Entrepreneurship and Marketing in Audience Development within New Zealand Performing Arts Companies

Tara Werner
School of Creative and Performing Arts, University of Auckland

Keywords Arts entrepreneurship, arts marketing, relationship marketing, audience development, network analysis

Abstract 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.

Biography Tara Werner is Director, Arts Management Programmes in the School of Creative and Performing Arts at the University of Auckland. She was previously Director of the MBA and Master of Management within Executive Programmes at the School of Business and Economics. She has been a music and arts journalist, most recently with the New Zealand Herald, where she was classical music critic for 13 years.

Introduction

How entrepreneurial are New Zealand performing arts companies in their marketing and how successfully do entrepreneurial arts managers use their social networks in audience development?

The interface between marketing and entrepreneurship has been a fruitful focus of analysis in research (Schindehutte, Morris et al 2000; Carson and Gilmore 2000; Morris, Schindehutte et al. 2002). It is argued here that the potential for growth and profitability of performing arts companies in New Zealand is the result of the entrepreneurial orientation and marketing competencies of their managers and marketing managers.

In the arts, entrepreneurial activity can be defined as that which encourages creative, imaginative and innovative thinking. In addition, it promotes confidence, initiative, responsibility, informed risk-taking and perseverance - key qualities of an entrepreneurial spirit. Within this framework, arts entrepreneurs are those individuals who create business opportunities.

Such arts entrepreneurs are also likely to fully utilize their social networks,
a concept which fits well with relationship marketing, which defines marketing as relationships, networks, and interaction (Gummerson 1994).

Networks can be called a set of high trust relationships that either directly or indirectly link together everyone in a social group (Carson and Gilmore 2000).

This investigation has therefore a dual perspective – that of arts entrepreneurship, and that of arts marketing, and specifically, relationship marketing in the arts. The common link is the social networks involved, focusing on both a strategic and operational level. A strong argument is provided for future research on the role that such an interface might play in the development of audiences.

Success factors in arts marketing and arts entrepreneurship can also be determined. Does success mean more than purely financial survival, and if the marketing of a production builds and extends an audience base, will it also contribute to development of artistic product itself? Performing arts companies often highlight a continual balancing act between those productions that will bring their regular attendees back, and more risky programming that might alienate loyal subscribers, and yet attract new audiences.

It should be noted that the development of artistic product is of vital interest to internal stakeholders such as managers and performers, and yet audiences themselves may have no interest in cultural development – in fact they may prefer the familiar, and tried and true in the repertoire rather than new or innovative programming.

To date there has been little research on audience development in the performing arts in New Zealand, and even less on arts marketing, arts entrepreneurship and use of social networks. It is fresh and uncharted territory. It is hoped that this research may contribute more knowledge to the creative industries and their management in New Zealand.

Audience development

Audiences are a key factor in arts marketing and the social milieu that surrounds a performing arts company is highly relevant. As Hill and O’Sullivan point out, “for most artists the audience is an integral part of an artistic experience. Only when the public experiences what the artist wishes to communicate is the creative process complete. The development of audiences is therefore a fundamental responsibility of the marketing function” (Hill and O’Sullivan 1999:25).

Within New Zealand there has been an increased focus on supporting audience development on a governmental level. Creative New Zealand has put an emphasis on building strategies in audience and market development for New Zealand arts, within its goal of strong professional infrastructure. Its strategic plan focuses “on the capability, sustainability and development of the arts sector in governance and management, marketing and audience development, and financial management” (Creative New Zealand 2001: 5).

Audience development encompasses a number of different activities, such as serving the community through outreach projects, free programming or education programmes. It can involve cultivating specific groups that historically have not been active participants in the art form Alternatively, it can be used for extending or demystifying an art form. through means as varied as the creation of a new work, or the involvement of an audience in the rehearsal process (Stevens 2000).

Audience development is a planned process, which enhances and broadens specific individuals’ experiences of the arts. It involves breaking down the barriers which stop people participating in or attending the arts – physical, psychological, social or lack of
information. Examples are the cost involved in buying a ticket, the difficulty of parking, and the problem of getting to the central city after dark, especially for the elderly.

Another definition suggests that audience development concentrates on the sales, advertising or public relations strategies and tactics used to win more attendance and participation (Stevens 2000). The idea of transaction emerges, where audiences are viewed as people with whom the performing arts company is trying to exchange something of value.

Hill and O’Sullivan mention, “(This) approach views the audience as being involved in a transaction with an artist or arts organisation. The theatre invests money, time and artistic commitment to give the audience pleasure. The audience invests money and time in support of the theatre. It also invests emotional commitment. This definition sees audiences as being those with whom the arts organisation is trying to exchange something of value. For marketers it is the most useful definition, as it implies that people make choices about the art forms or events that they wish to be involved with and are willing to offer something in return for that participation” (Hill and O’Sullivan 1999: 27).

People attending performances make choices about the events they wish to be involved with, and are willing to pay for that participation – the purchase of a ticket. Regular attendees of performances eventually can become loyal patrons who support the art form by buying subscriptions (Radbourne 1999).

Having a loyal subscriber base is one of the key success factors in audience development. Yet an appropriate balance needs to be struck between developing new audiences and maintaining existing patrons and subscribers. Rentschler (1999) indicates, “Arts organisations often tacitly admit that existing audience members, as subscribers or patrons, are easier to sell to and cheaper to maintain as an audience, therefore contributing to increasing arts organisation viability. However, often much greater effort goes into attracting new audience members while existing audience members are taken for granted. Attention is only focused on the existing audience when a subscription is about to lapse, or when quality does not meet audience standards and a complaint is lodged. This approach does not suggest that new audience members are not important, but the appropriate balance needs to be struck between broadening the audience base and maintaining the existing audience” (Rentschler 1999: 12).

Arts managers and marketers are used to uncertainty and the continual balancing act between promoting established product and new and innovative programming. Uncertainty is not only related to producing “safe” products but is influenced by external factors such as competition, technological change, or economic and political issues. And even though new products may be developed and marketed, formal models of new product development in the performing arts are not widely used (Crealey 2002).

The field becomes further complicated when artistic aesthetics are introduced. Companies that produce cultural commodities are primarily in the business of selling aesthetic experiences, and aesthetic experience is a much more ephemeral commodity than say, detergents or cars (Bjorkengred 1996).

Attending performances is more than just a ‘tangible’ activity, and the intangible aspects can be affected by external elements of uncertainty such as the difficulty of getting to a venue, parking, obtaining a drink at the bar, enjoying (or not) the show, and getting home afterwards (McCart 1994). Dealing with this uncertainty in the market is one of the most challenging tasks for arts managers and marketers (Fillis and McAuley 2000).
Relationship marketing

Traditional marketing has been often summarised as the 4Ps – that is, product, promotion, place and price – and marketers evaluate and adjust these four elements in order to maximise sales or profits. In terms of applying this approach to marketing the performing arts, an understanding of audience needs and motivations will ensure the greatest exposure of each artistic product.

Marketing the arts generally involves developing a marketing mix based on market research that results in the exchange of goods for money. The marketing mix, that is the price, means of promotion, distribution and place of artistic experience, involves a carefully planned marketing strategy that fulfils the combined artistic, financial and social goals of the organisation (Radbourne 1999).

Arts marketing still transaction based. Yet in the past twelve years there has been a gradual paradigm shift within marketing, from transaction marketing towards relationship marketing. Both Gronroos (1994) and Gummesson (1994) have argued for a more comprehensive framework.

Gummesson defines relationship marketing (RM) as marketing seen as relationships, networks, and interaction. "RM emphasizes a long-term interactive relationship between the provider and the customer and long-term profitability. The most innovative and theoretically developed contributions to RM come from services marketing, the network approach to industrial marketing, quality management, and indirectly from organizational theory. RM sees marketing activities as part of a larger context, inside as well as outside the company, which shall be beneficial to all parties in the long run, preferably also in the short run" (Gummesson 1994: abstract).

Such relationships require at least two parties - basically a supplier and a customer - who enter into interaction with each other. More complex relationships grow into networks (Gummesson 1994: 5).

Lars-Gunnar Mattsson’s detailed analysis on relationships and networks suggests that specific transactions between sellers and buyers are not isolated events, “but take place within an exchange relationship characterised by mutual dependency and interaction over time between the two parties. Such an analysis could stop at the individual relationship. However in the network approach such relationships are seen as interconnected. Thus, various actors on a market are connected to each other, directly or indirectly” (Mattsson 2000: 150).

The markets-as-networks model sees the environment not as an ‘industry’ but as a ‘context’, comprising, as Juttner and Schlange put it, of “intertwined technological, social and cognitive dimensions…(and) the major implication of the social context is defined by the characteristics of social exchanges between firms rather than the characteristics of firms themselves” (Juttner 1996: 480).

Within the New Zealand context companies such as The Auckland Philharmonia provides a good example of how a contemporary performing arts company has focused on relationship marketing in its marketing strategy for audience development. Established in 1980, The Auckland Philharmonia is Auckland’s resident professional symphony orchestra and has 68 core permanent players. It augments its playing strength by drawing from a pool of over 100 associate musicians. The orchestra presents more than 50 symphonic concerts a year as well as accompanying performances by national and international opera and ballet companies. It also offers an extensive music education programme.

An analysis of the orchestra’s marketing mix reveals the extent that relationship marketing has contributed to building up loyalty with its key stakeholders and subscribers and the way it enhances the audience development function within the orchestra’s marketing team. Not only does the team maintain regular subscribers but
constantly looks at ways of increasing attendance by developing new audiences. An important factor could be that the marketing department espouses an entrepreneurial approach – it is willing to take risks and stretch the boundaries of the orchestra’s artistic product by supporting innovative programming (Werner 2002a).

From personal observation of typical audiences at Auckland Philharmonia concerts, current demographics highlight attendees of 50 plus in age, European, and mainly from the more affluent areas in Auckland (for example the Eastern suburbs and North Shore). Younger subscribers are noticeably missing, although single ticket sales through student walk-ups on the night of concerts are utilised.

There is also a gap in ethnic groups (Polynesian and Asian in particular). A recent project by the orchestra’s marketing department, aimed at developing new audiences and learning more about existing audiences, has received funding in a pilot audience development initiative by Creative New Zealand. The aim of the project is to increase the number of Asians, initially Chinese, attending the orchestra’s concerts and to establish an ongoing relationship with this new audience. 14 out of every 100 Aucklanders are Asian - and the numbers continue to grow. The development of an Asian audience is a long-term endeavour and an integral part of its marketing strategy. Further research could identify which other segments are absent and whether the orchestra’s programming is shifting to cater for these segments (Werner 2002a).

Within the context of the arts milieu in New Zealand the orchestra is innovative indeed in its audience development. In comparison, the arts industry in New Zealand and Australia has only recently adopted competitive marketing strategies as the means of building audiences (Radbourne 1999; Werner 2002; Rentschler 2002). Patron loyalty has been presumed within a transaction-based model, and very little attention has been paid to relationship marketing as the method of developing long-term partners in strategic development (Radbourne 1999). The latter concludes that arts organisations would benefit from adopting a relationship marketing approach to audience development, although this is made complex because of issues of organisational acceptance, and the costs and measures of success (Radbourne 1999).

Entrepreneurship in the arts

The idea of entrepreneurship in the performing arts is not new. Arts promoters through the centuries have been highly entrepreneurial. The role of the impresario has been influenced by the growth of audiences, especially in the choice of repertoire, the changing position of patrons and the state. One of the central functions of the impresario in opera, for example, was to find new works and have them created (Tarling 2002).

Another example comes from classical ballet – the skills of Serge Diaghilev in building up the Ballets Russes in the early part of the twentieth century. An entire case study could be devoted to exploring the ways that Diaghilev used his entrepreneurial instincts to build up his audience base through increasingly sumptuous productions. By 1913 he acquired a growing league of partisans, the embryo of the cultivated elite that formed his most important public up to the First World War. Assembling a band of influential publicists and patrons who embraced his successive Russian enterprises and ultimately championed his ballet, he used his connections and networks with famous salonnières of the Belle Époque, and cultivated relationships with the fashionable and elite, the rich and famous in both Paris and London (Garafola 1989; Buckle1979; Beaumont 1951; Drummond 1997).

The term entrepreneurship is also not new. Schumpeter introduced the modern concept of entrepreneurship. He defined it as the carrying out of new combinations which he called “enterprise”; and the individuals whose function it is to carry them out
were called “entrepreneurs” (Schumpeter 1934).

The number of definitions produced over the years in the literature on what is actually meant by entrepreneurs and entrepreneurship is daunting. Gartner lists thirty-two different definitions alone (Gartner 1988). Entrepreneurship is acknowledged as being easy to recognise, but difficult to define (Jackson and Oliver 2002).

For the purposes of this paper, entrepreneurship is defined as the process of creating value by bringing together a unique package of resources to exploit an opportunity. The process includes the set of activities necessary to identify an opportunity, define a business concept, assess and acquire the necessary resources, and then manage the venture (Morris et al. 2002).

A consistent universal theory does not exist in entrepreneurship, and it lacks a common conceptual framework (Jackson and Oliver 2002). Instead the concept consists of several different approaches including psychology, sociology, anthropology, regional science and economics (Virtanen 1997). Studies of entrepreneurship are also intertwined with a complex set of contiguous and overlapping constructs such as management of change, innovation, technological and environmental turbulence, new product development, small business management, individualism and industry evolution (Low 2001).

Different approaches to the entrepreneur can be defined as different schools of thought (Carr 2000: 90 – 99) as seen in Table 1:

<table>
<thead>
<tr>
<th>School of Entrepreneurship</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Great person</td>
<td>The entrepreneur is born, not made</td>
</tr>
<tr>
<td>Psychological Characteristics</td>
<td>Entrepreneurs are believed to have unique values and attitudes towards work</td>
</tr>
<tr>
<td>Classical</td>
<td>Entrepreneurial skills can be cultivated, nurtured and shaped</td>
</tr>
<tr>
<td>Management</td>
<td>A link is made between entrepreneurship and the ability of the manager to perform a number of tasks including planning, budgeting, staffing, controlling and coordinating</td>
</tr>
<tr>
<td>Leadership</td>
<td>The image of the entrepreneur as a 'natural leader who has no difficulty enticing people to his/her vision</td>
</tr>
<tr>
<td>Intrapreneurship</td>
<td>Entrepreneurship within a large organisation</td>
</tr>
</tbody>
</table>

A common theme in entrepreneurship is that it includes initiative taking, the organizing and reorganising of social and economic mechanisms to turn resources and situations to practical application, and the acceptance of risk or failure – that is, readiness to risk (Carr 2000). Calculated risk-taking involves the willingness to commit significant resources to opportunities that have a reasonable chance of costly failure, but also creative attempts to mitigate, leverage or share the various risks.
Part of the proposed research intends to discover how the managers of selected performing arts companies work with risk and react to change in their cultural environment. Tolerance of risk is a critical aspect, especially when attempting to reach new audiences by targeting more of the same types of people and bringing in new groups to performances.

Such risk tolerance has particular relevance to arts managers or arts leaders as change agents. Rentschler argues, "It is the (arts) leader who acts as change agent during times of turbulence. Arts organisation leaders must contend with demands of the organisation and the context without compromising their aesthetic mission. Given the tension between professional artistic preferences and external pressures to raise funds and increase attendance figures, it is leaders who develop the appropriate balance for the organisation, making aesthetic and managerial choices as they manage change." (Rentschler 2002: 54).

Rentschler notes that arts entrepreneurs do not always bringing about change themselves but are often responding to changes in the environment. In the case of not-for-profit organisations, cultural policy is often the force for change (Rentschler 2002).

The use of social networks

Having the customer as a central focus is an important link between relationship marketing and entrepreneurship (Schindehutte et al. 2000). The term "entrepreneurial marketing" has been most frequently associated with marketing activities in companies that are small and resource constrained, and therefore must rely on creative marketing tactics that make heavy use of social networks (Morris et al. 2002). Most if not all the performing arts companies to be investigated fall into this category (Werner 2002b).

An important way of reaching customers therefore is the manner in which entrepreneurial arts managers use their social networks. Social networks have received much attention in research and have been linked to various aspects of company behaviour and strategy (Larson 1991). Driving this stream of research is the realization that a manager's social networks constitute a resource for the company and that the manager's personal network is often utilized to support business activities. Because the utility of the social network impacts the opportunities, costs, and activities the company engages in, it is a potential source of competitive advantage (BarNir and Smith 2002).

Networks, involving organized systems of relationships between entrepreneurs and the outside world, are particularly valuable to the small business sector (Donckels and Johan 1997). The fragility, which accompanies small size, can be offset by the supportive environment provided by resilient networks.

A key network characteristic is being flexible and adaptable to change, and successful networks are customer-driven. They differ from the traditional command and control hierarchy, displaying a flat organization form and involving interaction between network partners (Piercy and Cravens 1995). As a consequence of the sharing of strategic information, trust among the partners is often a vital success characteristic of strategic alliances and other network relationships.

The term network has been used to describe a very wide variety of phenomena, ranging from national economic systems and multinational corporations, on the one hand, such as the computer industry in Silicone Valley, California and the textile industry in Prato, central Italy (Dennis 2000) to small entrepreneurial firms, service organizations, professional and career networks, electronic data and communication
systems, and social networks (e.g., dating services), on the other (Achrol 1997).

The basis of networks is socio-economic, and they can be defined in terms of their focus (e.g., local community, or corporation), their orientation (social, commercial or professional) or their mode of creation (e.g., spontaneously or through intentional policies) (Johannisson 1997).

Networks have also been defined as a set of nodes (persons, organisations), “linked by a set of social relationships…distinct from hierarchical relationships in their reliance on reciprocity collaboration, and an orientation towards mutual gain” (Cooper 2002: 203). The emphasis is on reciprocal, preferential and mutually supportive actions, characterised by complex, multidimensional and durable relationships (Carr 2000). In this way they are similar to the use of exchange in relationship marketing (Gummesson 1994).

For the purposes of this research a network is defined as “a set of high trust relationships which either directly or indirectly link together everyone in a social group” (Casson 1997: 3), and as “the totality of all persons connected by a certain type of relationship and is constructed by finding the ties between all persons in a population under study” (Aldrich and Zimmer 1990: 12).

Cravens and Piercy note that networks “are more likely to be launched by entrepreneurs, since the traditional vertically integrated, hierarchically organised company experiences major hurdles in shifting to the network paradigm” (Cravens and Piercy 1994: 39 - 53). Networks are useful mechanisms to enhance business capability of entrepreneurs. They provide four essential ingredients for entrepreneurship - support and motivation; role models; expert opinion and counselling; and access to opportunities, information, and resources (Gnyawali and Fogel 1994).

Networks can also be analysed as a process (Monsted 1993). An example of network as a process can be seen in Coveillo’s doctoral thesis (1994). Through using a network approach as a descriptive framework, markets are depicted as a system of relationships among a number of players including customers, suppliers, competitors, private and public support agencies. Thus, strategic action is rarely limited to one firm. She suggests that participants in the network value relationships, which provide a source of market coordination achieved through commitment and trust (Coviello 1994).

Thus the interface between networks in entrepreneurship and networks in relationship marketing involves an emphasis on mutual interest and trust. In relationship marketing specific transactions between sellers and buyers are not isolated events, but take place within an exchange relationship characterised by mutual dependency and interaction over time between the two parties (Mattsson 2000).

The idea of exchange is therefore fundamental. In regards to arts organisations, “Marketing activity can be undertaken in an attempt to enhance the value of the exchange process to both parties... The concept of exchange can also be seen as having relevance to secondary audiences such as funding bodies, sponsors and members, who are also looking to exchange value with arts organisations. Marketing activity can also be used effectively in developing these relationships” (Hill and O’Sullivan 1999: 27).

A New Zealand performing arts example of developing relationships through networks is the Auckland Philharmonia’s marketing department, which has utilised its social relationships with key people both within the company and externally in a highly effective manner to identify new artistic opportunities for the economic survival of the orchestra. At the heart of the orchestra’s artistic and business success is the high level of commitment by its players (who as members of the Society own the
orchestra). A network of four voluntary groups – the Board of Advisers, the Auckland Philharmonia Guild, the Auckland Philharmonia Friends and the Auckland Philharmonia Endowment Trust, in turn assist a professional management team.

This network of voluntary groups is instrumental in the orchestra’s promotion in the market. Members are the loyal advocates of the orchestra, and act as word of mouth agents, often promoting a concert series to subscribers, both old and new, and to their own friends and acquaintances. They in turn get many benefits by associating themselves with the orchestra, including social activities and personal friendships of long standing. The “feel-good” factor of such associations can never be underestimated.

The Auckland Philharmonia’s links with its key stakeholders such as volunteer groups can therefore be analysed in terms its networks, which contain people in definite roles - the important stakeholders who ensure the marketing success or failure of each of its concert seasons. In terms of publicity, the critics and journalists influence programme selection and the ongoing quality of each series. Sponsors are also there to provide support, as well funding from government agencies. The artistic members within the company are also seminal to the creative impetus behind each concert season. Above all, a loyal subscriber base means that the orchestra can often count on full houses (Werner 2002a).

As such, the Auckland Philharmonia is also a good example of a network organisation, defined as follows: “a network organization is distinguished from a simple network of exchange linkages by the density, multiplexity, and reciprocity of ties and a shared value system defining membership roles and responsibilities” (Achrol 1997: 57.) It includes a nucleus “which puts together and manages a network of other organizations and actors, and its assets, processes and people critical to the success of the business exist and function both inside and outside the conventional borderlines of the organization” (Gronroos 2000: 300).

The mere presence of a network of ties is not a distinguishing feature of the network organization. Rather, the quality of the relationships and the shared values that govern them differentiate and define the boundaries of the network organization. The relationships are characterized by non-hierarchical, long-term commitments; multiple roles and responsibilities; mutuality; and affiliational sentiments.

Within the context of a “network organisation” alliances and partnerships can offer substantial benefits to entrepreneurial companies. These alliances enable partners to offset their respective strengths and weaknesses, hence creating an arrangement that is mutually beneficial (Matthews 1996).

Through the maintenance of strategic alliances and collaborations arts organizations are leveraging their limited resources by allying themselves with organizations ranging from other non-profit arts groups to community groups to businesses. Distinct from short-term, project-oriented sponsorships, strategic collaborations are intensive, durable commitments created for mutual gain; they require significant investments by all parties of time, energy, and emotion (Kotler and Scheff 1997).

An element of this research is therefore to discover how effectively the performing arts organisations choose to build their alliances and maintain them, through network analysis. The use of network theory, the role and nature of the personal networks and strategic alliances is an emerging area in the arts management literature. (Fillis 2002; Kotler and Scheff 1996; Kotler and Scheff 1997; Voss and Voss 2000). Arts entrepreneurs are more effectively employing relationship marketing principles and practices then non-entrepreneurs, specifically in terms of higher growth rates and less customer defections, and this has important implications for personal network strategy (Jackson and Oliver 2002; Rentschler 1999).
Implications for future research

This preliminary investigation proposes that relationship marketing enhances the audience development function, and those New Zealand performing arts managers who use relationship marketing are likely to be successful in attracting, maintaining and growing their audience base. Not only do they maintain their regular subscribers but constantly look at ways of increasing attendance by developing new audiences. It is argued that these arts managers espouse an entrepreneurial approach – they use their social networks fully and are also willing to take risks and stretch the boundaries of their artistic product by supporting innovative programming.

An area of central concern is how arts companies are managed in a climate of change and complexity in their operating environment. In the past there has been increased competition for funding from the public sector (DiMaggio 1987; Jeffri 1980). More recently there has been an emphasis on whether arts companies can remain viable in a climate of declining funding and whether they remain vital to the communities they serve, through creative programming (Rentschler 2002).

Given the framework suggested - that relationship marketing in the arts and arts entrepreneurship have an interface through the use of social networks, future research could ascertain the following:

1) How successfully do New Zealand performing arts companies market themselves in terms of their audience development?
2) In what ways do they utilise relationship marketing?
3) How entrepreneurial are these companies in their marketing?
4) How successfully do entrepreneurial arts managers use their social networks in audience development?
5) How do the managers of the selected performing arts companies work with risk and react to change in a competitive funding environment?

To conclude, research in audience development within the performing arts is scarce in New Zealand. Answering these questions will build a comprehensive understanding of the way that audience development functions in New Zealand performing arts companies. In particular, the role the interface between marketing and entrepreneurship might play in the successful development of audiences.

Such research will identify the key success factors for arts marketing and arts entrepreneurship within this framework. It encompasses a multi-perspective flavour that emphasises operational, organisational and strategic elements, both from the level of the industry and the company as well as level of the individual manager.

Lastly, in terms of managerial practice it will provide the general managers and marketing managers of performing arts companies with a possible blueprint of successful audience development, and might aid government agencies such as Creative New Zealand and Industry New Zealand in cultural policy relating to the area.

References


BarNir, A. and Smith, K. 2002, 'Interfirm alliances in the small business: The role of
DiMaggio, P. 1987, Managers of the arts: Careers and opinions of senior administrators of US. art museums, symphony orchestras, resident theaters, and local arts agencies, Seven Locks Press, Washington, DC.
Drummond, J. 1997, Speaking of Diaghilev, Faber and Faber, London.
Hill, E. and O'Sullivan, C., O'Sullivan, Terry 1999, Creative Arts Marketing,


Johannisson, B. 1997, 'Organizational networks and innovation' in Strategic relationship management: a multi-dimensional perspective of a new co-operative framework on managing, marketing, and organising, ed Zineldin, M.


Radbourne, J. 1999 'Relationship marketing in the non-profit arts industry: shaping loyalty and advocacy' in Third Millennium Proceedings ANZMAC, School of Marketing, University of New South Wales, Sydney, Australia pp.1 - 7.

Rentschler, R., 1999, Innovative Arts Marketing, Allen and Unwin, St Leonards NSW


Conference International Council for Small Business San Francisco


Werner, T. 2002b 'An entrepreneurial approach to sustaining infrastructure and continued sustainability in the not-for-profit sector: A case study of two community performing arts organisations in Auckland.' in *The New Wave, Arts and Entrepreneurship, April 5th and 6th, Melbourne* Available: CD Rom Symposium Proceedings from Bowater School of Management and Marketing, Deakin University, Melbourne, ISBN No 0 7300 2553 5