arts management.”

—Anita Kangas, Professor Emerita, *Department of Social Sciences and Philosophy, University of Jyväskylä, Finland*

“This book marks an original addition to the field of audience development and makes clear how complicated this area is for managers, organisations and funders to deal with. As such it is highly recommended reading for all interested parties.”

—Clive Gray, Associate Professor, *University of Warwick*

“This is a book that needed writing about a subject that calls out for attention. The finer points about audience development tend to be overlooked in studies of cultural policy - these prefer reiterating the rhetorics to interrogating the realities. This book explores the interstices of those relationships and, as such, should be read by all policy-makers and practitioners working in the cultural sector.”

—Sara Selwood, Adjunct Research Fellow, *Museum and Heritage Studies Programme, Stout Research Centre for New Zealand Studies, Victoria University of Wellington, NZ*

“In Steven Hadley’s monograph, one is whirled into the history and variety of audience development. It is a nuanced, gifted and profoundly researched book that, better than any other I have read, places audience development in the cultural-political landscape and articulates some very central democratic aspects of the relationship between art, culture and audience. In the time of transition we experience it is both important, relevant and much needed.”

—Niels Righolt, Director, *The Danish Centre for Arts & Interculture*

CONTENTS

| | | |
|----------|--|------------|
| 1 | Introduction | 1 |
| 2 | Democratic Cultural Policy | 25 |
| 3 | Audience Development | 57 |
| 4 | The Development of Practice: Two Dilemmas | 79 |
| 5 | The Traditions of Audience Development | 111 |
| 6 | Characteristics of Audience Development | 147 |
| 7 | Audience Development and Democracy: Third Dilemma | 187 |
| 8 | Conclusion | 219 |
| | Index | 239 |

LIST OF TABLES

| | | |
|-----------|---|----|
| Table 2.1 | Democratisation of Culture and Cultural Democracy | 44 |
| Table 3.1 | Kawashima's (2000) four meanings of the term 'audience development' | 65 |