

UNIVERSITY OF CAPE COAST

**BUILDING AND SUSTAINING A PERFORMING ARTS MARKET IN
CAPE COAST METROPOLIS OF GHANA: A STUDY OF
CONNECTIONS AMONG UNIVERSITIES AND NON-ACADEMIC
PERFORMING ARTS ORGANISATIONS**

MADINATU BELLO

2020

© Madinatu Bello
University of Cape Coast

UNIVERSITY OF CAPE COAST

**BUILDING AND SUSTAINING A PERFORMING ARTS MARKET IN CAPE
COAST METROPOLIS OF GHANA: A STUDY OF CONNECTIONS AMONG
UNIVERSITIES AND NON-ACADEMIC PERFORMING ARTS
ORGANISATIONS**

BY

MADINATU BELLO

Thesis submitted to the Department of Music and Dance of the Faculty of Arts,
College of Humanities and Legal Studies, University of Cape Coast, in partial
fulfillment of the requirements for the award of Doctor of Philosophy Degree in
Music Education.

June, 2020

DECLARATION

Candidate's Declaration

I do hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature.....Date.....

Name:

Supervisors' Declaration

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor's Signature Date

Name:

Co-Supervisor's Signature Date

Name:

ABSTRACT

The performing arts constitute a significant part of the Ghanaian culture because they help in cultural identity formation, knowledge dissemination and in representing the mood of a society. Despite these positives, most performing arts organisations in the Cape Coast Metropolis of Ghana have been facing numerous setbacks with regards to building and sustaining audiences and ultimately the arts market. Culturally, the people still assume that artistic offerings are a part of their everyday activities and must not be commodified even in the face of changing economic situations which had affected production costs, limiting organisational capacity to explore new promotional or marketing strategies for the building and maintenance of consumers. Thus, using an interpretive paradigm, I explored the current state of the performing arts market in the Cape Coast Metropolis, mode of audience development practices, success and challenges of promotional strategies employed using five performing arts organisations as my cases. The results revealed that the market was in a state of decline due to challenges with human, financial and physical resources, the unplanned nature of audience development practices and poor measurement metrics for strategies used which directly or indirectly rendered audience development activities less efficient. I recommended that performing arts organisation engaged in quality market research to understand the market space, audiences' needs, preferences, consumption patterns and barriers to consumption to inform their plan and strategy for audience development. I suggested a collaborative framework to audience development for groups to explore to build and retain audiences and the market.

KEYWORDS

Audience development

Collaborative strategies

Competitive advantage

Marketing strategies

Performing arts

Sustainability

ACKNOWLEDGEMENTS

“What happens to a dream deferred? Does it dry up like a raisin in the sun?”

Langston Hughes

To God be the glory. I would like to express my heartfelt gratitude to DAAD for the financial support for this study. To all board members, steering committee members, coordinators and lecturers of the SDG Graduate School, “Performing Sustainability. Cultures and Development in West Africa”, I appreciate the wonderful experiences I had with you all. I would also like to express my appreciation to my principal supervisor, Prof. Isaac Richard Amuah, for his prompt response, encouragement, dedication and friendly discussions. God bless you. To my second supervisor, Prof. Dr Birgit Mandel, I cannot find words to describe your selflessness. In fact, you gave me hope when the going got tough and to that I say, “Thank you”. Dr Eric Debrah Otchere, you are one in a million.. To all the participants, I would forever be grateful.

I would also want to show my appreciation to my colleagues of the SDG Graduate School, the Departments of Theatre and Film Studies and Music and Dance. Thank you for the diverse supports. To my Head of Department, Professor Philip Arthur Gborsong, you are really a father to me. May God continue to bless you.

My next bout of gratitude goes to my research assistants Valentina Gollo, Samuel Tetteh and Faustina Adu Agyekumah. Thank you for your cooperation and the good job done. Finally, my special thanks go to my family members for their unflinching support and to my able husband, Maxwell Quainoo, “You are unique”. God bless you.

DEDICATION

To my husband and my family

Table of Contents

DECLARATION	ii
ABSTRACT.....	iii
ACKNOWLEDGEMENTS	v
DEDICATION	vi
TABLE OF CONTENTS.....	vii
LIST OF FIGURES	xi
LIST OF ABBREVIATIONS AND ACRONYMS	xii
CHAPTER ONE	1
INTRODUCTION	1
Background to the Study	2
Statement of the Problem	11
Purpose of the Study	17
Research Objectives	17
Research questions	17
Significance of the Study	18
Delimitation.....	19
Limitations	19
(Operational) Definition of Terms	20
Organisation of Chapters.....	22
CHAPTER TWO	24
LITERATURE REVIEW	24
Current Situation of the Performing Arts Market	24
Geographical location of arts market.....	25
Performing arts forms.....	29
Categories of performing arts organisation	30
Performing arts audiences	32
The Performing arts market.....	38
The State of Performing Arts Markets	46
History of Arts Marketing in Europe	55
History of Arts Marketing and Promotion in Ghana.....	59

Strategies for Performing Arts Marketing / Audience Development.....	68
Performing arts consumption.....	69
Benefits derives from performing arts products and services	71
Motives for artistic consumption.....	74
Barriers to arts consumption.....	76
Audience development: Definition and goals	79
Planning audience development practices.....	81
Dimensions to audience development	83
Approaches to audience development	87
Strategies for audience development.....	91
Metrics for Measuring Successes of Audience Development and Strategies .	116
Limitations of Audience Development Approaches	120
Theoretical Foundation	123
Chapter Summary.....	131
CHAPTER THREE	132
RESEARCH METHODS	132
Research Design.....	132
Study Area.....	141
Cultural context of the metropolis	143
Population and Sample.....	144
Sampling Techniques	146
Data Collection Instruments.....	151
Data Collection Procedures	151
Before data collection	152
On the field	154
After the field.....	154
Data Processing and Analysis	155
The Role of the Researcher	156
Chapter Summary.....	157
CHAPTER FOUR.....	159
RESULTS AND DISCUSSIONS.....	159

General Biographical Data	160
Presentation of results for research question one: What is the current state of the performing arts market in the Cape Coast Metropolis	161
Geographical position of the arts market in Cape Coast	162
Dominant performing art forms in Cape Coast	165
Performing arts departments/groups and their missions.....	171
Audience types in the market	176
Market types/practices	179
Current position of the market.....	183
Discussion of Results	195
Geographical setting of the market.....	195
Dominant performing arts forms in the metropolis	201
Performing arts groups / departments.....	205
Audience types	208
Market types/practices	210
Current position of the market.....	212
Presentation of results for research question 2: Why do groups and departments develop audiences?.....	221
Objectives to audience development in Cape Coast Metropolis	223
Planning audience development practices	228
Discussion of results.....	230
Presentation of results for research question 3: What current marketing strategies do groups and departments employ in building and sustaining audiences?	237
Discussion of results.....	246
Presentation of results for research question 4: How is the success rate of these marketing strategies measured?	255
Discussion of results.....	265
Presentation of Results for Research Question 5: What Challenges Limit the Adeptness of these Strategies in Audience Development?	274
Discussion of Results	284

Presentation of Results for Research Question 6: What Collaborative Strategies can Support the Building and Sustenance of Audience Development Practices in the Metropolis?.....	293
Discussion of Results	296
Details of the framework	303
Market strategy	308
Possible outcomes.....	315
CHAPTER FIVE	318
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.....	318
Overview	318
Summary of the Results	319
Conclusions	326
Recommendations	331
Suggestion(s) for further research	333
References	335
Appendix A	359
Appendix B	362
Appendix C	365

LIST OF FIGURES

Figure	Page
1 Framework for 4basic audience types	35
2 Visitor and non-visitor cohorts for cultural organisations	36
3 Combining aims, target audience and purpose	38
4 Classification of the arts	40
5 Framework for understanding the benefits of the arts	73
6 Different types of audience development	83
7 Target audience and purosos in an articulated strategy	85
8 Re-framing audience development objectives within a strategy	86
9 Reconceptualistaion of the concept of branding	93
10 A logic of access to a logic of participation in cultural mediation	99
11 Compromising the terms cooperation and collaboration	105
12 Research methods for the study	138
13 Map of Cape Coast Metropolis	141
14 A representation of the current state of the performing arts market	162
15 Towards a collaborative framework for audience development	298
16 An illustration for theories of competitive advantage	299
17 Initial stages of the collaborative framework	302
18 Some forms of inter-organisational collaboration	306
19 Templates for marketing strategy development	309
20 Promotional strategies to audience development	312
21 Value creation	315

LIST OF ABBREVIATIONS AND ACRONYMS

The following abbreviations and acronyms are used in place of actual concepts and names.

- AFRIMUDA African Music and Dance
- AFODAT African Foundation Dance Theatre
- BA Bachelor of Arts
- BFA Bachelor of Fine Arts
- CNC Centre for National Culture
- IGF Internally Generated Funds
- MFA Master of Fine Arts
- NAFAC National Festival for Arts and Cultural
- PANAFEST Pan-African Festival
- UCC University of Cape Coast
- UNCTAD United Nations Conference on Trade and Development
- UNESCO United Nations Educational, Scientific and Cultural Organisation
- WIPO World International Property Organisation
- WTO World Trade Organisation

CHAPTER ONE

INTRODUCTION

The study of organisational collaboration for the building and sustenance of the performing arts market in Cape Coast was compelled by several challenges which are constantly outlined by researchers and practitioners of the arts (Agyeman, 2014; Alhassan, 2018; Artwatch, 2017; Fio, 2018; Frimpong, 2015). These include but not limited to the incessant influx of foreign artistic products which dominate the Ghanaian arts and cultural landscape; the apparent ineffective policies and implementation strategies to mitigate this challenge and to help sustain the local arts market; limited arts organisational capacity to build and maintain consumers and users together with the dire need to rescuing the performing arts and cultural sector from collapsing (Agyeman, 2014; Artwatch, 2017; De Beukelaer, 2017; Hagan et al., 2009). From the perspectives of theories of competitive advantage, an organisation's inability to develop or acquire a set of attributes that allow it to perform and even out-perform its competitors may lead to it not achieving high market performance in regard to customers, its set objectives or it getting lost within the larger market (Dyer & Singh, 1998; Porter, 2008). This has been the bane of many performing arts organisations in Ghana, in recent times, where there is a power shift to consumers in the marketplace as a result of a massive increase in artistic performance selection.

To help turn around such situations in order to build and sustain an audience for the performing arts market in Ghana, improve on current organisational structures in the arts sector as well as increase competitive

advantage over foreign material influx, this study relies on the theories of relational view of competitive advantage (Dyer & Singh, 1998) and competitive advantage (Porter, 2008) to exemplify how arts organisations can employ collaboration and collaborative strategies to augment existing strategies needed to develop and maintain a relationship with the audience and also create value for the audience. The significance of the study is to add to existing studies on arts management practices in Ghana by pointing out the decisive role that collaboration ^{happens to be one of the largest hubs for} ~~between~~ stakeholders of the performing arts and cultural sector and other relevant organisations (educational organisations, public and private sector organisations, media) may play in shaping the almost dilapidated sector.

Background to the Study

Every organisation, whether it operates for-profit or not-for-profit, tries to sustain itself by building a strong audience or client base. Marketing is one of the techniques of building an audience base and sustaining it because it deals with identifying and meeting human and social needs and wants (Kotler, 2002). For profit-oriented organisations whose main objective is to make monetary returns, the marketing department has an arduous task, building and maintaining clients for revenue mobilisation. For the not-for-profit organisations whose mission is not direct revenue maximisation, the marketing department must attract and retain customers who will support the just cause or mission of the organisation (Mahea, 2014; Vivekananth, 2015) in an ever-changing market space challenged by newer, vibrant and groundbreaking marketing alternatives (McLeish, 2011). The basis,

therefore, is that the survival of both types of organisations largely rests on a strong marketing effort irrespective of the missions of the organisations.

The performing arts comprise music, dance and dramatic activities and are known to form part of the core components of culture - another complex term because of its reflections in disciplines, schools of thought, policy objectives, cultural contexts and time frames (Brocchi, 2008). In pre-modern time, the concept “culture” was defined as the cultivation of the soil (Williams, 1983) or a reflection of actions in real-life world and the interactions with nature (Pirnes, 2008). These definitions operate mainly in the context of anthropology because of the emphasis on human behaviour, way of life and patterns of social activities. In the modern period (age of enlightenment and exploration), the concept was used to represent the cultivation of the human mind (Pirnes, 2008; Williams, 1983), process of intellectual and aesthetic development (Bennett, 2015; Throsby, 2001) until the contemporary period when some scholars define the concept as a way of life (Brocchi, 2008; National Commission on & Culture, 2004), networks of meanings (Fuhse, 2015) and works and practices of intellectual artistic activity (Nesbitt-Larking, 2007). In this study, however, the performing arts is used to reflect aspects of culture which per the definition of Nesbitt-Larking (2007) are works and practices of arts and intellectual artistic activity.

Many scholars have exemplified the contributions of the performing arts in areas of economic, cultural, social and environmental development (Benish, 2013; Soini & Dessein, 2016) as well as development in the tourism sector (Artwatch, 2017; Fyall & Garrod, 2005). As a product or service especially within

the field of practice, performing arts and its organisations need the audience to be complete and to be competitively advantageous. To this end, arts managers and producers therefore take into consideration the needs and desires of target audience even at the conception stage of production. They reflect on these needs and wants before choosing a product or service to offer (Hume, Mort & Winzar, 2007; Lee, 2005; Saayman & Saayman, 2006; Scheff & Kotler, 1996). But for the audience, arts product or service may pass for a rehearsal. More so, contents of artistic products and service are but representation of the life to the audience (Breemen, 2017) and thus, must constitute an important part of the needs and desires of the audience which, through marketing and promotion, (used interchangeably in this study) are offered to the audience.

Arts marketing have come a long way, going through several changes caused by changes in social, economic situations and technological advancements. Arts marketing evolved in the 1980s but gained root in Europe in the mid-1990s as an independent profession and or role of marketing the arts where arts and cultural organisations adopted mainstream business marketing practices amid fears of the accompanying economisation of the arts and the possibility of the arts losing its autonomy (Mandel, 2016). Before then, arts organisations, with the exception of the few for-profit organisations, were not economically inclined which is to say that they were promoting products and services for other gains (such as aesthetic value, social cohesion, resilience, emotional satisfaction and identity building) other than monetary profits pursued by the few for-profit organisations (Mandel, 2012, 2016, Lee, 2014). This way,

they were sponsored by governments through subventions and by other philanthropists who meant well for the arts (Fillis, 2011; Mahmoud & Hinson, 2012; Scheff & Kotler, 1996, Lee, 2005). Unfortunately, the continuing liberalisation and deregulation of the world trading system, free flow of goods and services and changing trends in behaviour of arts audiences have created a global business atmosphere which is becoming increasingly competitive for creators and providers of all kinds of creative arts and cultural products to rely solely on existing traditional marketing strategies (International Trade Centre [ITC] and World Intellectual Property Organization [WIPO], 2003). Arts organisations had no option than to employ marketing strategies for their products in order to survive.

At the initial period of arts marketing, arts organisations used the traditional marketing methods or strategies – word of mouth, posters, flyers, radio announcements and the like (Lee, 2005). One main challenge which characterised this phase of arts marketing, as Lee (2005) notes, was how the non-profit arts organisations and activities were going to blend their “sectoral belief in the non-monetary, aesthetic values with the notion of marketing” (marketing for profit) which the commercial firms were using to make profit. She describes this tension as “production orientation versus market orientation”. These marketing orientations were used in consonance with organisations’ mission or objectives. Production orientation focuses only on building a quality product for consumers without prioritising the needs and wants of the audience. Here, the producer presents an offering (product or service) taking into consideration the quality of

the offering and the function he assumes it plays for the consumer. Producers hardly cared about whether their offerings may take care of the needs and wants of the audience (Armstrong & Kotler, 2013; Kotler, 2002; Kotler & Armstrong, 2010; Kotler, Burton, Kenneth Deans, Brown, & Armstrong, 2013). In contrast to this, market orientation focuses on the needs and wants of the customer to produce goods and services of customer value. This was so because changing trends in marketing and the shift from marketplace to marketspace, according to McLeish (2011), resulted in power shift to consumers because of the massive increase in product selection (where consumers had varieties of products and services to choose from), audience and media fragmentation, changing value proposition and shifting demand patterns.

Instead of moving for market orientation, Lee (2005) notes that the arts sector, especially the non-profit organisations, managed to develop its own understanding of marketing via various strategies by modifying and upgrading various auxiliary services while being careful about making core artistic services market-oriented. Arts organisations regarded marketing as the second interface where the arts organisation and its audience interact outside the theatre auditorium or gallery space, stressing the importance of nurturing a long-term relationship with the audience and focusing on broadening the audience base and diversifying its profile (Lee, 2005; Lee, 2014). To this end, many arts managers continue to rely on the same old traditional methods of marketing, preventing them from looking for new and preemptive strategies which can help them keep up with changing tastes, lifestyles, needs and preferences of present-day and prospective

consumers (McLeish, 2011). Bernstein (2007) posits that although some performing arts organisations, especially those mainly for-profit, have successfully retained and even grown their audience base for the past years, many, in recent times, have been losing ground in their efforts to both attract and retain audiences as a result of the rise in the level of competition for leisure time activities. This has created fear among many arts managers who are of the view that the younger generations are unlikely to fill the gap created by the waning of patronage from the loyal older generation. To make matters worse, those with conservative mind-set appear unenthusiastic to diverge from tried and-true marketing methods, even in the face of declining audiences and revenue (Bernstein, 2007).

For the non-profit performing arts organisations, the cessation or inadequacy of governments' financial obligations in addition to changing demographics and challenges from foreign arts products which tend to marginalise many local performing arts organisations has compelled them to rethink new strategies to building and sustaining their market (Cuadrado-García & Perez-Cabanero, 2007; Lee, 2005; Lee, 2014; McLeish, 2011; Saayman & Saayman, 2006; Scheff & Kotler, 1996). As indicated earlier, non-profit performing arts organisations were enjoying government subventions as well as donations from wealthy individuals and corporate organisations which made them flourish. Now the arts market has been overpopulated with many established and amateur organisations, giving rise to competition for space, funding and audience (McLeish, 2011). In addition, fundraising has become a battlefield as non-profit

organisations compete for scarce resources not to mention the need to compete for the same audiences who are now also a target for foreign artistic products, be them live or promoted through digital media forms. To this end, competing for audiences or customers has become the order of the day for both profit and non-profit organisations in order to remain relevant and resilient. They relied not only on strategic marketing approaches or research and development (R&D) but on some basic units of production which generate cost and create value for customers. These basic units are what Porter (2008) identifies as discrete activities (processing orders, calling on customers, assembling products, training employees) which help the organisation in assessing its competitive advantages and disadvantages in relation to audiences.

For an organisation to be in advantageous position in the marketplace, it has to be, as Amadeo (2019) states, clear about the benefits its product or service provides, that is, its advantages and disadvantages, the target market (who the consumers are and their needs in order to create demand) and who the real competitors are. These elements underpin Michael Porter's theory of competitive advantage which argues that for a firm to achieve competitive advantage in the marketplace, it needs a set of unique features which define the firm itself and its products or service which is perceived by the target market as significant and superior to other choices. The main challenge to this theory is the ability for an organisation to sustain its competitive advantage. Just because an organisation is the market leader now does not guarantee that it will forever be (Amadeo, 2019). Dyer and Singh (1998) propose that organisations can achieve sustainable

competitive advantage through collaborations as emphasised in relational view theory of competitive advantage. Relational view theory of competitive advantage (which supports collaborations and collaborative strategies to marketing) argues that inter-firm linkages create relational rents and competitive advantage. Relational rent is a “supernormal profit jointly generated in an exchange relationship which cannot be generated by either firm in isolation and can only be created through the joint idiosyncratic contributions of specific alliance partners” (Dyer & Singh, 1998).

In Ghana, digital media organisations presently have competitive advantage over other arts organisations (in universities, public and private sectors) per audience development and management (Artwatch, 2017). But if performing arts organisations can create collaborations to combine their resource - relation-specific assets, knowledge-sharing assets, complementary resources and capabilities and effective governance – they are better positioned to build and sustain themselves in the competitive market created by digital media organisations and other foreign products (Dyer and Singh, 1998). That is, arts organisations may be able to build and sustain market for their products and services, achieve their set objectives and also position themselves well within the larger market if they resort to collaborative strategies where all actors bring on board whatever resources they have to complement where others are undersupplied. This will increase their competitive advantage to audience building and retention, improve their organisational structures and aid market development (Freeman, 2010).

The foregoing clearly points to the fact that changing trends in society demand changes in marketing orientation and practice. As the preferences, needs and wants of the consumer change, the marketing style needs to change to suit those changes amid the challenges that may rear their heads (Armstrong and Kotler, 2013; Kotler, 2002; Kotler and Armstrong, 2010; Kotler, Burton, Kenneth Deans, Brown, and Armstrong, 2013). Consumers now have power to choose what appeals to their taste and thus have power to impact the growth and sustenance of the arts market. They have power to determine which organisation sustains its competitive advantage. In this regard, artists, cultural entrepreneurs, performing artists and mediators alike must constantly strive to improve not only the quality of their products and services, the production processes, their brand identity but most importantly the effectiveness of their marketing strategies, in order to grow and sustain productivity, attain competitiveness and market for artistic products and services. Though the artistic product or service may be of quality and of taste, an understanding of the market in order to present value and satisfaction for the audience is crucial to the growth and sustenance of the arts market in Cape Coast and for that matter, Ghana.

The artist and arts managers are endowed with creativity, innovation and artistic expertise which are often considered springboards to achieving artistic and competitive outputs, which are of double character (serving as individual consumer good as well as social good) often unstandardized (every artistic product is one of a kind) and though may not be compelled to fulfill the taste of the broader consumer base (Mandel, 2016a). These outputs may also possess

distinct traditional, cultural or symbolic flavour, which arouses the interest and matches the emotional needs and aesthetic tastes of discerning customers in specialised niches of domestic and export markets (UNCTAD/WTO (ITC) and WIPO, 2003). Notwithstanding these special characteristics and qualities of the artist, arts manager, artistic and cultural goods and services, they still experience so many forms of threats when it comes to expanding and sustaining their market (Howard, 2016; Mandel, 2012, 2016a, 2017) or better put, attracting and retaining artistic consumers are daunting tasks in an overcrowded marketspace, where consumers find variety to choose from or alternatives and where competitors are constantly searching for successful product trends (UNCTAD/WTO (ITC) and WIPO, 2003). Arts organisations definitely need to adopt collaborative strategies to sustainable competitive advantage.

Statement of the Problem

For the past three decades, a number of scholars have been advancing numerous discourses pertaining to performing arts management and marketing especially in developed countries (Gainer and Padanyi, 2002; Klein, 2019; Kolb, 2013; Mandel, 2012, 2016a, 2016b, 2017; Rentschler, Radbourne, Carr and Rickard, 2002; Sorjonen and Uusitalo, 2005; York, 2019). They have been trying to put into perspective issues regarding marketing strategies that can augment consumer patronage of the arts (in terms of economic and aesthetic appreciation) (Aageson, 2009; Langeveld, Belme, & Koppenberg, 2015a); others which permit consumers to influence and take co-ownership of artistic products and services (Boorsma & Chiaravalloti, 2010; Rentschler & Radbourne, 2008; Rentschler et

al., 2002), theoretical foundations and literature for arts management and marketing programmes mounted in universities (Kershaw, Johanson, & Glow, 2012; Le, 2001; Mandel, 2012, 2016a). These are reflected in the immeasurable number of refereed journals, books, seminars, workshops, online courses that parade diverse trends in arts marketing studies, research and practices. Scheff and Kotler's (1996) book, *How the Arts Can Prosper Through Strategic Collaborations*, for instance, discusses how arts managers can use strategic collaborations to succeed in unstable arts market environment and fulfill their own artistic mission. Bernstein's (2007) *Arts Marketing Insights: The Dynamics of Building and Retaining Performing Arts Audiences* also looks at new strategies and tactics to effectively attract and retain audiences and build customer satisfaction and loyalty.

The performing arts constitute a significant part of Ghanaian culture. They help in cultural identity formation, knowledge dissemination and serve as a representation of the mood of a society (Adu-Gyamfi, 2012; Hagan et al., 2009; National Commission on & Culture, 2004). Despite these positives, most performing arts organisations in Ghana have been facing numerous setbacks with regards to building and sustaining audiences (Agyeman, 2014; Artwatch, 2017; Fio, 2018; Frimpong, 2015). The immediate reason is that in our Ghanaian context, culturally, most people still assume that artistic offerings are a part of our everyday activities and must remain so even in the face of changing economic situations which constantly affect production costs for the arts. To many, it would not be necessary to patronise an artistic performance if it accrue a fee or any form

of marketing exchange. Furthermore, limited organisational capacity in terms of the number of experts in arts management and the reluctance of conservative arts managers to explore new promotional or marketing strategies for the building and maintenance of consumers and users of the performing arts constitute are worrying (Artwatch, 2017; Fio, 2018). In addition, the incessant influx of foreign artistic products that continues to dominate the Ghanaian arts and cultural landscape adversely affects the local market. Such influx is noted to have created a competitive market which appear to be a threat to the very existence of most performing arts organisations in Ghana (Agyeman, 2014; Artwatch, 2017; Hagan et al., 2009) because most of the Ghanaian organisations lack the capacity to measure up to such competition in order to attract more of the consumers. The worse of them is the apparent lack of support from policy implementation organisations to help mitigate this challenge in order to sustain the local arts market (Agyeman, 2014; Artwatch, 2017; Fio, 2018).

Unfortunately, available literature provides evidence that studies on arts management and marketing in addition to the problems outlined in the previous paragraph have gained less attention looking at the paucity of literature on the phenomenon whether in education, practice or research (Artwatch, 2017; Fio, 2018; Frimpong, 2015). Even so, information emerging from a larger part of this limited studies is not based on empirical research because they appear to have come from personal experiences and lamentations of artists and arts managers (see Agyeman, 2014; Alhassan, 2018). Those that are empirically tested either capture bits and pieces of issues related to arts marketing or audience

development and management (Artwatch, 2017) in a relatively larger creative arts sector or propose an audience development plan for a single performing arts organisation within the non-profit sector (Frimpong, 2015). These notwithstanding, Artwatch (2017) highlights the issue of high level of apathy from most stakeholders of the performing arts which appeared to underpin the low patronage of the arts both in academia and industry, low revenue generation for profit oriented organisations as against high cost of production and poor branding of performing arts organisations and their products. Agyeman's (2014) discussion paints a gloomy picture of the arts market especially in highly concentrated tourism hubs as identified in the Central region. He states emphatically that successive governments delivered and continue to deliver little to the promotion of the performing arts amid the many promises during their campaign periods and the lackadaisical attitude towards the implementation and review of the Cultural Policy (Artwatch, 2017). In the heat of all these, many are afraid to speak out because most have associated themselves to the one who has the “golden chicken” so are comfortable that once a while, they are passed a “golden egg” (Agyeman, 2014). To make the situation worst, arts managers and artists appear to also rely so much on individualist approach to promoting or marketing artistic products and services in the midst of the seemingly competitive market created by foreign artistic products, live or on digital media spaces. Thus, arts organisations sporadically create collaborative schemes that can serve as efficient and practicable media for promoting or marketing their organisations and products.

In the academic context, performing arts departments in the University of Cape Coast have been battling with the issues of audience development and management based on the low recorded numbers or turnouts of audiences for semester performances and applicants to read the programmes. Though academics and students alike engage in collaborative practices in the area of teaching, research and outreach (more informal), they seem not to be capitalising on these collaborations to augment their target audiences especially from outside the four walls of the university. Not new in itself, collaborative marketing is the emergence of a potential paradigm on which arts marketing in Ghana, both theory and practice, could be structured (Fyall & Garrod, 2005; Knight, 2015; Langeveld, Belme, & Koppenberg, 2015b; Malm, 2015).

From the foregoing, it is evident that research on the performing arts market and marketing strategies in Ghana is less explored and especially so within the Central region of Ghana which happens to be one of the largest hubs for global tourism. Fio's (2018) study which investigated the factors that challenged the smooth implementation of the Cultural Policy of Ghana in performing arts promotion in Ghana and how the Centre for National Culture in Cape Coast promoted performing arts in the region is not representative of the numerous performing arts organisations in Cape Coast. Fio's work, although based on only one organisation, was quite relevant in creating a strong baseline for the expansion of studies on performing arts marketing and promotion in Cape Coast. Besides, changing trends in marketing practices call for collaborative approaches to marketing which is yet to be explored in the performing arts context. Cape

Coast is populated with tourist attraction monuments in the likes of colonial forts and castles, parks and gardens. It is worth stating that this tourism hub needs other tangible and intangible attractions in the performing arts to augment existing attractions (castles, forts, parks) which may or have even become less attractive to their huge number of target audiences. Since the performing arts are known for their aesthetic, intrinsic and functional prowess, it is in the right direction if performing arts organisations concentrated on building and sustaining audiences for the performing arts in Cape Coast as a means to developing the cultural, economic and social landscape of the Metropolis. If after independence through to the latter part of the 1990s, performing arts organisations grew and multiplied and were also able to sustain a strong audience base for their offerings (Barber et al.,1997 as cited in Asiedu, 2009), what lessons are there to be drawn in order to achieve such a feat in this contemporary period?

In this study, I explored the performing arts market in the Cape Coast Metropolis, which as I have stated already, happens to be one of the biggest markets for tourist attraction in Ghana but with a sparse of empirical studies as at the time of this study. I concentrated on the development and retention of the audiences, promotional or marketing strategies used by the selected organisations and how efficient they had proved. My emphasis is on how managers and artist can rely more on collaborative schemes in marketing or promoting artistic products and services which will eventually enhance existing strategies in building and sustaining audiences who are known determiners of competitive advantage.

Purpose of the Study

The purpose of the study was to explore collaborative strategies that would augment existing strategies used in building and sustaining the performing arts market in Cape Coast, Ghana.

Research Objectives

The specific objectives of the study were to:

1. Describe the current state of the performing arts market in Cape Coast.
2. Explore reasons underpinning audience development practices.
3. Ascertain current strategies employed by performing arts organisations in building and sustaining the performing arts market in Cape Coast.
4. Explore the forms of metrics for measuring successes of marketing strategies used.
5. Identify challenges which limit the adeptness of strategies in audience development.
6. Propose a collaborative framework which can help augment existing strategies in building and sustaining audience development practices.

Research questions

From the objectives, I sought to address the research objectives by finding answers to the following questions.

1. What is the current state of the performing arts market in Cape Coast?
2. Why do groups and organisations in the Metropolis develop audiences?
3. What current strategies do groups and organisations employ in building and sustaining audiences?

4. How is the success rate of these marketing strategies measured?
5. What challenges limit the adeptness of these strategies in audience development?
6. What collaborative strategies can complement existing strategies in the building and sustenance of audience development practices in the Metropolis?

Significance of the Study

This study sought to augment the existing literature on arts marketing in Ghana. First, it helped in generating empirical data that could help direct discourse and debates on arts marketing in Ghana which according to De Beukelaer (2014, 2017) is at an embryonic stage and somehow lost within global discourse. Besides, it was expected that the study findings would provide a perspective from a developing country, the current state of the performing arts market the arts marketing strategies used and their efficacy. It would also present alternative strategies that could reinforce existing ones for attaining a better market for the arts.

In addition, the study provided a baseline for further related studies in cultural policy review and implementation, teaching, research and practice in the area of performing arts. Moreover, findings from the study could be relevant for academics in curriculum review and implementation processes in the area of performing arts teaching. Finally, the study suggested a collaborative framework on collaborative marketing approaches for performing arts organisations (for-

profit, non-profit and volunteer) for the building and sustenance of a strong performing arts market in Cape Coast.

Delimitation

The study was confined to the performing arts sector in the Cape Coast Metropolis of Ghana and more particularly to performing arts organisations from academic and non-academic domains. These organisations comprised the University of Cape Coast Music and Dance as well as Theatre and Film Studies departments, non-profit and volunteer groups such as the African Music and Dance Foundation (AFRIMUDA), Central Vocal Ensemble, Central folkloric of CNC and “Odikro” Royals Ensemble. The unit of analysis for this study was the top management staff and marketing department of the organisations, academic staff and teaching assistants of the departments at the University of Cape Coast.

Limitations

The major drawback associated with qualitative research is that the process is time-consuming. Participants kept postponing appointment dates per their time schedules and unplanned activities which affected the timeline for data collection and analysis. As a proposed solution to this challenge, I adopted (where necessary) other flexible qualitative data collection procedures (email interview, telephone interview) which helped in accessing data from participants during these challenging moments. As qualitative research is mostly open-ended, participants had more control over the content of the data collected. It thus made it difficult verifying inconsistencies in results against the views presented by participants. I, therefore, employed methodological triangulation where I

collected data from different sources (interviews, organisational documents, reports, observations). I sampled at least one participant from each organisation but to reduce biases in the data collected and to confirm consistencies in the data, I reframed some questions to confirm responses already given.

(Operational) Definition of Terms

A number of key terms are defined as they are used in the context of the study.

1. Arts groups, organisation or organisation are terms used interchangeably to represent all forms of performing arts groups that practise, promote and disseminate performing arts products and services
2. *Arts management* was defined as the extent to which arts managers plan, organise, control and evaluate resources of arts organisations for the achievement of organisational goals and objectives.
3. *Arts market* was used to represent physical or figurative space or venue within which artistic goods, products, service, learning and practice are transacted and exchanged.
4. *Arts marketing* referred to an action or business of promoting, presenting, educating on, advertising or selling artistic products, goods or services.
5. *Collaborative marketing* referred to the teaming up of like-minded arts organisations whose complementary services allow them to tap onto each other's customer base at the same time.
6. *Competitive advantage* refers to a situation where a firm achieves an advantage in the market space due to a set of unique features which define

the firm itself and its products or service which is perceived by the target market as significant and superior to other choices.

7. *Consumer, audience, customer and buyer* are used interchangeably to mean the recipient of the product or service.
8. *Digital media* referred to as a form of electronic media where data are stored in digital form for the exchange of information in a wide range of forms.
9. *Foreign products/services* were used to refer to all Performing arts products or services which came from outside of the Metropolis.
10. *Market orientation* was defined as a business strategy which prioritises the needs and desires of consumers and creates products that satisfy them.
11. *Organisation* in this context is used as a countable noun to depict an entity, such as a company, an institution, or an association, comprising one or more people and having a particular purpose. It is used to denote all selected groups and departments.
12. *Performing arts* was operationalised as the performing arts (music, dance, drama) and also representative of works of arts and artistic intellectual activities.
13. *Production orientation* is defined in the study as a marketing strategy in which the company focuses on products rather than consumers' needs.
14. *Relationship marketing* was defined as an aspect of customer relationship management that focuses on customer loyalty and long-term customer

engagement rather than shorter-term goals like customer acquisition and individual sales.

15. *Relational rent*, defined by Dyer and Singh (1998), as supernormal profit jointly generated in an exchange relationship that cannot be generated by either firm in isolation and can only be created through the joint idiosyncratic contributions of the specific alliance partners served as the definition for this study.

16. *Social or societal orientation* projects a kind of marketing which considers not only the needs and wants of the consumer but the long-term interest of society

17. *Traditional marketing strategies* referred to promotional strategies used prior to the advent of the internet and comprised marketing tactics such as direct sales, TV, radio, mail, print advertising.

18. *Universities* as used in this study referred to performing arts academic departments in the university.

Organisation of Chapters

The final research report was organised under five chapters with sub-headings. In Chapter One, I looked at the following: Introduction, background to the study, statement of the problem, purpose of the study, objectives, research questions, significance of the study, scope or delimitation of the study, limitations to the study, (operational) definition of term(s) as well as abbreviations, and the organisation of the study.

For the Chapter Two, I focused on review of related and relevant literature on the study. I highlighted what other empirical research works have already looked at regarding the research problem. This was to clarify and streamline the research thus, giving the study a better focus. It also provided a firm basis for the substantiation of the research findings. The review was done under appropriate sub-headings.

In the third chapter, I gave the procedures for collecting and analysing data for the study. They comprised the following sub-headings: Research design study area, , population, sampling procedure, data collection instruments and procedures and data processing and analysis procedures as well as the role of the researcher.

In the Chapter Four, I presented an analysis of both primary and secondary data in order to address specific research questions in the study. Out of the analysis, I presented and discussed key findings from the study. The discussion was done in the light of logic, literature and theory. In Chapter Five, I presented a summary of the study, drew relevant conclusions from the findings and offered recommendations based on the conclusions drawn from the study.

CHAPTER TWO

LITERATURE REVIEW

In this study, I explore collaborative marketing as sustainable strategies for audience development for performing arts groups and organisations in the Cape Coast Metropolis. This is necessary in that, despite the varying strategies used in developing and sustaining audiences, performing arts groups or organisations in Cape Coast continue to experience challenges with audience development and sustenance. In this chapter, I review literature in order to explore current dynamics in audience development and management practices for the performing arts. Specifically, I review literature on the current state of the performing arts market trend and audience development practices for the performing arts. Emphasis is placed on audiences' consumption patterns for the performing arts, the concept of audience development, strategies and methods for audience development, successes and challenges characterising existing strategies. I end with a discussion of theories within which the study is framed.

Current Situation of the Performing Arts Market

It is important for the sake of this study to precede my discussion of the current state of the performing arts market with discussions on the geographical position of arts market, what constitute the performing arts products and services, categories of organisations that promote the arts and elements for market analysis – market types and functional dimensions. The reasons is that these elements combine to act as framework for the market analysis (McCarthy, Brookes,

Lowell, & Zakaras, 2001). To this end, such a framework will help to contextualise the performing arts market.

Geographical location of arts market

As indicated in an earlier submission, a market area is a place or space where a demand or supply is expressed. The place or space is often influenced by the geographical environment within which it is situated. The geographical environment is that part of the terrestrial natural environment which has been partially altered by human beings and which at the present moment is directly connected with the life and production activity of society. According to Rigava (2016), the natural features, population and industries which are geographically defined influence the growth and development of a business enterprise.

For example, Song (2015) asserts that the flourishing of theatrical performance in China is due to the large number of tourists arrivals captured by tourism destinations as well as the innovative collaboration between the tourism and cultural industries. Song further adds that theatrical performance targets travellers and many of them take place in famous tourist attractions and these cultural performances are central to the development of the local tourism industry.

To Hughes (2002), the arts generate attractions for tourism, while tourism makes provisions for extra audiences for the arts. Thus, tourism sites and for that matter tourists impact the performing arts by their patronage. The possibility is an increase in value or price of artistic products and services. Muchapondwa and Stage (2013) assert that tourism has brought a measure of wealth and economic development to certain areas and to certain individuals and businesses aside its

impacts on cultural education. According to a report by the Ghana Statistical Service (2017), tourist arrivals to major tourist sites increased over the period 2005 to 2014 and by 2014, Kakum Conservation Area had become the major tourist site for most visitors. Rollins, Dearden and Fennell (2016), however, note that despite its positive impacts, tourism can also result in high cost of living within the communities, pushing out local businesses and raising cost for local residents.

Hargrove (2014, p. 3) writes:

Focusing more on the opportunities of cultural tourism, cultural districts may combine specific visitor services (boutique, hotels, locally sourced restaurants) or include venues (performing arts and convention centers, in particular) as a way to attract key groups to the area. Creating a critical mass of activities available 24/7, the cultural district can be marketed as a destination attraction. The availability of cultural districts may tip a convention, a group tour, business meeting, or special event to be hosted in a destination due to the perceived (and hopefully real) creative environment.

From the quotation, audience development practices may rely on other target areas such as the hospitality organisations. These spaces together with green space, architecture and other authentic assets help to establish a distinctive appearance or authentic “sense of place” (p. 5). The full potential of the creative district in attracting audiences is felt through its ability to populate the space constantly with activities in the likes of festivals, concerts, theatrical productions, exhibitions and even carnivals. According to a report by the Ghana Statistical Service (2017), increase in tourism patronage in Ghana for the years under review has come with increased supply of accommodation. Other sectors of the tourism market have also experienced change with a decline in the number of travel and

tour agencies and travel agencies and a rise in the number of tour operators, particularly car rental companies. In addition, the report stated that Grade 2 restaurants also showed substantial gains while the number of Grade 1 and Grade 3 restaurants fell.

Hughes (2002) recognises the fact that tourist information centres and the travel trade are potential media for the distribution of promotional material and for developing packages of admission and accommodation (and possibly transport). These affect the number of tourists attracted to the space because some culture-core tourists, according to Hughes (2002), may be “more attracted by the presentation of the cultural activity or facility within a holiday context and the success will be enhanced by the presence of supportive elements such as scenery, restaurants, bars, shops and the like” (p. 173).

These influences impact the target market which demand that businesses turn to monitor these influences on their environment in order to develop products and services that appeal to consumers. To this end, it can be said that every market space is geographically defined and that is where the market is defined by a specific context or area within which products and services are demanded and supplied. It often creates a form of similar or homogenous competition different from that in neighbouring areas (OfCom, 2016).

Mkpuluma (2017) also adds that geographical or locational information helps managers or marketers predict consumer’s behavioural patterns which inform the go-to-market strategies to reach consumers or enter new geographies. In effect, knowing the geographic location of customer base can help marketers

make smart decisions when placing brands or product offerings across locales or geographies (Mkpuluma, 2017). For instance, groups may identify customers by their links with other pro-cultural and corporate organisations and that knowing how to identify customers will enable these groups and organisations make intelligent and strategic choices about which segment to target and where to position promotional strategies.

In the submission of Houldsworth (2003), geography matters in marketing because it is the key factor in being able to extrapolate known information onto persons, households or areas that up to a point had little or no information. Geographical information can help marketers see the bigger picture, align with the culture in various locales and become more agile and responsive in seizing new market opportunities to stay ahead of competition (Mkpuluma, 2017). With increasing competition for market share, the role and relevance of geography in helping to improve marketing communication strategies are increasingly evident. Communication in marketing is no longer one-size-fit-all because messages are now carefully tailored to specific geographies for the greatest impact. Geographical environment suggests to businesses the places where products, goods and services are likely to succeed (Mkpuluma, 2017). It can tell companies what customers are in particular locales and as marketers, this commitment should be at a pole position of all programmes and promotional activities. A performing arts market creates space for exchange of artistic goods or products and services.

Performing arts forms

From a previous submission, the performing arts are paralleled to culture when culture is defined as arts/high culture (Brocchi, 2008); works and practices of arts and intellectual artistic activities (Nesbitt-Larking, 2007). Put simply, the performing arts comprise presentational systems characteristic of artistic performances such as music, dance and dramatic activities (Davies, 2004). The performing arts are assumed to be the “art worlds”, “frameworks” which enable the presentation and appreciation of artistic performances or what Davies terms “works of art” (Davies, 2004). These art worlds embody persons (audiences) who identify with, appreciate and evaluate artistic performances and their performers. The artistic performances are not merely performances which are appreciated and evaluated; they are performances that manifest to the recipient, qualities that bear upon the appreciation of works of art in certain specialised ways (Davis, 2004). True artistic performances are distinguished by the context in which they are given because of an implicit social agreement that the performance will be given at a particular time and place and to which both performers and audience agree (Davies, 2004).

The arguments and misconceptions surrounding what artistic performance is and what the performing arts should be, among organisational and aesthetic theorists of artistic performance, (see George Dickie, Monroe Beardsley and David Davies) are not within the scope of this study. The interest resides in how the artistic performances (works of art) and their presentational systems (performing arts) could maintain and continue to add on to its evaluators and

appreciators. Attention is strictly paid to how the branding of arts organisational structures as well as the products and services offered by these organisations may increase the consumer base or help maintain already existing patrons. For the purpose of this study, performing arts represent both the systems and the artistic presentations. They fall within these three categories – profit, non-profit and volunteer – which are discussed in the subsequent sub-heading.

Categories of performing arts organisation

Performing arts organisations are grouped under three broad areas (Kershaw et al., 2012; McCarthy, Brookes, et al., 2001). These areas comprise the profit or commercial organisations, the non-profit and the volunteer organisations (McCarthy, Brookes, et al., 2001; Ratten & Ferreira, 2017). The profit or commercial organisations depend on the market for economic benefits or wealth generation and as such define their success in terms of market profitability (Ratten & Ferreira, 2017). They are more often involved in the production and distribution of recorded artistic products than live performances. Products and services from such organisations operate mostly at the level of entertainment than the “high serious valuable arts” (Mandel, 2016b, p. 7).

The non-profit arts organisations operate with formal non-profit status and are typically “mission-driven” though such missions are often of diversity (McCarthy, Brooks, Lowell, & Zakaras, 2001). They comprise public funded academic and non-academic organisations whose main mission is to help advance community well-being and social responsibility (Kim, Pandey & Pandey, 2018) while providing equal access to cultural opportunities for all persons (Markusen

& Gadwa, 2010). They do not place emphasis on the economic outcomes of artistic products and services but mostly opt to promote their service for the benefit of the majority if not all. As a result, they benefit from government subventions, grants from non-governmental organisations and individual philanthropists, volunteer and subsidised labour (McCarthy, Brooks, et al., 2001). According to the National Assembly of State Arts Agencies (2018), non-profit arts organisations in the United States ensure that every community receives the cultural, civic, educational and economic benefits of the arts by providing supports for rural communities, extending grant funding to rural communities and also by creating accessibility and equity to cultural resources while aiding their preservation.

The volunteer organisations comprise avocational groups such as church choirs, folk-art groups, local rock bands and small non-profit organisations (McCarthy, Brooks, et al., 2001). In England, they are registered as a 'Charitable Incorporated Organisation' (CIO) under the Charities Act 2006 (Arogundade, 2018). Their core mission is mostly to promote participation in creative cultural activity. For example, Voluntary Arts as a volunteer organisation promotes participation in the arts by moving from the;

... traditional deficit model that says there are people who do this and people that don't do this, and we've got to get the people who don't do it and make them do it, to more of a realisation that actually everybody is quite creative in a variety of ways, but might not call it art or culture – it might be cookery, or gardening or DIY. Our model now is much more about taking what you already know and already do and building on that, rather than telling you that you're not creative and you need to be (Calouste Gulbenkian Foundation (UK Branch), 2016).

The basic tools employed by these organisations are lobbying, advocacy, information dissemination and developmental processes. These tools facilitate the promotion of creativity within communities and the implementation of laws which deal with issues related to licensing, health and safety and copyright (Calouste Gulbenkian Foundation [UK Branch], 2016). Besides, volunteer arts organisations help other public organisations to put into practice, theories on how to get people to participate and support the arts sector. From the foregoing, arts organisations are demarcated based on their missions and goals but there are cases of interrelations between the types. One underpinning element of these organisations is that they all rely on audiences to achieve their mission or goal.

Performing arts audiences

As indicated in a previous submission, the audiences or consumers complete the production process of every artistic work and are core to every market analysis (Deloitte Consulting (Hong Kong) Limited and AMS Planning & Research Corp., 2010). The expression, “audience”, according to Bollo, Da Milano, Gariboldi and Torch (2017, p. 53), is a collective term used to “describe the cultural audience (spectators, visitors, members, customers, users, consumers, participants, paying spectators, attendance, rarely people)”. They further stated that among public funded cultural players, the audience is generally considered in terms of "attendance", "viewers" or "visitors", as “receivers who seal a pact” (p. 53). They act as customers who are involved in a transaction with arts organisation, demanding product value from the organisation before creating value for the organisation (Armstrong & Kotler, 2013). The audience for artistic

performance has artistic self-awareness and thus gives permission to an artistic creation (Trumbull, 2007). According to Creighton (2014), the audience is determined more by social attitude than by the artistic product. The class of the individual audience dictated his taste and preference for artistic offering (Creighton, 2014; Mandel, 2019; Mandel, 2018). This means that the audience is not determined so much by what is being performed on stage but by who is performing.

Performing arts audiences are typically defined by age, gender and personality (Bin Tareaf, Berger, Hennig, Jung, & Meinel, 2017; Mandel, 2012; Newberry, 2018); interest, demographics, behaviours, location, language and spending power (Newberry, 2018); general affiliation, formal education, migration experience, social milieu, cultural and aesthetic preferences and shared residence (Mandel, 2012, 2014). These may account for the diversities in audience development and engagement practices.

To Mandel (2012), audiences in Germany are viewed with a degree of uncertainty. However, they are cherished by arts organisations because they are used as a form of justification for public funding which means that the ability of an organisation to sustain or increase its audience base puts it at a pole position to secure public funding. Besides, the audiences are lauded as providers of rating which arts organisations utilise in seeking funds. Mandel (2012), however, states that organisations turn to fear their audiences for their increasing unpredictability, their bad taste and need for banal entertainment.

Notwithstanding these characteristics, they differ in their group self-image, sanctity of time and place (how they behave as audience members), preparation for the event (understanding and sympathy), interaction with each other as they respond to an artistic representation (Trumbull, 2007). In Germany for example, though the majority of the population agree that classical forms of art and culture are valuable, meritorious goods that should be protected, publicly financed, and made available to the general public (Zentrum fur Kulturforschung, 2012b as cited in Mandel, 2018), a small, well-educated portion of the public patronise artistic offerings from financed or public arts organisations (Mandel, 2018). This accounts for the different types or classes of audiences.

Arts audiences have been placed in diverse categories but most of the classifications appear interrelated. Some scholars, for example, classify audiences under target audience who sincerely are interested in artistic performances; the regular audience who regularly attend performances and contribute in other ways to promote the arts and the occasional audience who sporadically patronise artistic offering when the performer is a relation or appeals to his taste. The fourth type is the potential audience who waits to be persuaded to complete an artistic presentation (Rentschler, 2007; Seaman, 2011). Lehrman (2015) proposes a framework of 4 basic audience types on a grid where the vertical denotes the capacity of audiences to participate (with regards to time, money, physical ability and opportunity) and the horizontal representing their level of interest.

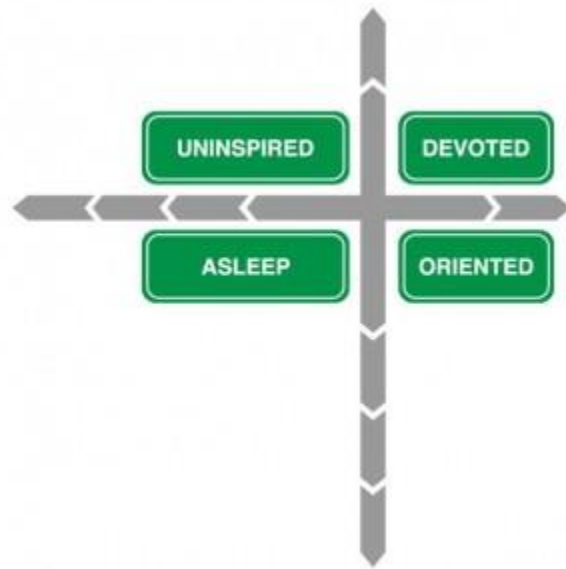


Figure 1: Framework of 4 basic audience types
Source: Lehrman (2015)

The devoted are a relatively small number of people with high interest and high capacity to participate. They have unconditional interest for artistic offerings and are eager to be part of whatever offerings are presented. The oriented are the audience with high interest but lower capacity to patronise the products or services. The “asleep” audiences possess neither the capacity for nor interest in any artistic offering. The uninspired audience possesses the capacity but not the interest. According to Lehrman (2015), this crop of audiences routinely fills their leisure time with other activities because “they were not raised in households that exposed them at an early age to the value of arts & cultural experiences”. Lehrman (2015), however, cautions that audience members are likely to fall into multiple quadrants thus, arts managers and organisations need to examine their audiences critical before proposing strategies for audience development. For example: “A Devoted fan of musical theatre may be Uninspired when viewed from the perspective of classical music or Asian art. Someone who is oriented to

jazz may be totally asleep when viewed from the perspective of contemporary dance” (Lehrman, 2015).

Dilenschneider (2017) considers audiences as visitors and thus uses their demographics, psychographic and behavioural attributes in her classification. She presents four classes of audience as illustrated in the figure below.



Figure 2: Visitor and non-visitor cohorts for cultural organisations
Source: Dilenschneider (2017)

The historic visitors attend any form of cultural offering, at least, one cultural offering within two years. In the United States, this audience type normally falls within the upper-middle class, elite and white race. The inactive visitors, like Lehrman’s “oriented” audience, are likely to patronise artistic offerings but do not patronise for a number of reasons. The unlikely visitors choose not to attend a cultural offering unless by obligation or by request from other patrons. In this sense, this type of audience accompanies a historic audience not because he is interested in the offering. The non-visitors are similar to Lehrman’s “uninspired”

audience do not or will not visit a cultural entity even when all practical barriers are removed.

Bollo, Da Milano, Gariboldi and Torch (2017) add to the classifications by presenting three classes of audience. The first category is audience by habit who usually attends and or participates in cultural activities. They note that with this type of audience, “barriers to access are relatively easy to overcome” (p.11) and different strategies to develop and maintain them are possible. The second category they look at is audience by choice. These, to them, are people who are not used to participate for reasons of lifestyle, lack of openings or financial means; those for whom participating is not a habit or who rarely choose to attend a performance. The third type of audience, according to Bollo et al. (2017) is the audience by surprise. These audiences are difficult to get to and mostly indifferent to artistic products for a complex range of reasons (social exclusion factors, education and accessibility).

Among these differences, Bollo et al. (2017) project possible cases of commonality, since the restrictions among them are not well-ordered. The flexibility of these categories, to them, should help organisations have a better understanding of their audiences “not as self-explaining audiences segmentations but as tools to be used in relationship with the strategies of widening, deepening and diversifying audiences ... and with the key action fields (p. 11).

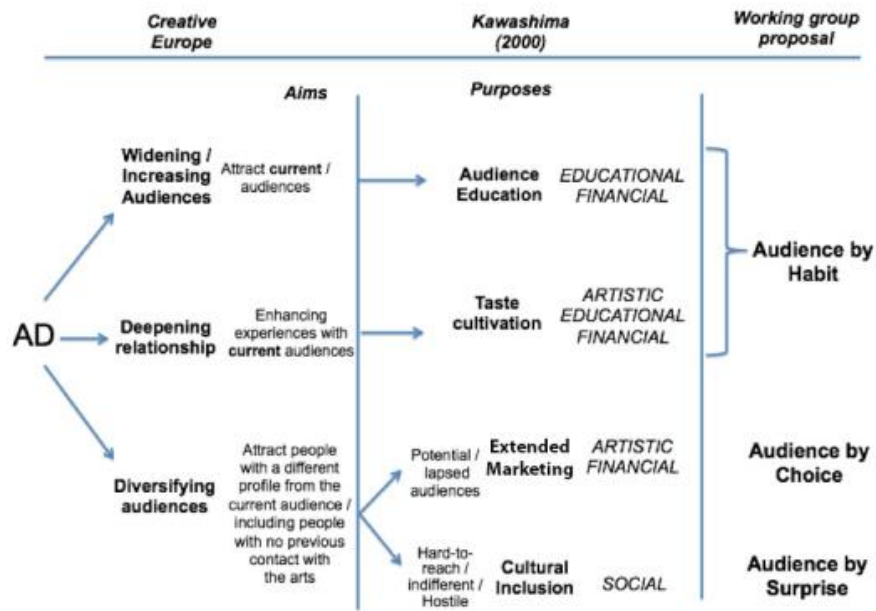


Figure 3: Combining aims, target audience and purpose
Source: Bollo et al. (2017)

From the discussions so far, artistic offerings promoted by arts organisations be it profit oriented, non-profit or volunteer, need an audience to complete an exchange process. The exchange, however, needs a place or a space like the market.

The Performing arts market

It is important for one to consider several key elements in the context of market analysis. For example, to achieve a best market analysis of an arts sector, analysts need not emphasise only certain characteristics of the arts market in such areas as the geographical position and segmentation types of the market, demographics of target and potential audiences, purchasing habit and the level of competitions within the market, products and services rendered (whether organisations prefer to give out quality products [product centred] or products that

meet the needs and demands of audiences [customer centred]) and even the types of marketing practices [market penetration, diversification, market development or product development] (Gattenhof, 2019; Gattenhof & Seffrin, 2014; OECD, 2012). Though these characteristics are deemed to be crucial in such analysis, McCarthy, Brooks, Lowell and Zakaras (2001) recommend a multidimensional frame which looks not only at the above mentioned areas but captures the “entire system of production and consumption of the performing arts” (p. 5). They categorise the frame into three sections which are the art forms, the market types and the functional components of the performing arts system.

The first grid of the multidimensional frame proposed by McCarthy et al. (2001) illustrates existing diversities within the arts forms and which also demarcate boundaries of the market sub-sectors. They, however, limit the diversities to four main categories or disciplines within the arts: Performing, visual, media and literary. Each discipline, they note, has different mode of production and types of organisations. McCarthy et al. (2001, p.7) state that in theory, each discipline can further be sub-divided, into a “great number of sub-disciplines. For example, the performing arts which comprise music, dance and theatre can be further sub-categorised into high arts, popular arts, live performance and non-live (recorded) performances presented through mass media forms like the radio, video, television, internet and the compact disc. Figure 4 provides an illustration of some of the sub-divisions.

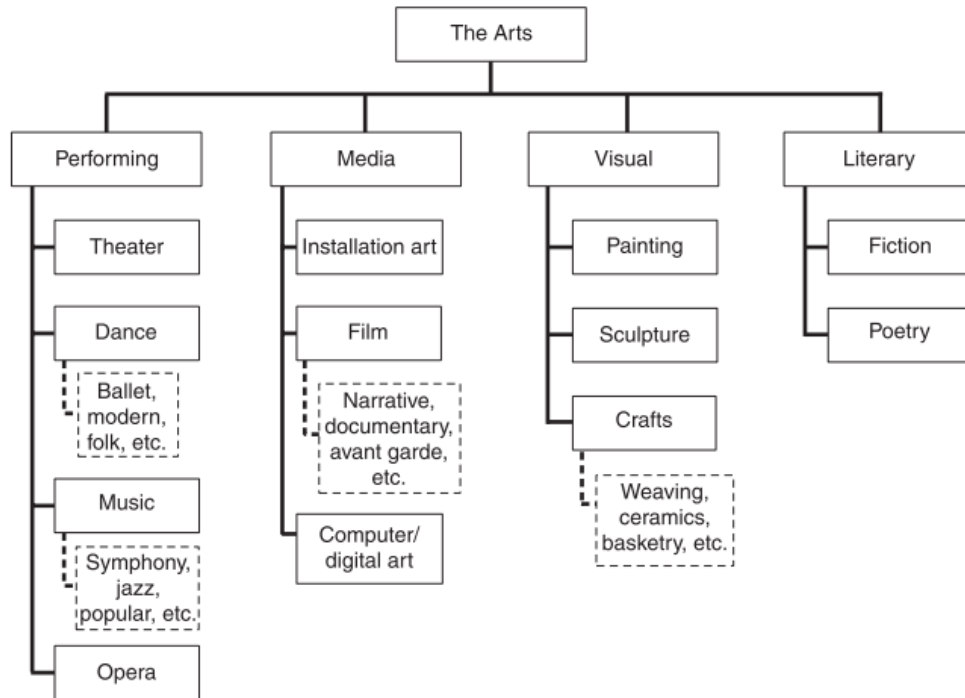


Figure 4: Classification of the arts
Source: McCarthy et al. (2001)

Pinon (2019) avows that the performing arts in Africa cover not only a wide variety of disciplines like dance, music and theatre but a wide continuum between what is ascribed, at the one end, to the so-called traditional and, at the other end, to the contemporary. The traditional forms, to him, comprise masquerades, initiation rites, ceremonies of religious or profane. The contemporary are the mutated forms of traditional music and dance alongside those foreign influxes, literary theatrical activities to mention but few. All these forms, according to Agyemang (2009), respond to and reflect the deeper understanding, aspirations and experiences of a particular society. African music operates functionally in relation to society. Flolu (2004) posits that arts are media of education which helps the individual to grow from the acting and interacting

with the environment, individuals and groups in society through listening, participating and observation.

African dances, before the colonial and capitalist agenda, were a shared knowledge between the community and the individuals; an expression of the knowledge of the people and not a commodified entertainment as they are today (Udoka, 2016). To this end, most Ghanaians appear to be ignorant about the positive impacts theatre or drama can make on the social, cultural, political, economic and environmental contexts of the country. They rather engross themselves with the negative aspects which have engulfed the theatre (Akenoo, 2020).

Market Types

The second section of the framework captures three types of arts market namely the profit, non-profit and the volunteer (McCarthy, Brookes, et al., 2001). The profit-driven market harbours “commercial arts organisations” (Ratten & Ferreira, 2017) which rely solely on the market for financial solvency and as such define their success in terms of market profitability. Mostly, this market type harbours arts organisations involved in the production and distribution of recorded artistic products than live performances (Mandel, 2016b; Ratten & Ferreira, 2017). Products and services from such organisations are usually viewed to be more of entertainment than “high serious valuable arts” from not-for-profit organisations (Mandel, 2016, p. 7). Owing to their economic-driven mission, commercial arts organisations hardly receive government support (Mandel, 2016; National Endowment for the Arts, 2019). Rather, individuals, businesses,

government agencies and foundations invest financially into arts organisations operating within this type of market (McCarthy, Brooks, et al., 2001).

The non-profit arts market is characterised by organisations that operate with formal non-profit status and are mostly “mission-driven” though such missions are often of diversity (McCarthy, Brooks, et al., 2001). These organisations comprise public funded academic and non-academic organisations whose main mission is to help advance community well-being and social responsibility (Kim, Pandey & Pandey, 2018) while providing equal access to cultural opportunities for all persons (Markusen & Gadwa, 2010). They do not place emphasis on the economic outcomes of the performing arts and mostly opt to promote their service for the benefit of the majority if not all. As a result, they benefit from government subventions, grants from non-governmental organisations and individual philanthropists, volunteer and subsidised labour (McCarthy, Brooks, et al., 2001). According to the National Assembly of State Arts Agencies (2018), non-profit arts organisations in the United States ensure that every community receives the cultural, civic, educational and economic benefits of the arts by providing supports for rural communities, extending grant funding to rural communities and also by creating accessibility and equity to cultural resources while aiding their preservation. Besides, non-profit arts organisations are also mandated to enliven public spaces. The State Policy Brief states:

The goals, forms and media of public art should reflect community context as much as the installation site. Common goals are commemoration and celebration, fostering public appreciation for art, civic dialogue, community development, enhancing the functionality or accessibility of

spaces, place making, cultural tourism, and connecting artists and communities. Similarly, public art takes many forms: enhancements to natural and built environments in both rural and urban settings, memorials and historical monuments, temporary installations, functional elements, performance events, community development projects, and even artist-in-residence programs. The media of public art is likewise varied and includes sculptural materials, murals, mosaics, digital mediums, and ephemeral mediums like dance and relational aesthetics (National Assembly of State Arts Agencies, 2018).

As these organisations promote health and healing flora, spark economic growth, drive educational success, foster inclusion and unity, reach low income counties for research purposes, they also create opportunities for artists to serve the public so as to gain public support in the form of grants. Valeau (2015) also indicates that these non-profit arts organisations serve as laboratories for experimentation of new artistic production processes; a space to try new approaches to artistic production and promotion. These explicate the symbiotic relationship that exists between performing arts and society where the organisations provide offerings to suit the needs and demands of the society with the society providing funding for the modus operandi of organisations. Unlike the profit-oriented market type, this market type is driven mostly by social and educational successes.

The third of the market types, the volunteer sector, caters for activities carried out by avocational groups such as church choirs, folk-art groups, local rock bands and small non-profit organisations. According to the definition given by McCarthy et al. (2001, p. 8),

...the “volunteer” sector of the arts includes many of the groups and activities typically included in what arts researchers call the “unincorporated” sector, but not all. For example, while this category includes groups that are “small and organized informally, with little economic interchange” as described in Peters and Cherbo (1998, p.116), it does not include the national arts service organizations or arts

organizations embedded within larger non-arts nonprofits—both of which are sometimes included in definitions of the unincorporated sector (Peters and Cherbo, 1998; Arthurs and Hodsoll, 1998). More important, our definition of the voluntary sector explicitly includes small organizations that are formally tax-exempt but rely primarily on volunteer labor.

From the quotation, these organisations rely more on volunteer labour than on monetary contributions to survive. They also place premium on “participation from particular geographic, ethnic, or cultural communities with a primary mission of serving the community in which they are located (McCarthy et al., 2001).

It is worth noting that these distinctions are easier to draw in theory than in practice. Many a time, both non-profit and volunteer organisations are likely to combine missions to create a form of hybridity. For instance, a non-profit arts organisation may set up a profit-making subsidiary to generate other forms of IGF. Likewise, a facility meant for a non-profit organisation may be given to a volunteer organisation for use. McCarthy et al. (2001, pp. 8-9) state: “Both nonprofit organizations and volunteer groups are likely to combine earnings, contributions, and volunteer labor to support their operations, making it difficult to know where to draw the line between “primarily” and “partly” dependent on one revenue source or another. There are also “hybrid” organizations that incorporate features of both the commercial and nonprofit sectors”.

Functional Dimension

The functional dimension constitutes the third part of the framework. It discusses the classes of individuals and organisations (artists, audiences, organisation/management, funders) that serve key functions in the complex

process of production and presentation of any artistic form (McCarthy, Brookes, et al., 2001). The production process or artistic creation begins with the artist and ends with the audiences' experience of the product or service. In between these two is an array of groups and individuals who "perform, present, record and transmit" the product or service (p. 9). They are supported by other individuals, foundations, businesses and government agencies in the form of funding for the non-profit organisations and as a form of investment to profit-driven organisations. All these units make up the performing arts system that can be easily analysed.

McCarthy et al. (2001) postulate that their classification system is useful because it simplifies analysis of the "characteristics of the performing arts industry that make it similar to and different from other industries" (p. 10). To them, such a frame allows for an examination of activities that share similar function within the arts sector thereby making comparisons across arts forms and market sectors feasible. For example, musicians and dancers can be both artists and producers of the arts. Such similar characteristics can be validly compared in market analysis situation. In this case, activities within an arts form, the market sector of that arts form and the cross-functional relationship among the various elements within the production and presentation process combine to create a clearer picture of the market situation. For example, to answer a question like "How has the demand for classical music changed over the past 20 years?", there is the likelihood that only the box office of a non-profit organisation will be examined because classical music is assumed to operate within the non-profit arts

organisations and more often presented as a live performance. In as much as this may be true, changes in the current market and changes in presentational and production processes alone may render such an analysis prejudiced. In these contemporary times, classical music is not promoted or marketed by non-profit organisations but by other commercial and broadcasting organisations. It is presented from diverse mass media forms like the radio, television, internet, video, tape recordings and even on compact disc. Therefore, an understanding of the cross-discipline, cross-sector of the arts market and the cross-functional relationship of elements of presentation and production is vital to describing the state of an arts market.

The State of Performing Arts Markets

Literature on the state of performing arts market abounds in the West and the Orientals. In Africa, little can be retrieved on the state of performing arts markets. In Ghana, available literature by Artwatch Ghana (2017) posits that performing arts faculties and departments in the higher organisations of learning in Ghana are faced with the problem of inadequate state-of-the-art training equipment for teaching and learning. These challenges have resulted in the underdevelopment of the Creative Arts which encompass the performing arts. Currently, performing arts programmes are not offered at the Senior High School level in Ghana because the subjects are not compulsory in the syllabi though these programmes are run in the tertiary organisations. All these turn to affect the expertise and the quantity of human resource in the sector.

The report further adds that arts education and arts business in Ghana is least supported by adequate laws and policies that encourage, promote and sustain them. “Creative designs are not patented, leaving room for intruders to use as and when they prefer for their own economic gains while the original creators and the nation loses” (Artwatch, 2017, p. 8). In terms of financial and logistic support, the Creative Arts sector, according to the report, receives meagre support. The inadequate budgetary allocation to the sector is often delayed which affect the smooth running of the sector (Ministry of Tourism, 2014). Unfortunately, the tourism sector of the Ministry of Tourism, Culture and Creative Arts has been given more attention to the detriments of the other sectors. The Ministry forgets that there must be a parallel development in Creative Arts and the tourism sectors. “But when the Creative Arts is not developed, our tourism will not grow, for it is a vehicle for tourism growth. Many tourists visit countries for their arts, fashion and music, it is a tangible asset of any advanced society. When the Creative Arts grow, tourism becomes a bonus in that growth” (Artwatch Ghana, 2017).

In addition, the report reveals that support for graduate artist-entrepreneurs, artisans in the art and craft centres in Ghana to expand have not been a priority. Creative artists and artisans develop their small businesses on their own without governmental support. Government has been neglecting its role of creating the enabling environment such as providing easy access to micro-loan facilities for expansion, funds for developing new marketable products, organising training programmes on new technologies and creating incubation centres in vocational-based tertiary organisations for small businesses (Artwatch,

2017). Non-profits, public arts organisations such as National Dance Company, National Symphony Orchestra and National Drama Company are in “less-productive state due to financial, logistical and policy direction. They mostly perform during state functions and become talk of town for few weeks until another state event. These agencies must perform dual role by serving as non-profit in state functional and for-profits on daily/weekly bases” (Artwatch, 2017, p. 10).

The Ghanaian picture on funding appears different from happenings in Korea. According to the Korean Arts Management Services (2008), the limited data projects a slight increase in the number of culture groups and their employees within the China performing arts sector amidst the continuous progress in the governmental financial support and cultural venue constructions. This depicts a progressive arts market where there is rejuvenation in artistic creation which may be attributed to the high level of improvement in public cultural service system and a well-developed culture industry. These, according to the reports, had resulted in the setting up of market system in the culture and arts community in order to improve on the preservation of cultural heritages (Korean Arts Management Services, 2008) beside the increased level of exchanges with overseas groups and increase in arts vocational education.

This means that the Asia Performing arts market has been growing at steady pace. Growth and development can be seen in areas such as funding support for arts management and organisations, venue expansion, collaboration and network schemes and opportunities, exportation of artistic products to the

global market and the creation of an ecosystem that sustain the co-existence of both non-profit and commercial arts organisations (Association of Asia Pacific Performing Arts Centres (AAPPAC), 2019). These are reflected in most of the performing arts markets in sub-regions on the continent.

The Korean Performing arts market, as stated by Cho (2019), comprises a blend of “pure” (non-profit/ artistic) and commercial organisations. Interestingly, these two domains share many physical foundations in directors, actors, stage art, music and lighting. This has resulted in the establishment of an ecosystem that will sustain this co-existence. The key symbol, Cho (2019) notes, which represents Korea’s performing arts is the cultural district called “Daehak-ro” which refers to an area in Seoul with a high concentration of performance halls and theatres. Cho’s (2019) study provides a vivid description of the Korean performing arts market.

“Daehak-ro” suggests, this area is a gathering place for young university students. That a gathering place for young students is the center of performing arts reflects how the main consumers of Korea’s performing arts are university students or people in their twenties. Another characteristic of Daehak-ro is that the theaters here are mostly small-scale. As of 2010, 70% of the theaters in Daehak-ro had less than 200 seats (Ahn, “A Statistical Look” 9). The creative unit that leads most of the performances in these small theaters is composed of theatrical groups. As of 2010, a total of 752 productions were performed at 112 theaters, including 502 plays, 97 musicals, and 153 music and traditional performances; and among the plays and musicals, 50% were premiere performances. In 2010, Daehak-ro recorded a sale’s revenue of 340 billion Korean won in the Korean performing arts market, which was estimated to be about 500 billion Korean won (Cho, 2019, pp. 336-337).

The Korean performing arts sub-sector is sponsored by the central government and the 284 local governments (Korean Arts Management Services,

2008). Cho (2019) confirms this when he notes that sponsorships are given to producers to develop programmes and to produce artistic works in public theatres, art and cultural centres and professional production companies. Such sponsorships have increased the number of human resource in the sector as reflected in the establishment of the Korean Association of Performing Arts Producers and the creation of a management sector known as the Korean Arts Management Service which sees to the promotion and distribution of artistic products and the advancement of competitive arts organisations into the global market. For example, the Park Geun-Hye administration (2013-2016) attempted to achieve a growing desire for cultural enjoyment as well as an expansion of Korea's culture industry where not only will domestic demand for cultural entertainment increase but also the surge in the global market's demand for Korean culture, which is known as the "Korean Wave (*Hallyu*)". This idea was supported by the Moon Jae-in administration that came to power in 2017 which also set the global expansion of the Korean Wave as one of its key tasks (Cho, 2019). The main objective of the Korean Wave is to achieve an expansion in the distribution and consumption of Korean performing arts globally.

In the context of the Philippines, the performing arts market (music, dance and drama) comprised school based groups that are established by the schools in the primary, secondary, tertiary levels in public and private organisations, community based groups which are formed by members of the local communities and or some organisations in a community like the arts councils, civic organizations like the Rotary and religious organizations like the Parish or Church

communities (Korean Arts Management Services, 2008). To this end, Philippine citizens who have gained formal music training or who are “simply living in a barrio” possess the quality to “hum, chant, or sing a tune and can play instruments” (p. 264). It is worth stating that the music sector ranks higher than other performing arts sectors. The music sector makes huge contributions to the development of Philippine arts and culture from the creation, preservation and promotion of Philippine traditional, classical, contemporary and modern music and musical artists/groups (Korean Arts Management Services, 2008).

The current position of the performing arts market in Philippines was described by two words; “exciting” and “challenging” (Korean Arts Management Services, 2008). It is “exciting because the Philippines continue to be a rich source of outstanding creative talents and the artistic activities and programs in the whole archipelago continue to flourish. The situation is also challenging because the arts sector still faces problems in the areas of financial and organizational support, marketing, and promotions to name a few” (Korean Arts management Services, 2008, p. 264). In spite of these, the performing arts market has contributed immensely to the growth and development of the economy and the creative industry.

Majority of resources used in the production of artistic works are retrieved from the culture, practices and traditions of communities, religious beliefs, spirituality and socio-political realities (Korean Arts management Services, 2008). The report further reveals that depending on the form and purposes, most productions in the performing arts are viewed by the general public especially the

young audiences who are mostly students aside the teachers. This may be attributed to the inclusion of the arts in the educational curriculum in all levels and they been used as effective teaching instruments in the classrooms. Occasionally, market segmentation becomes an important instrument for audience engagement where some performances are created exclusively for a specific group of audiences such as those intended for children, adults, men, women and tourists. Other performances that are meant for community viewing and which are usually non-ticketed or free of charge, the productions are commonly open for general viewership (Korean Arts management Services, 2008). In addition, the report highlighted several challenges characterising audience development in invigorating performing arts area. Major flashpoints were the fierce competition cultures, accessibility, quality of performing arts and lack of education which according to the report could be surmounted to ensure the continued growth of the performing arts in the Philippines based on the strong and undaunted spirit and driving force of the Filipino performing artists (Korean Arts Management Services, 2008). There are evidences which show “clearly an enormous source of energy and creativity in the arts sector that no form or amount of challenges cannot be resolved” (Korean Arts Management Services, 2008, p. 281).

There is vast growth in the area of performance infrastructure. Performance venues for the past decades range from conventional theatres, school auditoriums, community sports centres, multi-purpose and social halls, plaza, open air stages, churches, malls, cinemas to streets (Korean Arts Management Services, 2008). The variety provides a sense of comfort to audiences as many

organisations continue to build and renovate theatres and auditoriums. This, in a way has provided the Filipino audiences with a wide variety of preferences when it comes to performing arts and these are usually determined by the geographical location of the consumer. Audiences residing in the Metropolis have preferences for modern art and technology. Though geographically far from the cities, local audiences have the chance to access both modernised artistic products as well as live performances in dance, drama and music that are reflections of their lives, culture and traditions. Preferences are assumed to change with changes in time and technology. Audience mobilisation approaches vary depending on where the performances are exhibited. The approaches range through advanced block-selling of tickets to student groups, school faculty and administrations to multi-media publicity announcements (television, print, radio, internet, text messaging). Other local forms are word of mouth, ricorida (audio speaker), motorcade, banners and streamers (Korean Arts Management Services, 2008).

In Europe, reports from a study by EY (2014) showed that “concerts and music festivals generated more than a third (37%) of global performing arts revenue in 2011”. This portrays a recovery of the sector to “pre-crisis levels” since 2010 with revenues growing regularly. This recovery reflects a dynamic growth trend and further growth is expected in 2014 (EY, 2014). From the report, most stakeholders in the performing arts arena are becoming more self-assured about its prospects claiming that the European festival market is “healthy” (p. 49). Unfortunately, there is decline in public support which turns to threaten the very existence of activities of local organisations. Many governments have reduced or

cut off subsidies for the arts instead to discretionary spending on support for the arts. This has resulted in a “squeeze on public subsidies to theaters, opera houses and orchestras. Funding of performing arts is often built around a mix of sponsorships (e.g., private donations and fundraising), ticket sales and public subsidies” (EY, 2014, p. 50). With public subsidies dwindling and production costs increasing, marketers have opted to trudge ticket prices to reduce losses and maintain productivity. “The “belt-tightening” especially affected local and micro-theaters, which depend most heavily on public subsidies” (EY, 2014, p. 50).

Barker (2006) and Robins (2006) report that political, economic and technological forces are determinants of some longstanding characteristics of employment in the performing arts sector: high proportion of part-time and short-term jobs and self-employment despite the fact that technological developments provide greater resources to performing artists and organisations to promote and market their work, thus expediting the persistence of micro-enterprises in the sector (Robins, 2006). The main challenge is aligned to how digitalisation and the internet bring the transmission of performing arts products progressively under the control of wealthy media companies or broadcasters thus, marginalising the small and medium organisations. The overall tendency is towards greater uncertainty for those working in the sector though a solution would be to further develop the role of the performing arts in activities outside their traditional domain (Barker, 2006; Robins, 2006). The discussion so far portrays a steady, dynamic and vibrant performing arts market especially in the Global North.

History of Arts Marketing in Europe

While some scholars locate the beginnings of arts marketing between the 1980s and 1990s (Lee, 2005), others situate its commencement within the mid-1990s. Lee (2005) traces the history of arts marketing through three different phases. In the first phase of arts marketing, between the 1980s and 1990s, the idea of marketing using the traditional methods strategies was introduced and explored. One main challenge which characterised this phase of arts marketing, as Lee notes, was how the non-profit arts organisations and activities were going to blend their “sectoral belief in the non-monetary, aesthetic values with the notion of marketing” (marketing for profit) which the commercial firms were using to make profit (Lee, 2005). She describes this tension as “production orientation vs. market orientation”. Production orientation focuses only on building a quality product for consumers without prioritising the needs and wants of the audience. In contrast to this, market orientation focuses on the needs and wants of the customer, to produce goods and services of customer value. Thus, instead of moving for market orientation, Lee (2005) advances the argument that managers of the arts sector managed to develop their own understanding of marketing using various mainstream marketing strategies as benchmarks. They, therefore, modified and upgraded various auxiliary services though with a degree of caution not to make core artistic services market-oriented. The fear was that the arts may lose a degree of autonomy as they become more of commodities. Arts managers regarded marketing as a second interface where they and their audiences interact outside the theatre auditorium or gallery space which to them was a way of

nurturing a long-term relationship with the audience and of focusing on broadening the audience base in order to diversify their profile.

Marketing in the arts sector, according to Lee (2005), changed with the advent of governments' cultural policy in the late 1990s. This change caused disorientations within the arts sector. Consequently, the sector had to take a more active approach to marketing in order to address social issues and to prove its values by demonstrating its contribution to social inclusion and cohesion (Lee, 2005; 2014) which is one of the core missions of every cultural policy. In addition, the change shaped the environment of the arts sector by influencing discourse on arts subsidy and its rationale (Lee, 2014). It is worth stating that the notion of the arts emphasising social value generated debate in the arts sector as many critics saw this as a way of making artistic works more of a social utility or a means to achieving another end product. Lee (2014) summaries, that most arts organisations had no choice than to expand their education, outreach and community-oriented activities. As performing arts organisations began to adapt to the changing policy direction of the arts by strengthening its ties to education and outreach activities, they began to face theoretical and conceptual challenges far from that of market orientation challenges (Lee, 2014). Emerging theories within the 2000s suggested that the arts sector should embrace 'social/societal orientation' (changing people's behaviour and improving their wellbeing through marketing). (Lee, 2005) This posed several challenges to the sector because there was little consensus on whether the arts should actively pursue social aims and to

what extent they could do so. These questions continued without definite answers until the rise of a new phase in marketing.

The third phase came with the rise of digital technologies, online communications and active consumers (Lee, 2005) where arts organisations began to use digital technologies, online spaces and social networks for marketing and audience development. Lee (2005) notes that this phase of arts marketing appeared to assume production orientation strategy which implies that the core knowledge of the arts is produced by professional arts practitioners while consumers become mere buyers who appreciate and disseminate this knowledge. The main task, however, is how non-profit organisations will extend their public cultural service responsibility to online spaces; how to balance the physical or offline with online services; what kind of relationship to establish with online audiences and how their authoritative voice, derived from existing expert knowledge, can coexist with cultural content generated by the audience (Lee, 2005). All these underpin the broad spectrum of research conducted by arts organisations, practitioners and educators on proactive marketing strategies and theories which will suit the rapidly changing social, economic and technological environment and habits of cultural consumers (Lee, 2005).

In the view of Mandel (2016), arts marketing or cultural marketing evolved in Europe in the mid-1990s as an independent profession and or role of marketing the arts where arts and cultural organisations adopted mainstream business marketing practices amid fears of the accompanying economisation of the arts and the possibility of the arts losing its autonomy. Unfortunately, arts

organisations had to accept these new forms of marketing due to the continual liberalisation and deregulation of the world trading system, free flow of goods and services and changing trends in behaviour of arts audiences (International Trade Centre UNCTAD/WTO (ITC) and World Intellectual Property Organization (WIPO), 2003). All these created a global business atmosphere which become increasingly disadvantageous for creators and providers of all kinds of creative arts and cultural products to rely solely on existing traditional marketing strategies (ITC/WIPO, 2003; Mandel, 2016b). Bernstein (2007) posits that although some performing arts organisations, especially those mainly for-profit, successfully retained and continued to grow their audience base, many have been losing ground, in recent times, in their efforts to both attract and retain audiences amid the rise in the level of competition for leisure time activities and how arts education in schools has become sparse. Fear continues to engulf many arts managers who are of the view that the younger generations are unlikely to fill the gap created by the waning of patronage from the loyal older generation (Bernstein, 2007; Lindelof, 2015). To make matters worse, many arts managers with conservative mind-set appear unenthusiastic to move away from tried and trusted marketing methods, even in the face of declining audiences and revenue (Bernstein, 2007).

For the non-profit performing arts organisations, the cessation or inadequacy of governments' financial obligations in addition to changing demographics and threats that foreign arts products pose to many local products threaten the very existence of many local performing arts organisations. These

have compelled most to rethink new strategies to building and sustaining their market. Until recently, non-profit performing arts organisations were enjoying government subventions and subsidies as well as donations from wealthy individuals and corporate organisations which made them flourish and multiply and with little attention to strategic marketing. Unfortunately, this trend changed based on what McLeish (2011) identifies as multiplication of advertising platforms which has created a global donor community; increase in media fragmentation which calls for non-profit organisations to change their marketing strategies; fundraising now a battlefield as non-profit organisations compete for scarce resources and over-population of non-profit organisations causing competition for the same audience which may have led to commoditization of goods and services. To this end, non-profit arts organisations need to or are beginning to find means of sustaining audience in order to be sustained.

History of Arts Marketing and Promotion in Ghana

Similar can be said about arts marketing in Ghana. After independence, in the latter part of the 1950s, the thirst for artistic activities in Ghana began to rise after the Ghanaian had been denied of traditional artistic forms during the colonial era. Performing arts organisations began to flourish under the leadership of Kwame Nkrumah whose socio-political thought, organisational perspective, his concept of African personality, creative productions in the area of the performing arts, in the context of socio-economic liberation and reconstruction in post-independence African countries served as guiding principles for the establishments of cultural organisations and programmes in Ghana (Botwe-

Asamoah, 2005). The restitution of community based cultural organisations (organisations in communities which have custodianship of the cultural heritage and are keeping it alive) as well as national based organisations as media for the “resurgence in the intrinsic values in African culture as part and parcel of the total liberation of Africa from the colonial and neocolonial economic exploitation of Africa” became the order of the day (Botwe-Asamoah, 2005, p. 50). Subsidies for the arts were available in such forms as sponsorship for equipment and logistics, physical structures, donations, government subvention and cultural trust funds. Under these conditions, performing arts organisations did not use rigorous marketing practices to build and sustain audience and market for their products. Audience and consumers knew when, where, how and what to access as artistic activities, goods and services.

Artists and cultural practitioners had the space to exhibit cultural goods and services in communities, social gatherings and at national events and could garner large audience for economic gains (selling artist’s work), social and aesthetic orientation as well as satisfying consumer demand (Lee, 2005). Botwe-Asamoah (2005) writes:

The National Theater Movement began to bear fruit between 1960 and 1963. This period saw the emergence of several voluntary dance, music and drama groups across the country, some “with association” status with the Arts Council and its successor, the Institute of Arts and Culture. They were found in secondary schools, teacher training colleges, mass education circles, nursing schools, Young Women/Men Christian associations (NAG/RG3/7/33). Some people in the cities, urban centers, towns and villages also formed performing arts groups. Public establishments like the Ghana Farmers Council, Workers Brigade and The Ghana Young Pioneers Movement had performing arts programs (p.128).

From the early 1980s, however, the arts sector encountered challenges as a result of serious political and economic crisis in Ghana which affected sponsorship and patronage of artistic activities. Government could no longer support the arts and as such public arts and cultural organisations like the Arts Centres, Ghana Museums and Monuments and Relics commission (1957), Kwame Nkrumah Memorial Park (1965), W.E.B. DuBois Centre for Pan African Culture (1985) and Pan African Writers Association (PAWA) (1989) began to face challenges with production and patronage. Other private organisations could do less to sustain the market base of the arts sector because Ghanaians were in no way thinking about leisure or better still the arts. People were struggling to be economically established and appeared less interested in what they termed “entertainment”. Consequently, performing arts organisations and artists had to develop strategic approaches to building and sustaining their audiences. The traditional forms of marketing (posters, flyers, word of mouth, public broadcasting) together with the limited number of media houses could also not save the situation until the 1990s, during the latter part of Rawlings’ administration, when attempts were made to revive the arts.

The revival began with the expansion of media organisations (print, audio and visual), the establishment of the National Commission on Culture (NCC) by PNDC Law 238 in 1990 and subsequently the building of the National Theatre of Ghana through a “technical co-operation Agreement signed on September 18, 1985 in Beijing between the Governments of the Republic of Ghana and the People's Republic of China. The Chinese government provided funding for the

construction of the National Theatre building, which was completed on December 20, 1992” (Daily Graphic, 2015). The Theatre housed three resident companies namely: National Dance Company, National Drama Company and National Symphony Orchestra whose main objective is to contribute to the promotion and sustenance of the arts. While the National Theatre promoted the concert party tradition at the National Theatre by the brand name “Key Soap Concert party”, the media houses used the home video approach to promoting productions such as “Obra”, “Osofo Dadzie”, “Thursday Theatre”, Inspector Bediako”, “By the Fire Side” just to mention a few (Asiedu, 2009). Patronage of the arts began to rise because of the steady growth of the economy and the desire for entertainment by a majority of the Ghanaian populace (Daily Graphic, 2015).

In addition, the inauguration of the Cultural Policy of Ghana in 2004 brought hope to many artists and performing arts organisations regarding the expansion and promotion of the arts market per the several preemptive strategies that the Policy outlined for performing arts organisations in their quest to build and maintain audience for artistic products and services. Budgetary allocations by successive governments, though inadequate, played pivotal roles in the promotion and sustenance of arts organisations and their activities. The Centres for National Culture which were constructed in all the ten Regions coupled with the District Cultural centres served as avenues for the promotion of the arts through events like the National Festival for Arts and Culture (NAFAC) and Pan African Historical Theatre Festival (PANAFEST).

In the formal education sector, performing arts departments contributed to the marketing of the arts and sustenance of arts audience in Ghana. Arts marketing in the form of arts education began to take key space in educational organisations as means of marketing the arts or whipping interest for the formal study of the arts. Nkrumah began with the establishment of arts organisations in the formal education sector with the primary objective of decolonising the minds of the educated Ghanaian (Botwe-Asamoah, 2005). It is worth stating that though the Ghanaian was independent of the Europeans, several aspects of his environment were acculturated with foreign culture and arts. One major means of attaining a Ghanaian cultural identity, in Nkrumah's view, was to appreciate and patronise Ghanaian artistic products and one viable media was through education. He used both non-statutory cultural policies which consisted of practical activities that he introduced into the body politics of Ghana during and after the decolonisation process and statutory public policies which were formulated by the various committees he set up and the cultural organisations that emerged out of the recommendations by the former (Botwe-Asamoah, 2005). Several committees were set up in schools to promote drama, choral singing, traditional percussion and dancing, and Gooje [chordophone] performances. The Arts Council used annual competitions to promote the arts and to keep the National Theatre Movement alive.

Other academic arts and cultural organisations were established and among them was the Institute of African Studies, Ghana's first African studies centre at the University of Ghana which harboured the then National Dance

Company. The establishment of the Institute was a means of promoting an African-centred curriculum for arts education. Nkrumah stressed this during its inauguration:

...the Institute of African Studies situated in Africa, Nkrumah stressed, and “must pay particular attention to the arts of Africa, for the study of these can enhance our understanding of African organisations and values, and the cultural bonds that unite us”

and at the African Arts Exhibition at the British Council in Accra on March, 1956.

...“African art, music and dancing,” ... “have played a significant part in the artistic revolution which has taken place all over the world in recent years.”... that appreciation of African art should be “something more than a mere curiosity”; it should open the door to the understanding “and respect of the mind of the Africans” (Botwe-Asamoah, 2005).

Before these, the legal instrument, *The University of Ghana ACT, 1961*, that established the University of Ghana clearly stated the need for students to be culturally oriented in accordance with the ideals of Nkrumah’s Pan Africanism.

The third, fifth and last principles of The ACT-1961, (Act 79), Section 2 states:

- a. that so far as practicable students should be given an understanding of world affairs, and in particular of the histories, organisations and cultures of African civilisations;
- b. that research should be undertaken in all subjects which are taught in the University, but with special attention to subjects which relate to the social, cultural, economic, scientific, technical and other problems which exist in Ghana or elsewhere in Africa;
- c. that the University should develop close relationships with the people of Ghana and with other cultural organisations, whether within Ghana or outside. (GhanaLegal, n.d.)

These principles indicate that the University as a cultural organisation must market cultural activities through teaching, research and collaboration. Though the Act was silent on it, the University has created an environment that reflect “African culture...through flora, fauna, geography and ecology” (Hagan, 2009) in the likes of sculptures, art galleries, theatre buildings, parks and historical buildings, museums and libraries. All these were to create an enabling condition for academic and non-academic staff to “appreciate not only the ingenious human adaptation to the physical conditions of the environment but also to the aesthetic and other values projected in the features and configurations of material cultures within the community” (Hagan et al., 2009, p. 9).

Another educational organisation was the School of Music and Dance, University of Ghana which was established in 1962 and subsequently renamed School of Performing Arts in 1977. There was the urgency to get the younger generation and the society to recognise and appreciate their culture, study, participate in them, apply its values and contribute to its growth while passing it on (Addy, 2009). The School, which comprises the Departments of Dance Studies, Music and Theatre Arts, provided and continues to provide core courses for diploma, bachelor and post-graduate degrees in Music, Theatre Arts and Dance apart from the Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) degree programmes. Occasionally, it organises one-year certificate courses in Theatre Arts for foreign students on special admission, training programmes for teachers and schools, amateur drama groups, choirmasters and singing groups (University of Ghana, 2012) apart from the innumerable expertise

which the School has churned out to fill spaces in the performing arts sector of the Ghanaian economy.

In 2004, a Theatre Studies unit was added to the Department of Music (now Department of Music and Dance) at the University of Cape Coast as a means of expanding the market for arts teaching, practice and research. While the Music department strived to provide the space for critical reflection and debate about music and dance and their social, aesthetic and cultural role; seek dynamic ways of restructuring programmes and projects to respond to contemporary needs of society and undertake relevant research and documentation in music and dance, the Theatre Studies unit (now Department of Theatre and Film Studies) seeks to produce graduates with the expertise to lifting high, Ghanaian cultural art forms for documentation, revival and promotion through research, production and performances (University of Cape Coast, 2015).

Asiedu (2009) cites Barber et al. (1997) who posit that the arts sector, after independence boomed in Ghana “where artists lived off their art” amidst the “over 200 hundred concert party troupes registered in the country”. Cultural activities and the arts formed integral parts of national events. There were “...traditional drumming and dancing, traditional dances designed to enable dancers to learn variety of dances, choral music, pure drama, puppet theatre, fine arts and orchestral music rehearsals” for free in most of the regions (NAG/RG3/733:19 as cited in Botwe-Asamoah, 2005).

Challenges began to cripple the very existence performing arts sector and the promotion of artistic products and services with the advent of new media

forms especially during the latter part of the 1990s. Threats from new digital media organisations and new market spaces resulted in a paradigm shift. Changes in artistic preferences, needs and wants of the audiences continue to influence the content and marketing approach of products and services offered by these digital media houses and webpages on the internet. Marketing power has, therefore, shifted to the audience empowering them as to which artistic offerings to choose (Hooley, Piercy and Nicoulaud, 2008; McLeish, 2011). All these have affected and still affect the growth and sustenance of arts market especially in the live artistic performance sector. In this regard, artists, cultural entrepreneurs, performing artists and mediators alike constantly strive to improve not only on the quality of their products and services, the production processes, their brand identity but most importantly on the marketing strategies they employ, in order to realise sturdy growth and sustenance of a competitive market for the arts and culture. Though the artistic product or service may be of quality and of taste, the artist needs to understand the market in order to present value for the audience. This is crucial to the growth and sustenance of the arts market in Ghana.

The artist and arts managers are endowed with creativity, innovation and artistic expertise which are often considered springboards to achieving artistic outputs. Mandel (2016) notes that artistic outputs are of double character (serving as individual consumer good as well as social good) often unstandardized (every artistic product is one of a kind) and may not be compelled to fulfill the taste of the broader consumer base. They may also possess distinct traditional, cultural or symbolic flavour, which arouses the interest and matches the emotional needs and

aesthetic tastes of discerning customers in specialized niches of domestic and export markets (UNCTAD/WTO (ITC) and WIPO, 2003). Notwithstanding these special characteristics and qualities of the artist, arts manager, artistic and cultural goods and services, expanding and sustaining their market are characterised by threats from within and without (Howard, 2016; B. Mandel, 2012b, 2016a, 2017) or better put, attracting and retaining artistic consumers are daunting tasks in an overcrowded marketspace, where consumers find ample choice and alternatives and where competitors are constantly searching for successful product trends (UNCTAD/WTO (ITC) and WIPO, 2003). Marketing strategies for the arts definitely need to adapt to current needs and demands of the audience.

From the foregoing, the performing arts are meant for consumption and without the audience such an activity cannot take place. One major means to get the audience to consume arts products and services is through audience development and engagement. Audience development describes the strategies used by arts and cultural organisations to discover and maintain new and old audiences respectively and according to Mandel (2012), it is the “most sought-after knowledge resource in the field of arts management” in Germany. In preface to this, I assess the consumption patterns of the audience which appear to trigger the attention given to audience development within the arts sector.

Strategies for Performing Arts Marketing / Audience Development

Before I move on to discuss literature on arts marketing and audience development, I will first elucidate some of the determining factors or motivators of audience development. For example, a decline in arts consumption may be as a

result of some consumption barriers which will ultimately drive arts organisations to re-evaluate their audience development strategies.

Performing arts consumption

The decline in the patronage for performing arts offerings has been a major concern to the entire artistic fraternity (Cogman, n.d.; Craik, 2007; Kershaw, Johanson, & Glow, 2012; Mandel, 2012, 2016a; Scheff & Kotler, 1996; Steidl & Hughes, 1999; Walmsley, 2016). Many reasons are attributed to this phenomenon. The first is the increasing rate in the number of artists and arts organisations within the marketplace. This increase has also resulted in the creation of a wider market space occupied by diversity of products and services which in turn give more power to the audience when it comes to choosing artistic product (Mandel, 2012; Scheff & Kotler, 1996). The effect is the constant rise in competitions among artists and organisations as the struggle to develop and sustain their audience (Klein, 2019; Mandel, 2012, 2016a; Walmsley, 2016).

It is worth stating that these changes were predicted by Alvin Toffler several years before their emergence. Toffler predicted that traditional media for audience reception (Toffler, 1980) may prove obsolete for such a purpose in subsequent eras to come. For example, the internet has now shifted audiences from being just consumers to prosumers. That is, audiences are more than consumer only; they now contribute to the production process before consuming the product or service (Mandel, 2012; Toffler, 1980). Initially, the audience was a prosumers then became a consumer of a finished product at a point in time and

has move back to be a prosumers again. This is well explicated in Alvin Toffler's *The Third Wave*.

The concept of prosumers was introduced by Alvin Toffler in his book, *The Third Wave* in 1980. Toffler explicates the idea of the producer and consumer amalgamation during the period when society began to shift towards the post-industrial era. He notes that the “First Wave” exhibited more of prosumers than consumers in that most people were consuming what they produced than consumed what others produced. This meant that there were both prosumers and consumers before the era of industrialisation which identified the “Second Wave”. The Second Wave projected a market sphere that separated the producer from the consumers. This new wave reinforced several economic definitions and practices. Toffler (1980, p.284) notes: “The very word ‘economy’ was defined to exclude all forms of work or production not intended for the market, and the prosumers became invincible”. The latter part of the 19th century (depicting the third wave era) saw another paradigm shift towards “prosuming” (Toffler, 1980) where people began to perform for themselves services that were hitherto performed for them by others thus, shifting some production from the production sector to the prosumers sector. This very change transformed the market sphere and as Toffler notes, the passive consumer has shifted to be an active prosumers, blurring the lines between the producer, consumer and prosumers.

The performing arts market is not exempted from the rippling effects of the Third Wave where emphasis is placed on co-creation and co-production (Chaney, 2012; Crowdtap, 2015; Gummesson & Mele, 2010; Mandel, 2016b;

Prendergast, 2004). In the midst of these effects, most arts organisations (especially for-profit organisations) are adopting new strategies that will help in the sustenance of their consumers amidst an “army of interactive prosumers” (Mandel, 2012) which the almost obsolete traditional audience reception methods may have little to prove. New market trends and production processes continue to produce a number of different ways of viewing the audience. To Mandel (2012), the audience is viewed as consumers and users; as recipients who relate to and complete the work of art; as prosumers who have an influence on the product and as critical citizens who are involved in shaping cultural life. Based on these differences, performing arts managers and producers are faced with challenges as to which marketing approach to choose in order to best position themselves for their potential and target audience. They have a daunting task to reflect on the needs and wants of the audience before choosing a performance because without the audience, an arts product or service may pass for a rehearsal. More so, issues presented in artistic products are representation of the life of the audience and as such constitute an important part of the needs and desires of the audience. Previously, most arts managers were able to tie down audiences with seasonal tickets or subscriptions to events but changes in time, taste and demands have made people want to keep their freedom and or have the ability to choose events at will (Klein, 2019).

Benefits derives from performing arts products and services

Performing arts products and services are consumed by audiences for varied benefits. The consumption of artistic products and services can result in

quality life, provide opportunities for social connection and engagement with interests of the past and most fundamentally, provide potentials for enhanced means of expression (Loewy, Torossian, Appelbaum, Fleming & Tomaino, 2019). Several studies have revealed other benefits derived from the consumption of artistic products. McCarthy, Brookes, Lowell and Zakaras (2001), for example, propose a framework which outlines the diverse benefits of artistic product or service. The framework includes both intrinsic and instrumental benefits of arts and how they discriminate among the ways they affect the public welfare. It also acknowledges that the arts can have both private and public value and can also have differences in benefits on the basis of whether they are primarily of private benefit, public benefit or a combination of the two. From the framework, McCarthy et al., (2001) present the instrumental benefits of the arts on top and intrinsic benefits on the bottom, both “arranged along a continuum from private to public” (p. xii). On the private end of the continuum are benefits mainly of value to individuals. On the public end are benefits largely of value to the public or the community as a whole. In between are benefits that both augment individuals’ personal lives and desirable spillover effects on the community. The framework is presented in the figure below.

Framework for Understanding the Benefits of the Arts

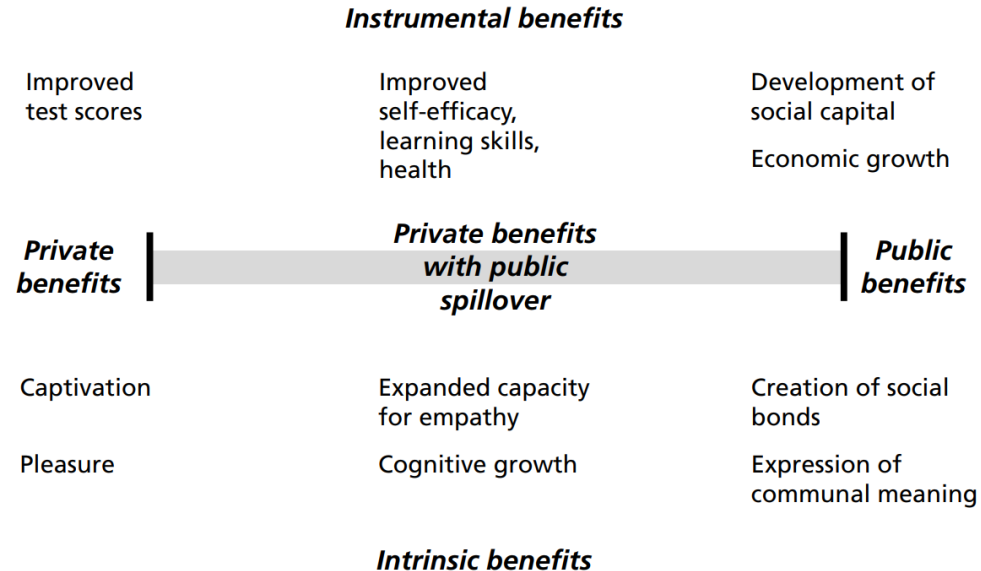


Figure 5: Framework for understanding the benefits of the arts
Source: McCarthy, Brookes, Lowell & Zakaras (2001)

Findings from a study by Mandel (2018) also revealed other forms of benefits audiences derive from their encounter with artistic offerings. These included aesthetic pleasure (enjoy the beauty of the form), educational benefit (learn or understand something), image benefit (certain art forms fit self-presentation and show a certain life style) and social benefit (art attendances to meet people). It is worth stating that these benefits derived from the consumption of artistic offerings also aid arts organisations, first and foremost, to distinguishing the mission of arts organisation (whether it is for-profit or not-for-profit), whether there is the need for public funding or not and secondly, the marketing strategies which are feasible to achieving identified missions.

To the audiences, these values define their relationship with artistic product. That is, an audience is motivated to patronise an offering based on the intrinsic and extrinsic values embedded in the arts form. The diversity

characterising these values account for the diverse reasons for which the performing arts are consumed or appreciated as captured in studies on motivations for artistic patronage (Eurobarometer TNS Opinion and Social, 2013; Saayman, 2011; Walmsley, 2012).

Motives for artistic consumption

Several studies have been conducted on what motivate the consumer to patronise arts offerings. Crompton and McKay (1997) identified cultural exploration, novelty/regression, recover equilibrium, known group socialisation, external interaction/socialisation, and gregariousness as motives for festival visitors in San Antonio in Mexico. Swanson, Davis and Yushan Zhao (2008) stated that education in the arts acted as a major motivator for arts patronage. Saayman (2011) also conducted a study on motives for attending the Cultivaria arts festival and realised that a combination of intrinsic (escape and cultural exploration) and extrinsic (event attraction) motives played a role in the decision to visit Cultivaria. This confirmed findings by various researchers such as Willis and Snowball (2009) and Woo, Yolal, Cetinel and Uysal (2012) who all indicated that escape remained the most common travel motive in tourism.

After exploring the fundamental drivers behind theatre-going at Melbourne Theatre Company and West Yorkshire Playhouse in 2010, Walmsley (2012) pointed out that the key motivating factor for participants was the pursuit of emotional experiences and impact. This contested previous findings in other arts and leisure sectors which prioritised escapism (Saayman, 2011) and enhanced socialisation (Eurobarometer TNS Opinions & Social, 2007). The paper concluded

that motivation should be regarded as a construct determined by a complex combination of drivers and that theatre organisations must invest time and money in customised motivational segmentation and in enhancing the audience experience.

In another context, empirical results from a research conducted by Eurobarometer TNS Opinion & Social, (2007; 2013) revealed that while some audiences attended performances in order to have a good time with family and friends, meet other people or the right people, relax or experience live entertainment for aesthetic pleasure, others patronised for the feeling of personal empowerment, gaining new perspectives of life acted as motivators and without which they would not patronise the arts. These findings were validated by a study conducted by De Rooij and Bastiaansen (2017) which revealed that some audiences consume the performing arts for its cultural aesthetics which they distinguished to be of artistic value and enjoyment of beauty. Besides, cultural relaxation, cultural stimulation, social bonding, social attraction, social distinction and social duty were also outlined as basic reasons for arts participation. Rajendran and Indapurkar (2018) also concluded that the upbringing and exposure of the personality to cultural expressions constituted major motivations for arts patronage. To this end, motives can be said to be a vital area for assessment in audience development and management. Arts organisations' ability to identify and understand the motives of their will facilitate their audience development strategies. Despite these benefits and motivations, barriers to artistic attendance

are inevitable (Kershaw et al., 2012; Mandel, 2019; The Wallace Foundation, 2012).

Barriers to arts consumption

There are many barriers that hinder the arts audience from participating in artistic programmes (Eurobarometer TNS Opinion & Social, 2013; Harlow, 2014; Kershaw et al., 2012). These barriers to participation in the arts are complex and are based on deeply entrenched experiences and beliefs (Kershaw et al., 2012). Some audiences, according to findings from Kershaw et al. (2012) are barred by spaces that house the artistic products and services and the types of artistic practices offered. Findings from a study by Kay, Wong and Polonsky (2008) which outlined cost of performance, time constraint, product and personal interest, personal access to artistic products as possible barriers to arts participation in Hong Kong. These findings were confirmed by findings from the 2013 report of the National Endowment for the Arts. The report offered extensive insight into the reasons why people do not attend arts events. The survey demanded from participants what hindered them for patronising the arts. Most participants cited lack of time, unfavourable locations for arts performances, not having companion, thwarted interests in the arts and lack of access to artistic offerings as barriers to arts participation (National Endowment for the Arts, 2013).

A report by Eurobarometer TNS Opinion & Social (2013) also revealed that most European audiences did not patronise the arts due to lack of financial resources, lack of time, absence of interest, low cultural education on the part of

most audiences, no knowledge about certain cultural offers or how to organise the cultural visit. Some of these findings were similar to some of the projected findings in a report by Consumer Search Hong Kong (2018). Employing multi-method data collection techniques, Consumer Search Hong Kong Limited (CSG) undertook an Arts Participation and Consumption Survey to identify and profile, enhance and expand arts participation and to produce arts indicators for understanding the arts development in Hong Kong. From the study findings, many of the participants expressed the lack of enough knowledge to appreciate arts works, their difficulty to comprehend artistic representations and the assumption not to know certain art rituals in order to feel incompetent and out of place. Other participants added that artistic presentations were not only boring or did not satisfy their need for entertainment and relaxation but hardly reflected contemporary social cultures and values which they could recognise as part of their own life.

According to the 2015 report of Creative Europe, barriers to arts participation can be categorised into:

physical and financial barriers (indeed, such barriers are still among the main obstacles compromising the accessibility of heritage organisations, especially in the case of “disadvantaged” groups), while only recently greater attention has been devoted to more “intangible” kinds of barriers, such as sensory and cognitive barriers, cultural barriers (i.e. individual interests and life experiences), attitudinal (having to do with the organisation’s culture and overall atmosphere), technological barriers (e.g. the inadequate use of ICTs to facilitate accessibility to the organisation’s programmes), psychological barriers (e.g. the perception of cultural organisations as elitist places, targeting the well- educated and sophisticated people; the refusal of specific forms of cultural expression, perceived as uninteresting or offensive; the low priority given to cultural participation) (European Commission/Creative Europe, 2015).

From the analysis so far, some audiences do not participate in the arts because arts products may not reflect their needs and taste or remoteness of performance spaces to patrons. Other audiences attribute their non-participation to lack of cultural education, time and timing for cultural presentations. In the case of “high” arts organisations in Western countries, Court (2001) notes that new challenges that affect arts patronage were demographic and cultural changes as a result of immigration, globalisation and digitalisation. Other notable challenges were changes in cultural interests and the understanding of arts and culture; increasing homogenisation of arts audiences along with increasing social divide with new generation of arts patrons becoming increasingly less interested in the offer of publically financed arts and cultural organisations. They preferred different cultural forms like popular music, comedy shows, computer games which Mandel (2016) categorises as “low” arts or entertainment. The diversity in motives and barriers has resulted in the search for appropriate audience development and engagement strategies. These strategies, according to Urban Paradoxes (2018), must create an open and welcoming atmosphere in order to minimise some of these barriers to participation. This means that arts organisations need to employ a social invitation approach which relies on communication to be powerful enough to circumvent all sorts of barriers. That is, the audience needs to understand the ‘language’ of the organisation and the ‘codes’ of cultural participation (Urban Paradoxes, 2018).

Audience development: Definition and goals

The decline in the patronage for performing arts offerings has been a major concern to the entire artistic fraternity (Cogman, n.d.; Craik, 2007; Kershaw, Johanson, & Glow, 2012; Mandel, 2012, 2016a; Scheff & Kotler, 1996; Steidl & Hughes, 1999; Walmsley, 2016). Many reasons attributed to this are not limited to the increasing number of artists and arts organisations populating the marketplace which has, first, resulted in a wider market space occupied by diversity of products and services which in turn give power to the audience to make choices (Mandel, 2012; Scheff & Kotler, 1996). Second, the populated space gives constant rise to competitions among artists and organisations in the area of audience development (Klein, 2019; Mandel, 2012, 2016a; Walmsley, 2016). Initially, arts managers were able to tie down audiences with seasonal tickets or subscriptions to events but changes in time have made people want to keep their freedom and the ability to choose events at will (Klein, 2019).

In recent times, most arts organisations have bought into the idea of audience development based on a number of assumptions which were summed up in a study by Kawashima (2000): The liberal humanist ideal of culture for all, barrier removal as the key to audience development, cultural participation contributing to the problem of social exclusion. These assumptions have defined the demands, criteria and objectives of funding bodies for arts organisations which arts organisation are to meet before funds are allocated. A typical example is project by findings from a study conducted by Arts Queensland (2014) on “Funding program selection criteria checklists”. Findings from the study revealed

that arts organisations applying for funding had to show how inclusive and accessible the programmes are for socially diverse audiences and communities, how much they devote to and invest in arts education, participation and engagement, their understanding and response to audiences, their level of and plan for participation and how they prove their understanding of efficient community engagement processes. From the findings, the study identified four generic arts funding criteria - artistic quality; audiences and proof of demand, reach and access; viability; and market development – as critical arts funding criteria Arts Queensland (2014). Audience development has, therefore, become a matter of survival for (some) arts organisations and a matter of taking responsibility for wider (not primarily arts-related) political, social and even demographic changes (Urban Paradoxes, 2018) and appears to account for the high number of studies in audience development (Fanizza, 2014), arts management and marketing practices (Mandel, 2012).

According to (Urban Paradoxes, 2018), there is no universal, clear-cut definition of audience development. The term can describe all activities employed to specifically meet the needs and demands of existing and potential audiences and to help arts and cultural organisations to develop on-going relationship with audiences (Art Council England, 2011). The Canada Council for the Arts sees audience development as a long-term process of encouraging and assisting people in the community to become engaged in the arts and more deeply involved in the arts. To Fanizza (2014), audience development uses the 4Cs (community, connections, collaborations and caring) to build relationships with existing and

potential audiences, through the use of specific audience relations programmes in order for them to become more involved with an organisation or art form. Among the activities used in audience development are aspects of marketing, commissioning, programming, education, customer care, distribution, public relations. This study adopts the definition of Creative Europe because it is a “trigger for organisational, social and artistic/cultural changes” (European Commission/Creative Europe, 2015, pp. 4-5) and encapsulates major elements of all other definitions. Creative Europe/ European Commission (2015, p. 5) posit:

Audience development is a strategic, dynamic and interactive process of making the arts widely accessible. It aims at engaging individuals and communities in experiencing, enjoying, participating in and valuing the arts through various means available today for cultural operators, from digital tools to volunteering, from co-creation to partnerships. Audience development can be understood in various ways, depending on its objectives and target groups: increasing audiences (attracting audiences with the same socio-demographic profile as the current audience); deepening relationship with the audiences (enhancing the experience of the current audiences in relation to a cultural event and/or encouraging them to discover related or even non-related, more complex art forms, thus fostering loyalty and return visits); diversifying audiences (attracting people with a different socio-demographic profile to the current audiences, including people with no previous contact with the arts).

From the series of explanations and definitions, audience development aims at enlarging audience in quantitative terms (using direct marketing strategies), deepening relations with existing audiences through special services, enriching the experience of visitors using arts educational approaches and diversifying the audience from a cultural policy viewpoint (Bollo et al., 2017; Mandel, 2012).

Planning audience development practices

Every audience development activity needs to be planned. The plan, according to The Audience Agency (2017), is a route-map for change. It is a

practical blueprint for growing audiences, increasing reach, building deeper relationships and doing those things to the best of an organisation's abilities and resources, through the combined effort of colleagues and stakeholders. Audience development plan guides activities of an organisation in line with its objectives, assisting the organisation in prioritising its audience development activities in consonance with the allocation of its resources according to its priorities (Boiling, 2016).

Audience development plan builds on two main components which are the philosophy of valuing audiences and bringing them closer to the centre of the organisation's activities and finding the right practical tools to reach and engage these audiences (Boiling, 2016). She further adds that audience development becomes effective when it involves the whole organisation; planned and strategic, flowing from the organisation's objectives. Bergauer (2017) argues that audience development is not about assumptions; it is about researching and listening to the audience about their needs and demands (Boiling, 2016). Bergauer (2017) explains this when she cites an example with most organisation assuming the bigger one database, the safer one is with ones audiences. She disagrees to that assumption in that, bigger databases do not implicitly mean organisations are serving more people as per their assumption. A bigger database, according to her, often means organisations served a lot of people once.

Planning is important when an organisation wants to create relationship and not transact only with its audiences. It provides an organisation with options to which segment of audience to develop, products or service to render and how

that could be tallied to the objectives of the organisation. It also provides a clear return on investment be it social, cultural or financial (Boiling, 2016).

Dimensions to audience development

Kawashima (2006) posits that audience development comprises audience education, taste cultivation, extended marketing and cultural inclusion as illustrated in the figure below.

	Target	Form	Purpose ^a
Extended Marketing	Potential attendee, Lapsed attendee	The same product offered, but with improvement to cater for the target	Financial, artistic
Taste Cultivation	Existing audience	Introduction to different art forms and genres	Artistic, financial (and educational)
Audience Education	Existing audience	The same product offered with extensive education	Educational (and financial)
Outreach	People unlikely to attend (e.g., in deprived communities)	Bringing arts projects (often participatory) outside	Social

Figure 6: Different types of audience development

Source: Kawashima, 2000

From the figure, the targets for extended marketing type are potential audiences and those audiences who have once patronise the arts but have stopped. The purpose for this type of audience development is for either expansion in artistic experience or financial gains. Current audience types are the target for taste cultivation where audiences are introduced to a variety of artistic products and services either for artistic appreciation, arts education or financial reasons. Audience education is also used to educate existing audiences on the prospects or roles of the arts in social, cultural and economic development while outreach

activities cater for the deprived in society or people who are unlikely to attend arts programmes. They are mostly for social intervention purposes.

From the European Commission Report (2015), audience development aims at increasing or developing audiences, diversifying audiences and deepening relationships with existing audiences. Interestingly, most arts organisations rely mostly on one or a combination of two of the dimensions but Urban Paradoxes (2018) proposes that audience development is sustainable when these three dimensions are combined though an organisation's policy aims will determine which of the dimensions should be central in its approach. For example, if an organisation primarily wants to target non-attenders, it can focus on cultural inclusion and extended marketing but in the event that the organisation wants to target existing audiences, it would need to engage in taste cultivation and audience education (Urban Paradoxes, 2018).

Bollo, Da Milano, Gariboldi and Torch (2017) lament that until recently, audience development frames (the Ansoff Metrics which was adapted in studies like Kawashima (2000), European Commission (2017), The Audience Agency (2017) to describe the relationship between the audiences), according to Bollo et al (2017), presented a complex audience-related strategies that was adopted by most cultural organisations and scholars in audience development practices and research. Unfortunately, the framework proposes audience development strategies that often address only one quadrant or audience type. Usually, special funded projects focused on hard to reach audiences, avoiding audience development as a whole strategy addressed to all audiences including current ones (Bollo, Da

Milano, Gariboldi, Torch, et al., 2017). The figure below illustrates target audience and purposes in an articulated strategy.

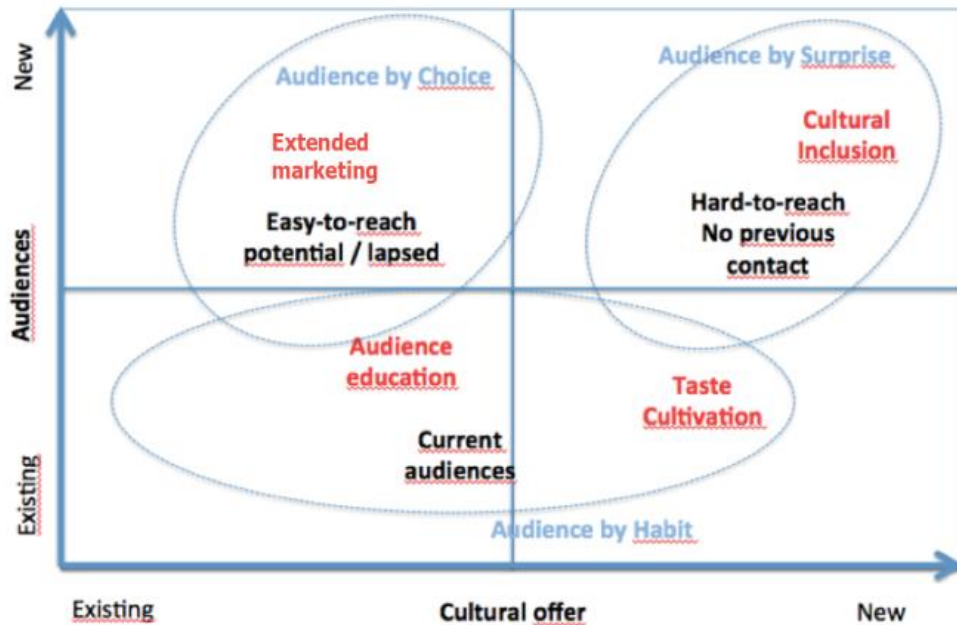


Figure 7: Target audience and purposes in an articulated strategy
Source: Bollo et al., 2017

To Bollo et al. (2017), audience development frameworks must factor in all types of audiences and not be skewed to only a quadrant of an audience type. To this end, all the types of audiences, audience by habit (people who usually attend and/or participate in cultural activities, whose barriers to access are relatively easy to overcome, and towards whom different strategies are possible, like audience education to attract similar audiences not currently participating; taste cultivation to increase and diversify content and attendance. “Habit” in their framework means that those audiences are familiar with the same idea of being an audience, therefore cultural experiences are not just something they are used to do, but much more a part of their identity and self-perception); audience by

choice, (people who are not used to participate for reasons of lifestyle; lack of opportunities or financial resources; those for whom participating is not a habit, or who rarely choose to attend a show or a concert, but don't have any particular social or cultural disadvantage; to engage them different strategies are possible, as extended marketing but also education and participatory approaches) and audience by surprise (people hard to reach/indifferent/hostile who do not participate in any cultural activity for a complex range of reasons, related to social exclusion factors, education and accessibility. Their participation could hardly be possible without an intentional, long-term and targeted approach) must be captured in an audience development strategy. They, therefore, reframe the above framework to create a situation where widening, deepening and diversifying strategies in audiences development are reinterpreted to create a slight overlapping as is presented in figure 5.

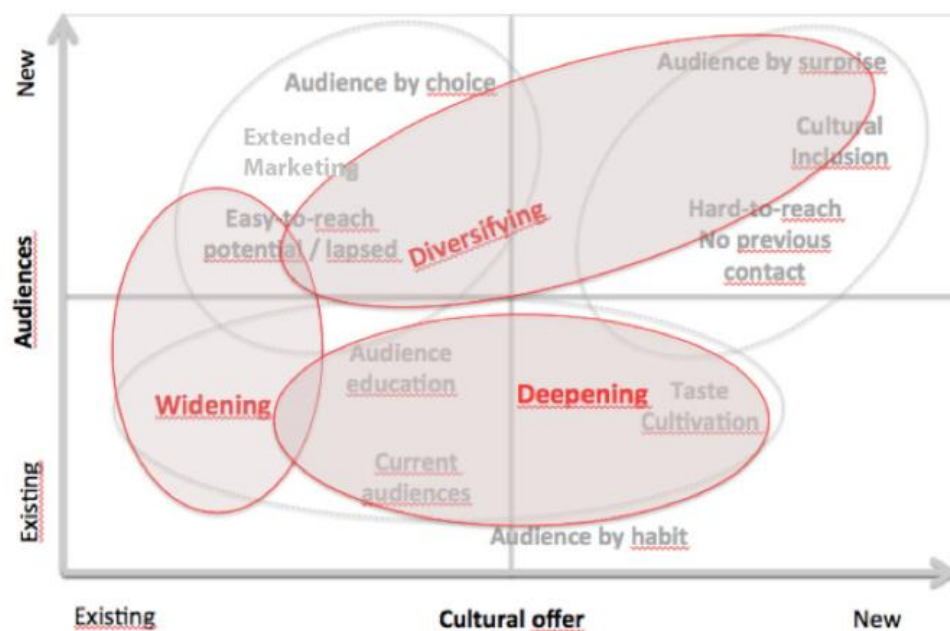


Figure 8: Re-framing Audience Development objectives within a strategy

Source: Bollo et al., 2017

According to Bollo et al. (2017), widening as used in the framework refers both to current audience, audience by habit (increasing the audience of the same kind as the one who is attending today), and that part of audience by choice who has different or one-time cultural consumption (attracting audience). Deepening is used for strategies that address current audiences, that is, those who by habit, already value cultural practice but who can be more engaged in the perspective of taste cultivation (deepening and diversifying their cultural consumptions). Diversifying refers both to strategies addressed to audience by surprise and to those audiences by choice that have no or little chance to participate in the arts.

Approaches to audience development

From a review of literature, Urban Paradoxes (2018) identifies two distinct approaches to audience development; marketing-oriented approach and holistic approach. The marketing-oriented approach to audience development aims at developing new audiences and focuses on arts attendance with the primary goal of increasing the number of people attending. In this case, arts organisations can utilise dimensions such as ‘building audiences’ and ‘diversifying audiences’ but the role of the audience remains passive (Urban Paradoxes, 2018). Regarding the holistic view on audience development, arts organisations can involve the audience through audience engagement. To this end, audience development is seen as “holistic: that is, as a continually, actively managed process in which the entire arts organisation is involved. It includes aspects of marketing,

commissioning, programming, education, customer care and distribution” (Urban Paradoxes, 2018).

Similar to the holistic approach projected by Urban Paradoxes (2018), Mandel (2012, p. 3) posits that “audience development combines elements of arts marketing, public relations and arts education based on more-or- less systematically collected findings about current and potential audiences”. Hayes and Slater (2002) also point out that mainstream marketing for artistic products and services is to enlarge and secure financial sustainability while the cultural policy or missionary approach is used in broadening access or reaching certain under-representative groups for social reasons, public legitimacy. The Kawashima's approach (2000) as cited in (Bollo, Da Milano, Gariboldi and Torch, 2017) advocates for the use of extended marketing (reaching people with affinity for arts who have not yet been reached or were former visitors), audience education (taste cultivation and arts education) and cultural inclusion in audience development.

Mandel (2009) as cited in Mandel (2012) asserts that audience development relies on a “number of branches of interdisciplinary arts management: ... arts marketing, which takes a commercial approach; Public Relation, which uses communication science to shape public awareness; arts dissemination and education, which often involve aspects of arts theory, social science, educational research and cultural policy; and research into arts participation, which tends to apply the methodologies of empirical social research” (p. 3). Public relations, to Mandel (2009), involve the management of

communications and the building of good and trustful relations between arts organisation and its different public stakeholders. It also encapsulates the process of informing the general community about artistic and cultural events; building up a unique profile and a positive image of an arts organisation based on a clear corporate identity and cultural branding by arts organisations (Mandel, 2009). Public relations does not only concern itself with creating audiences' trust in an organisation, creating long lasting relations with different target groups based on the principle of dialogue but also stimulating discussions about arts and culture and their role in society.

Arts education and intervention as an approach is employed to build links between arts production and arts consumption/reception; make people understand and appreciate certain art forms (giving expert knowledge, explaining/teaching); to stimulate artistic and creative activities of people who are not yet in touch with arts and culture to use arts and culture for their own liberation, to become more creative and in general terms, to be more self-confident to create things (Mandel, 2009). Mandel proposes arts education methods such as personal mediation through guided tours; talks; creative workshops; media mediation in the forms of written information (leaflets; brochures, billboards); audio guides and computer games. Others include curatorial mediation in the forms of dramaturgy, new formats and special events.

Borwick (2012a ; 2012b) proposes cultural community building and regional /city development instead of audience development. In *Building Communities, Not Audiences: The Future of the Arts in the United States*, he

recommends that established arts organisations, for practical and moral reasons, need to be more deeply connected to their communities. It serves as an essential primer for any member of the arts community – artist, administrator, board member, patron, or friend – who is interested in the future of the arts in the U.S. It also provides new ways of looking at the arts as a powerful force for building better communities and improving lives. Cultural community building approach helps arts organisations in bringing people together using artistic/ cultural event in order to foster a feeling of belonging and common cultural identity. It also encompasses arts based projects/programming which is purposely designed to address community issues. Regional/city development in collaboration of artists, arts organisations, social organisations, public policy and administration, private enterprises (“creative place-making”) Nation Building Cultural Activism for political change Practices “which help in overcoming poverty and disadvantage, knitting society together at the grass roots and deepening democracy”.

Audience development is currently understood as a deliberate, strategic process of creating meaningful, long-term connections between people and arts organisation (Urban Paradoxes, 2018). In these instances, the role of the audience is active and may take on different forms and the engagement can occur in all stages (Urban Paradoxes, 2018) of what the European Commission (2012, p.5-7) as cited in Urban Paradoxes(2018) called the artistic value chain: upstream in the organisation’s creation, programming and production processes, midstream in the artistic process, and downstream in participatory activities with the artistic work.

Strategies for audience development

Some recent studies explored arts marketing strategies for audience development and sustenance by identifying areas of poor customer value creation and its effects on the market of the arts. The main argument is that most artists and arts managers constantly promote products and services without taking into consideration the needs and wants of the audience (Achrol and Kotler, 2012; Bernstein, 2007; Kotler and Armstrong, 2010; Kotler, Burton, Kenneth Deans, Brown and Armstrong, 2013; Scheff and Kotler, 1996). Branding, communication and attention (viral marketing, guerilla marketing), community outreach, relationship strategy, mediation and education strategy, cooperation and collaboration (Key Worker and Arts Ambassadors) and programming are other viable strategies arts managers and artists can explore (Hadley, 2017; Kawashima, 2006; Mandel, 2016b).

Branding

The American Marketing Association (2008) defines a brand as a “name, term, sign, symbol or design, or a combination of them intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of other sellers”. Swaminathan, Sorescu, Steenkamp, O’Guinn and Schmitt (2020), however, are of the view that brands are more than symbols attached to products owned by individual firms. They can also be ideas, persons, and places which are needed to fulfill a broader mission and purpose. Thus, a brand may serve as a medium through which an artist or organisation deepens existing relationship with audiences in order to build and expand his or its audience base.

Mabbitt (2012) thus, emphasises personal branding as a step to self- promotion and to building audiences. Personal branding showcases the product and what the product is all about in order to build and sustain relationship with new and existing audiences. Though McKenzie (2016) disagrees with the assertion that branding is a marketing strategy, his proposition that an organisation's brand is how it or its products are known or perceived in the marketplace connotes that branding can act as a marketing strategy. Contemporary branding, he asserts, must include product or service of the organisation, the quality provide, customer relations and the total experience provided by an organisation.

Branding, to Swaminathan et al. (2020), can be used in achieving audience participation and development. After a re-examination of the traditional roles of branding where a brand signifies a product and service, places and organisations which is used for profit maximisation only thus, playing the role of quality signal, mental cue and instrument of identity expression, Swaminathan et al. (2020) propose a broader conceptualisation of branding where a brand encapsulates all the traditional brand entities plus people and idea brands whose objectives are not only profit maximisation but also fulfillment of purpose-drive mission. This way, the brand acts as a vessel of social meaning, architect of value in networks, arbiter of controversy and steward of data privacy as illustrated in the figure below.

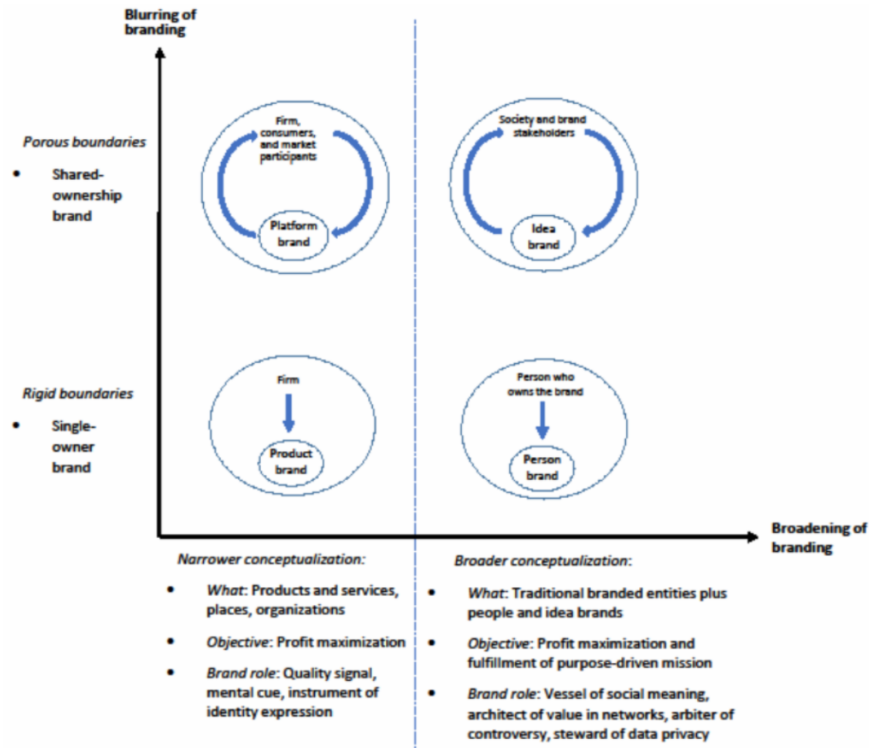


Figure 9: Reconceptualisation of the concept of branding
Source: (Swaminathan et al., 2020)

Communication and outreach

Viral and guerilla marketing are forms of communication and attention seeking marketing strategies for audience development (Mandel, 2012, 2016a). despite the considerable uncertainty facing many cultural organisations with regard to the modes of action and the potential uses of social media in arts marketing, Hausmann (2010) asserts that more and more cultural suppliers seek to explore the possibilities of social media for their marketing and communication objectives. One reason attributed to this assertion is that the web 2.0 enables and facilitates viral marketing. That is, social media, especially virtual communities and weblogs, help “cultural organisations reduce uncertainty about quality as well as behavioural uncertainty on the part of (potential) visitors” (Hausmann, 2010, p. 11). This assertion was validated by a study conducted by Hausmann and

Poellmann (2013) where findings confirmed that the use of social media by performing arts organisations in Germany was rapidly growing and that the majority of theatres used at least one application type with Facebook being the most popular one. The findings further revealed that social media can effectively support the marketing of performing arts organisations with regard to promotion and communication, stimulation of word of mouth, market research and innovation management as well as reputation management of arts organisations.

Other scholars look at the interplay of arts education and digital media in engaging young audiences (Cowden, 2014; Walmsley, 2016). Taking the findings of the economics of information approach into account, Hausmann (2010) concluded in his study that social media helped cultural organisations reduced doubts about quality as well as behavioural uncertainty on the part of (potential) visitors and despite the clear limitations to their use, especially for smaller cultural organisations, they have potentially positive effects on referral activity and the access to (primarily young) target groups. Results from a study conducted by Cowden (2014) in Iceland also showed that social media marketing was used mainly for retention, with traditional marketing used for acquisition. “From arts marketing to audience enrichment: How digital engagement can deepen and democratize artistic exchange with audiences”, Walmsley (2016, p. 66) also submits that arts organisations can “deepen and democratise critical exchange; foster slower, more reflective critique; and positively shift perceptions of unfamiliar art forms amongst non-attenders”. This will happen when Web-usage

is more interactive with better tools for creative expression such as responsive digital platforms (Walmsley, 2016).

Outreach has been identified as a good strategy to audience development and engagement (Borwick, 2012a, 2012b; Forbes Nonprofit Council, 2017). Borwick (2012a) proposes community outreach as a proactive medium to building community arts lovers. He noted that outreach provided avenues for artists to meet audiences before and after artistic events and through question and answer sessions. He further pointed out that outreach provided the opportunity for arts organisations to take artistic products and services to the larger community, creating arts outside of their normal frame, where the audience felt more comfortable thereby making the establishment of a relationship more possible. This fell in line with his notion of community outreach as “mission strategy of building deep relationships between the arts and their communities for the purpose of achieving mutual benefit, in which the arts and community are equal partners” (Borwick, 2015). To Borwick (2012b), outreach activities rely on relationships as the key commodity and emphasise the establishment and maintenance of long-lasting relations.

Forbes Nonprofit Council (2017) adds that outreach strategies do not just encourage conversations that help deepen relationships among artists, arts organisations and the audiences but encourage participation, raise awareness while providing a face for the artist and organisation. It is a plan designed and deployed to reach out to all stakeholders of an organisation with the view of

amplifying organisational presence across multiple channels over a sustained period of time leading to measurable change in reputation, reach and impact.

Relationship marketing

Comparatively, less research has been done on collaborative strategies for arts marketing and promotion despite the fact that some arts organisations have been creating collaboration schemes but not for marketing purposes. Notwithstanding, there are empirical studies on collaborative marketing in the arts (Australia Unlimited, 2017; Crowdtap, 2015; Lund & Greyser, 2015; Rexeisen, n.d.) and relationship marketing (Conway & Whitelock, 2007; Lund & Greyser, 2015; Rentschler & Radbourne, 2008; Rentschler, Radbourne, Carr, & Rickard, 2002). Collaboration within this framework denotes any marketing activity whose outcome is to create concerted effort, leverage resources to address numerous problems with a single effort or the practice of marketing with customers (Crowdtap, 2015). In this case, marketing becomes a shared responsibility, so does production. It, therefore, calls for collaborative exchange networks to creating, sustaining customer engagement and changing brand perceptions which per the rapid changes affecting the economy appears difficult to be handled single-handedly or pursued by a marketing department (Achrol & Kotler, 2012; Gummesson & Mele, 2010).

From a study conducted by Hayes and Slater (2002), collaborations among organisations and their stakeholders assists partners within the collaboration to better understand their target group's behaviour, lifestyles and interests. That is, building interdisciplinary strategic partnerships and collaboration with other

organisations either in the same sector or across sectors is likely to augment audience development practices (Urban Paradoxes, 2018). Through such partnerships, productive marketing strategies such as relationship marketing (creation and maintenance of engagement with audiences through email marketing and other strategies that increase the chance of audiences return to an organisation) rather than transactional marketing strategy becomes the focus of audience development. From a study conducted by Conway and Whitelock (2007), subsidised arts organisations are successful in using relationship marketing rather than transactional marketing because relationship marketing provided a platform for the building of strong relationships among stakeholders of the arts and not just between the organisation and the end-user of the arts. Rentschler and Radbourne (2008) confirmed the above finding when they noted in their report that relationship marketing was a means to building an enduring relationship with existing audiences in a long-term viability of performing arts organisations. That is, it assisted arts managers to decide whether to focus on catching or keeping customers to maximise earned income (Rentschler et al., 2002).

Despite the positives surrounding the use of relationship marketing in tracking and analysing each customer's preferences, activities, tastes, likes and dislikes and complaints so that organisations could work within these characteristics of the audience in order to deliver customer value, Fanizza (2009) contended that it is the best approach to audience development. She advanced her argument that audience development was not just about one-on-one marketing as

with relationship marketing but a process of knowing the patrons in order to build a sense of partnership between the organisation and the patron, patrons and patrons thus, building a sense of community among all patrons. Relationship marketing is “treating the customer as a friend while audience development is making friends for life with the audience” (Fanizza, 2009).

Cultural mediation and arts education strategy

As a strategy in audience development, cultural mediation acts in building bridges between the cultural and social realms and also the building of new relationships between the political, cultural and public spheres (Culture Pour Tous, n.d.). Its ultimate goal is to make every person, visitor and spectator a true cultural player through the provision of activities promoting greater community participation and expression (Culture Pour Tous; Quintas, 2014). Cultural mediation enables the creation of special settings where artists and participants merge and fosters personal interaction, learning and citizen engagement while breaking down psychological and social barriers that exclude certain groups of citizens (Culture Pour Tous). According to de Oliveira (2015), the artist in cultural mediation is a mediator, the work is a mediation and opening the presentational place is an act of mediation. In furtherance to this, cultural mediation activities can take different forms such as guided tours, hands-on training and workshops, programmes aimed at school-aged children or the elderly, or any other activity or programme deemed relevant to the target audience and through a host of mediation tools such as exhibitions, introductory readings, brochures, didactic panels and video clips in which the “artist’s biography, the

nature of their practice, information on when and where the work was produced, or the context of its presentation, are all keys to understanding the work” (de Oliveira, 2015).

To Quintas (2014), cultural mediation is moving from a logic of access to a logic of participation which he illustrates along two axes in the figure below. The vertical axis portrays the transmission of artworks and productions framed in the legitimised organisational cultural sphere. In this case, professional stakeholders attempt to win over parts of the population who are less familiar with their world through different means of guidance. Similar to the objectives of art education, this axis involves sharing knowledge and arousal of individuals’ and audiences’ capacity for appreciation. The horizontal axis is inclined to audiences’ cultural participation and expression. Collaborating with other social stakeholders, professionals formulate inclusive and immersive techniques to encourage active participation by individuals, a strategy similar to that of community education whose main objective is social and cultural inclusion.

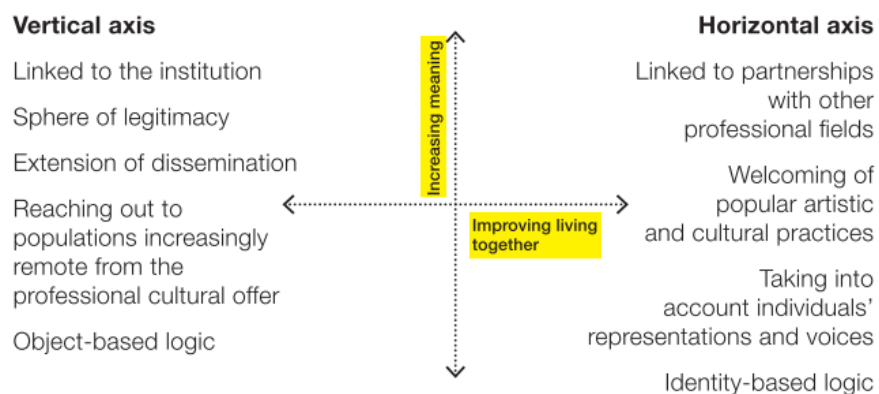


Figure 10: A logic of access to a logic of participation of cultural mediation
Source: Quintas (2014)

To Throsby “education in the arts for school children raises cultural awareness and assists in taste formation, and also lays the foundation for a potentially more diversified and rewarding cultural life for the individual in later years” (2010, p. 45). Arts education pursues continuity of the various art forms by helping in the realisation of cultural rights through cultural knowledge, involvement, consumption and creation. Through arts and cultural education, audiences are developed especially at the basic school level where students are opened to the performing arts. This also helps in taste cultivation while building artistic consumption patterns among students and the youth who are deemed to take over from the elderly. Arts education also serves as medium for the removal of barriers to arts consumption (Kershaw, 2012; Harlow, 2014).

Programming

Programming is used by most arts organisations to build, retain and develop loyal audience (Cinema for All, 2014, 2015). For example, through programming, film societies build a regular audience for film in the strict numeric sense apart from encouraging film audiences to develop their engagement with film culture by: Enabling access to film, discussion, involvement in choice; enhancing the experience of audiences through the provision of programme notes, special events and so on; extending opportunities of members through regional & national events, access to film professionals and film archives, and accessing Cinema For All provision of advice, information and training (Cinema for all, 2014).

Most film societies utilise programming to enable access to film products through formally and informally, discussion of film including an evaluation of what has been seen, speculation about what might be seen and connection of what has been seen with other experiences (Cinema for all, 2014). To this end, audience members develop ambitions about what might be seen, and how it might be organised with some moving beyond this to active involvement (Cinema for all, 2015). For many, the ability to articulate a choice, and have it heard, and taken seriously, is engagement enough (Cinema for all, 2014; 2015) and an encouragement to always patronising film products. Programming, according to (Cinema for all, 2014; 2015) has an explicit educational intent (film education) which aids audiences to broaden and deepen their knowledge and understanding of film. To this end, most film societies issue programme notes which provides a brief introduction to the film to audience members or an informal chat together with audiences in order to deepen the experience and increase the trust which underpins a society's operation (Cinema for all, 2014). The “programming challenge is to know and understand your audience, to appreciate and work within the programming ethos of your own film society, and to recognise the developing tradition of film society culture as a national organisation” (Cinema for all, 2014, p.5).

From the foregoing, audience development can employ a series of methods such as visitor's and non-visitor's research, new ways of communication (like Guerilla Marketing), new ways of distribution (like outreach, open air events), installing special arts education programs (like guides tours; creative

work shops), creating new services (like public cafés with a special atmosphere), establishing cooperation with organisation like schools, firms, sport clubs, installing Key Worker and Arts Ambassador, involving new audience groups in co-creating, curating programmes, establishing attractive and relevant programmes for new target groups and practising Organisational Change Management processes: a more diverse staff , less hierarchical structures (Kruger & Saayman, 2019; Mandel, 2012, 2016a, 2019; Saayman, 2011).

To sum up, audience development strategies are vital media to creating deeper relationships with patrons of the arts. Barlow and Shibli (2007), however, point out that there is no successful ‘one size fits all’ approach to audience development. They, therefore, suggest that the identification of local strengths and a strong commitment to building relationships with target and potential audiences are fundamental factors in finding the right approach to successful audience development.

Collaboration and collaborative strategies to audience development

Some scholars argue that collaboration, cooperation and partnership which are often used interchangeably create series of misunderstanding though all the concepts hinge on relationship between individuals or entities in organisations (Camarinha-matos & Afsarmanesh, 2008; Child & Shaw, 2016; Denise, 2008; Gibson, Hardy, & Buckley, 2014; Lai, 2011; Schottle, Haghsheno, & Gehbauer, 2014; Stoner, 2013). In *Encyclopedia of Networked and Virtual Organisations*, Camarinha-matos & Afsarmanesh (2008) attempt a clarification of the difference between collaboration and cooperation which they think are wrongly used

interchangeably in literature. They advance their argument by stating that the term networking which involves the exchange of communication and information for mutual benefit is a subset of cooperation, another concept which “involves not only information exchange and adjustments of activities but also sharing resources for achieving compatible goals” (p.311). This implies cooperation uses networking though each member in the cooperative agenda performs his part of the job in a quasi-independent manner. That is, though there is a relationship, roles of each participant is pre-defined.

The term collaboration, to them, is an extension of cooperative activities but differs from cooperation is the situation where individuals within the relationship “share information, resources, and responsibilities to jointly plan, implement, and evaluate a program of activities to achieve a common goal” (p.311). That is, ideas, means and tasks are shared in order for a goal to be achieved. Like in most relationships, entities work together to enhance the capabilities of one another so as to achieve a common goal unlike the individualistic manner of working in cooperative endeavours. Parties in collaborative ventures are more closely aligned in the sense of “working together” to reach a desired outcome, rather than an outcome being achieved through “individualistic” participation constrained by contextual factors such as those imposed by client-supplier relationships which are normally seen in cooperative ventures (Camarinha-matos & Afsarmanesh, 2008). In this case, partners share risk, resources, responsibility and reward. Collaboration therefore increases the amounts of common goal-oriented risk taking, commitment, and resources that

participants must invest in the joint endeavour found in both networking and cooperation.

Stoner (2013) shares a similar notion like that of Camarinha-matos & Afsarmanesh (2008) regarding the definition and use of the term cooperation but adds that the exchange of relevant information and resources is in support of each other's goals, rather than a shared goal. This implies that the goal that defines a cooperative venture may not be in the interest of all partners involved; it may be individual goals which need helping hands. In cases like this, something new may be achieved but as Stone puts it, it may arise from the individual ingenuity, not from a collective team effort. Stoner (2013) accepts that collaboration represents working together to create something new in support of a shared vision, not through individual effort and that the glue that binds the entities involved is the shared vision.

Schottle, Haghsheno, & Gehbauer (2014) provide a vivid distinction between collaboration and cooperation after reviewing 28 published papers between 1977 and 2014. They claim that though the *Oxford Dictionary* (2014) explains both words with the same meaning "working together", their usage in various research disciplines and organisational setups appears problematic. They indicate that some of the studies explain the difference between cooperation and collaboration using a continuum of integration, commitment and complexity in which collaboration will be the one end with a high level of integration, commitment, and complexity and cooperation the other end with a low level of integration, commitment, and complexity (Thomson and Perry 2006, Mattessich

and Monsey 1992 as cited in Schottle et al., 2014). This, they illustrate on the figure showing how different collaboration and cooperation assess different factors in contrast to autonomy. The terms that set the contrast range from very low, low, high to very high. Thus, the further a point is situated from the center, the more important it is for the relationship (Schottle et al., 2014).

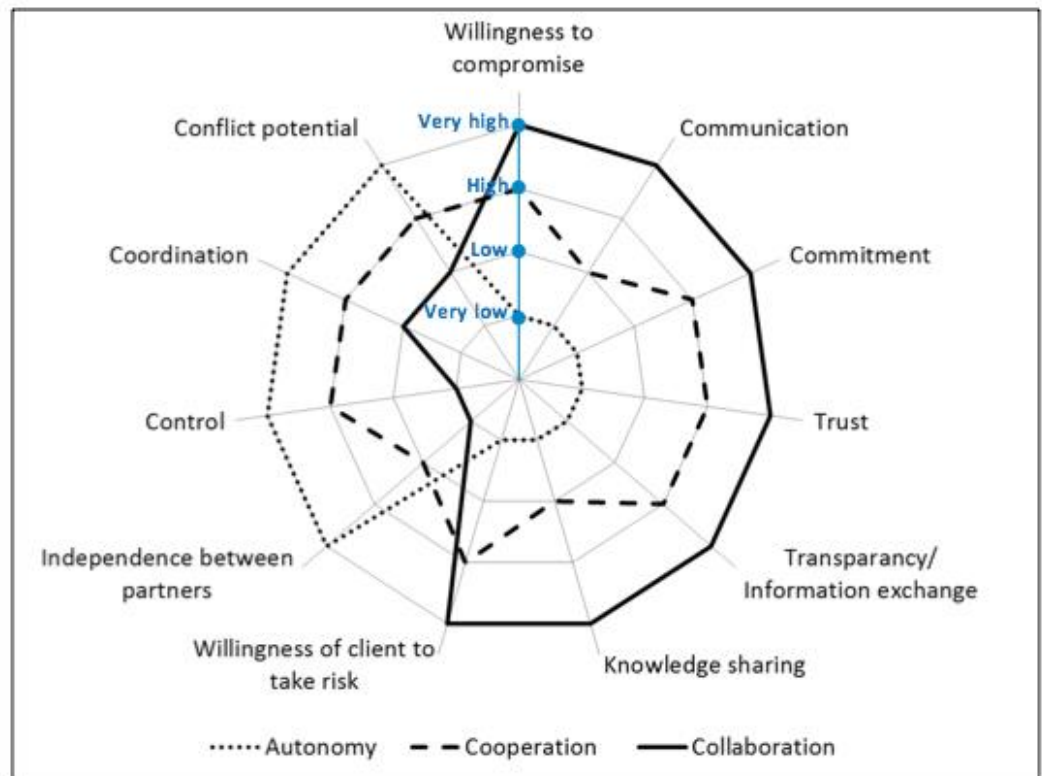


Figure 11: Compromise the terms cooperation and collaboration

Source: Schottle et al., 2014

It obviously appears from the figure that the term collaboration correlates strongly to characteristics such as knowledge sharing, transparency and information sharing, trust commitment, communication, willingness to compromise and take risk. Interestingly, these characteristics are more positive as compared to characteristics like control, independence, conflict which are

negatively skewed. That is not to say that these negative characteristics do not operate in collaborative ventures. Cooperation, from the figure, operates in the middle of collaboration and autonomy in that it has a higher tendency to autonomy and sometimes to collaboration (Schottle et al., 2014). From these assessments, Schottle et al., propose a definition for both concepts. They define collaboration as:

an interorganizational relationship with a common vision to create a common project organization with a commonly defined structure and a new and jointly developed project culture, based on trust and transparency; with the goal to jointly maximize the value for the customer by solving problems mutually through interactive processes, which are planned together, and by sharing responsibilities, risk, and rewards among the key participants (p.1275).

This definition advances the notion that collaboration is a process and not a one-time shot activity and the process encourages a form of relationship that is driven by a common vision based on trust and transparency. Another definition advanced by Schottle et al. (2014) portends that cooperation is an

interorganizational relationship among participants of a project, which are not commonly related by vision or mission, resulting in separated project organization with an independent structures, where the project culture is based on control and coordination to solve problems independently in order to maximize the value of the own organization (p.1275).

From the above definition, cooperation differs from collaboration on the basis of the individualistic nature of partners in the relationship. That is, the mission of the entities are not related which inadvertently results in separate project outcomes. What set the two concepts close to each other is that they are built on a relationship or connection among participants of a project who understand that they cannot achieve the goal of the project on their own.

Kayser (2014) adds to the discourse on partnership and collaboration when he asserts that partnership drives collaboration, acting as the genuine relationship that exists between entities. The implication is that that “joint effort between two or more people (relationship) which is free from hidden agendas and produces an output in response to a common goal or shared priority” is what Kayser refers to as partnership. This appears similar to the definition propounded by the World Health Organisation (2019) where partnerships are generically used to include “various organizational structures, relationships and arrangements within and external ... to enhance collaboration”. Such partnerships range from legally incorporated entities with their own governance to simpler collaborations with varied stakeholders. Diverse terms such as "partnership", "alliance", "network", "programme", "project collaboration", "joint campaigns," and "task force" may be used in the title of these partnerships, although this list does not represent a typology (World Health Organisation, 2010).

Consequently, collaboration resonances working with others while partnering sounds like a long-term investment in a relationship that is mutually beneficial to all (Niehoff, 2018). Carnwell & Carson (2004) look at the two concepts from a policy-driven perspective which gives way for the use of terms such as “joined-up thinking” and “joined-up working”. They further note that though the concepts differ lexically, they share a number of similarities such that within their defining attributes each share traits of trust and respect for partners, joint working and teamwork. The main shared antecedent is a willingness to participate; while the main shared consequence is increased effectiveness of staff

resources (Carnwell & Carson, 2004). To measure and validate these two concepts as they operate in practice, one can observe procedures, processes and behaviours of people in organisations. A partnership form may be observed from a legal binding written contract that details the obligations of each partner. Most collaboration can be evidenced by written procedures for joint working. These can be checked through observation and or participation to establish the extent of collaboration (Carnwell & Carson, 2004).

Reasons for Collaboration in the performing arts sector

In the view of Scheff and Kotler (1996), many are the causes to the creation of collaboration. Within the arts sector, groups and organisations venture into collaboration when the audience size becomes stagnant or begins to shrink. They cite example from the American context where “leisure time for Americans declined by 37% between 1973 and 1987 (from 26.2 to 16.6 hours per week) as baby boomers juggled multiple responsibilities, many in dual-income or single-parent families. As the cost of attending performing arts programs increases dramatically, and as people move out of urban areas, the arts face growing competition from VCRs and television. Cutbacks in arts education in the schools are having an effect on younger generations of potential audiences”. One major effect is the erosion of the financial resources of these groups and organisations. For arts organisations to succeed in this environment and fulfill their own special artistic missions, they need to develop strategic collaborations (Scheff & Kotler, 1996). Through such collaboration, arts organisations are able to leverage their limited resources by allying themselves with organisations ranging from other

nonprofit 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 (Scheff & Kotler, 1996). They are, however, quick to add that strategic collaboration rely on joint authority and structure to carry out a common mission. The parties engage in comprehensive planning, operate well-defined communication channels, pool resources jointly and share the resulting benefits. Finally, each partner contributes its own resources and reputation—a risky but necessary component of a collaboration (Scheff & Kotler, 1996).

Another form of collaboration within the arts sector which Scheff and Kotler (1996) discuss emanates from collaboration between arts organisations and other non-profit, non-arts organisations. They cite an example from the Saint Louis Symphony Orchestra which developed a community partnership programme called “In Unison” with its neighborhood African American churches in response to criticisms from residents that the orchestra was being aloof from its community. The partnership created not just better community feelings but also an enthusiastic new audience segment for the orchestra. Collaborating with businesses constitute another type of collaboration within the arts sector. Corporate organisations can provide noncash contributions in the form of management expertise, technology, volunteers, and products in such strategic collaboration (Scheff & Kotler, 1996). They further highlight that corporations are discovering that they can serve their own strategic goals. That is, by supporting the arts, businesses demonstrate good

citizenship, add polish to their corporate image, enhance their community's quality of life, and promote goodwill among customers, clients, and employees (Scheff & Kotler, 1996). To them, a thriving cultural community helps businesses recruit and retain highly educated and talented people.

Furthermore, Scheff and Kotler (1996) project that multiple collaborators can be necessary in some circumstances especially when small and midsize companies contemplate the construction of a new performance facility. The resulting synergies of such collaborations benefit a city's cultural organisations as well as its entertainment and tourism businesses and their customers. In multiple collaboration, contributions are shared to increase pie or resources while tie-in promotion, which happens when corporate organisations spend on the arts, result in the growth of other businesses such as restaurants, parking facilities and security services.

According to Callahan (2012), older models of collaboration tended to focus on teams and formal, structured collaboration. Recent models consist of team collaboration, community collaboration and network collaboration. In team collaboration, Callahan notes that members of the group are known. There are also clear task interdependencies, expected reciprocity, and explicit time-lines and goals and to achieve the goal, members must fulfill their interdependent tasks within stipulated time. Team collaboration often suggests that while there is explicit leadership, the participants cooperate on an equal footing and will receive equal recognition (Callahan, 2012). Team collaboration can take place within a

firm and can also occur with external partners but there is always a clear mandate and defined roles.

In community collaboration, there is a communal domain or area of interest but the goal is more often focused on learning rather than on task (Callahan, 2012). To this end, people within the target community share and build knowledge rather than complete projects. Within this context, membership may be restricted and unequivocal but time periods are often open. Membership is often on equal footing but more experienced practitioners may have more status or power in the community (Callahan, 2012). Reciprocity is within the group, but not always one to one. Community collaborations may also give rise to more formalised team collaborations. As people get to know each other, they can identify good fits for team members and draw new talent into their teams (Callahan, 2012).

The third type which is network collaboration steps beyond the relationship-centric nature of team and community collaboration (Callahan, 2012). It is collaboration that starts with individual action and self-interest, which then accumulates to the network as individuals contribute or seek something from the network. Unlike community collaboration, membership of this type and time-lines are open and unbounded and with no explicit roles. Callahan further adds that this form of collaboration is driven by the advent of social media, ubiquitous internet connectivity and the ability to connect with diverse individuals across distance and time where power is distributed. It is a response to the overwhelming volume of information we are creating. It's impossible for an individual to cope

on their own. To this end, networks become mechanisms for knowledge and information capture, filtering and creation (Callahan, 2012).

Collaborative strategies to audience development

Scheff and Kotler (1996) discuss collaborative strategies to audience maximisation and retention using some surveys conducted in Philadelphia. They report that a comprehensive marketing survey of cultural audiences in Philadelphia sponsored by the Pew Charitable Trusts demonstrated that cultural organisations are not necessarily in competition with one another because cultural organisations capitalised on the substantial crossover among attendees of jazz, theatre, and dance performances to increase the numbers of each of the artistic forms. That is, arts marketers put together a special subscription series combining the three art forms to increase the size of the audience for each. To confirm the potency of collaborative strategies, the researchers in the Philadelphia study, according to Scheff and Kotler (1996), analysed the preferences of single-ticket buyers (as opposed to subscription buyers) and the reasons people gave for not renewing their subscriptions. The conclusions were that people's desire for new or unfamiliar experiences often goes beyond the ability of a single organisation to mount new exhibitions or produce new works. Besides, some segments of an audience clearly shop for specific artists or works of interest to them and are unlikely to develop loyalty to one particular organisation.

Scheff and Kotler (1996) continue that the previous findings are not restricted to Philadelphia. They cite the survey conducted by the Cleveland Foundation whose results support cross-organisational cooperation. The notion was

that seventy percent of arts patrons attended performances of more than one organisation in the previous year and 47% attended performances of three or more organizations. They further state:

Levels of satisfaction actually increased among patrons who attended a greater variety of events: The highest levels were reported by those who attended the performances of six or more organizations annually. Danny New-man, the innovator and promoter of the subscription series as a practice, has observed over decades of experience in the performing arts field that “by attending all of our productions, season after season, [the patron] develops discernment and perspective... His repertoire-acceptance threshold constantly rises... His awareness of everything connected with the art form heightens... He is involved - hooked.” These ideas, developed for single-series subscriptions, apply to cross-organisational subscriptions as well.

These findings, to them, conclude that arts groups should think beyond their own boundaries and that cooperating in ventures would enliven audiences rather than exhaust them. Although arts organisations might fear “losing patrons to one another through joint subscriptions, collaborative box offices, and other cross-promotional efforts, the economies of acquiring new patrons through these techniques more than offset the occasional loss of a patron to another organization”.

Scheff and Kotler (1996) propose that a combination of various administrative functions and overhead expenses will best position arts organisations to realise economies of scale. Producing concerts, marketing, dealing with boards, and raising money are similar challenges for every organisation and as such consolidating those functions across two or more organisations can lead to better quality as well as lower costs. They cite an example using the American Symphony Orchestra (ASO) in New York City which has developed an innovative managerial collaboration with Concordia Orchestra. From this collaboration, the ASO presents

six theme-based concerts a year, linking performances to current New York art exhibitions and cultural events in a way that revitalises the concert-going experience for regular attendees and also attracts a new public. On the other hand, Concordia presents four concerts a year, each focusing largely on jazz influences in concert music. The two orchestras draw in audiences that are as different from each other as their music. Concordia contracted with the ASO and its highly professional management team to perform its administrative functions. The two orchestras share the same executive director, the same marketing director, the same address, and most of the same staff. Each has its own stationery, mailings, and logo. Concordia retains its own board of trustees and financial books and pursues its own artistic vision. These may sound unrealistic to most arts organisations in Ghana due to strict adherence to organisational cultures and policies together with personal interests of some management heads.

Boorsma (2006) also argues that audiences must be seen as co-producers in the production process where artistic experience becomes the reward for the co-creative efforts of the audience. He further stresses the use of relational perspective of arts marketing strategies that aim to support and reinforce the artistic functioning of artworks where such marketing strategies focus on the artistic experience as the core customer value. To this end, audience development strategies need to concentrate on artistic-mission led arts marketing because financial figures and audience numbers are insufficient indicators of a viable arts marketing strategy (Boorsma & Chiaravalloti, 2010).

Borwick's (2012) argument is in line with that of Fanizza when he proposed the building of communities of audiences but through collaborative ventures. He noted that arts organisations should collaborate with partners across disciplines and sectors where partners are seen as collaborators bringing in external, complementary expertise, not as competitors. It is through such partnerships that arts organisations gain access to new and broader audiences, remove social barriers to engagement, as the new audience is familiar with, and trusts the partnering organisation (Urban Paradoxes, 2018).

Urban Paradoxes (2018) cites Creative Europe programme (2012) report on audience development which projects the idea that co-creation and user-led or user-generated content facilitated by digital technologies would be a global trend and that the future of audience development may lie in even greater levels of interactivity in the creation and production processes. The report projects that in co-creation or co-production (requires a profound level of interaction between audience and artist), rather than participating in a preconceived artistic product, the audience is able to co-shape, influence or change the artistic outcome of an art process. Walmsley (2013, p.2) points out that successful co-creation involves trust, respect, collaboration, exchange and playfulness. Co-creation attracts a highly niche audience of active learners and risk takers (Urban Paradoxes, 2018), therefore, Walmsley (2013, p.10) maintains that organisations striving to increase loyalty through this type of active participation, must be aware that they might alienate people who are happy to leave the production of art to artists.

From the discussion so far, collaborative marketing has become necessary in contemporary marketing disciplines. According to Huxham (1996) as cited in Fyall and Garrod (2005), “collaboration is ‘happening’, ‘valuable’ and ‘difficult’. It is happening in a variety of forms and is finding a place in the lexicon of management where collaborative terms such as ‘strategic alliance’, ‘joint venture’ and ‘partnership’ are used on a daily basis”. From Huxham’s position, collaboration as a concept and practice has come to stay and proves to be the best alternative to already existing individualistic marketing practices. Notwithstanding their strengths, collaborative ventures, according to Huxham, may fail in some cases because it is not “easy and offers no simple recipe for the achievement of competitive or collaborative advantage” (Huxham (1996) as cited in Fyall & Garrod, 2005). In the midst of all these, marketing from a networking position provides a more sustainable advantage for organisations than the use of the individualistic forms. Collaborative marketing in itself is not a new area of research but “what is new is its emergence as a potential paradigm upon which to structure marketing thinking and practices” (Fyall and Garrod, 2005) especially in the performing arts sector. They are assumed to be the best alternatives to sustaining competitive advantage in the arts market space. The concept of cultural (performing arts) sustainability has come to stay but with much complexities regarding its conceptualisation and use in academic and policy discourses.

Metrics for Measuring Successes of Audience Development and Strategies

Digital media have become the driving force of most marketing strategies and measuring their success may be easier than that of traditional strategies. This

notwithstanding, traditional strategies according to most marketing experts still work and produce results (Heil, 2016; Lauck, 2019; Modern Marketing Partners, 2012) though measuring the success is more difficult (LaMontagne, 2018). The most viable means is through the setting up of systems to track and measure their performances (Lauck, 2019) but Bloomberg (2010) indicates that one's objectives will determine what one measures.

According to Lauck (2019), referral questions, brand survey, coupon codes, unique phone numbers and email addresses, QR codes, redirect domains and social mentions serve as media to assessing the successes of traditional marketing strategies. Referral questions help to identify the number of new clients to a group's product or service and as to which marketing strategies are working or catching attention. Feedbacks from customers through brand survey, coupon codes and unique phone numbers and emails are measurement metrics for traditional marketing strategies.

The success of traditional strategies can also be measured by sales revenue, unit volumes, profit margins which are tied to company or brand successes (Modern Marketing Partners, 2012). The main emphasis is on the number of clients or audiences which come into contact with the traditional advertisement put out; who visit or contact the group of business or who patronise what product or service through in-bound telephone calls or inquires, events inquires or through promotional codes (Heil, 2016; Modern Marketing Partners, 2012).

In an article, “3 Metrics to Measure Content Marketing Success”, Culclasure (2017) identifies some metrics used in measuring the success of content marketing. She submits that the consumer’s demographics and behaviour, as captured on media sites (who the audiences are? What channel do they use? How often do they visit?) are viable means for such measurements. Google Analysis gives insight into audiences’ age, gender and general interests and that serve as a lens to scrutinising the type of audiences which consume products and how appropriate they are to the product or service. Culclasure (2017) further submits that while page view metric shows which and how many pages are viewed, unique visitors metric projects how many people visit the site. This helps organisations to understand the size of their target audience.

The geography metrics, according to her, assists organisations to access data not only on who is viewing but the geographical context within which the audience resides. Determining audience geography can help organisations decide which resources to allocate, budget adjustment and target strategy. The bounce rate metric informs organisations about the percentage of visitors who patronise the website just for once and left. A high bounce rate indicates the website is not user-friendly (Culclasure, 2017). In addition to the above, Culclasure (2017) states that sharing of contents or products across other media channel by viewers measure success. For example, the higher the share count, the more it is assumed that audiences believe content is valuable and worth spreading. Follower growth in the form of double likes, increased followers, comments are indications of success that content resonates with viewers (Culclasure, 2017; Smith, 2019).

True Anthem Newsroom (2018) identifies several metrics that measure success of audience development and its strategies. It submits that Cost-Per-Click (CPC) allows for organisations to assess the value/quantity of audience driven to a website. “Our revenue was derived almost exclusively through the value of the audience we drove to a website” (True Anthem Newsroom, 2018). Unfortunately, this type of metric cannot stand the test of time with the emergence of a more dynamic metrics (online conversation among engaged users, comments) which emphasise the quality of each audience than quantity. Like Smith (2019) puts it: “Comments measures attention which is a more actionable way a brand/product measures engagement. It is easier to show one’s love by liking a product but posting a comment is a much deeper engagement, much richer context and consumer insight”. Email subscription which represents highest values audiences allot to content, page views (which represents strongest revenue drivers) and clicks (which represent lowest value because it does not correlate to revenue metric like page views) are other measurement tools. Wired, a metric like Facebook ads, is also utilised to acquire new audience through premium subscription and newsletter sign-ups. It helps to enrich first-party audience data and re-engage a newly acquired audience through organic tactics but True Anthem Newsroom (2018) contends that page views per visit (PV/V) appear more viable. The most important key to measuring success is to understand not only what content is driving optimal audience engagement but identifying which audience plus content combinations deliver repeat engagements (True Anthem Newsroom, 2018).

Chandal Nolasco da Silva mentions that “social mentions”, tweets, hashtags, “reach” and conversations project success of strategies in audience development and engagement. “Social Mentions” measure the volume of people talking about your brand or content/industry on social media; tweets and hashtags do not project how many posts and messages are around a brand but how many people are talking about the brand or organisation. “Reach” shows how many people have seen the content offered to the consumer. It serves as a great indicator of potential audience size apart from measuring how far product content and message have spread across social media. Nolasco da Silva (2020) discusses three types of reach which are organic reach (the number of people who look at feed/posts); viral reach (how many people have seen your content as a result of social sharing) and paid reach (the number of people who saw your content through a promoted social post).

Limitations of Audience Development Approaches

Several international studies have confirmed limitations of existing audience development strategies which focus on removing barriers in terms of framework conditions instead of interrogating the core product and the organisational framework (Kawashima, 2006). She argues that an audience development strategy that strives to achieve cultural inclusion must be “target-led” and focused on prospective audiences, rather than “product-led”. Moreover, Torregiani (2016) opposes the introduction of short-term audience development programmes that have been ineffective at sustaining socially amalgamated audiences giving exceptions to a few that have been more sustainable and which

have focused on leadership and change management (Torregiani, 2016). To her, “putting audiences at the centre is not about how arts educationalists, marketers or programmers do their job. It is about how they work together in an integrated and vision-led way. It is about organisational adaptability and commitment. It is about leadership” (Torregiani 2016).

Guerke (1995) asserts that socio-economic factors such as beliefs, class, income, expenditure, needs and wants may create challenges to audience development. Besides, minimal organisational resources can hinder organisations to achieving long-range, effective audience development strategies. Other scholars look at limitation to audience development from a multi-tasking perspective. Naish (2014) avers that multi-tasking reduces productivity because one needs to repeat to find out where one left every time one switches tasks. To D’Angelo (2019), such a practice lowers the quality of work done or the speed level of the worker (Coviello, Ichino, & Persico, 2010). Paul (2013) adds that multi-tasking reduces one’s ability to make connections among different tasks because multi-tasking turns to impair one’s memory in relation to the tasks to be completed.

Challenges associated with strategies for service promotion and marketing were also identified by a number of researchers. Thurman (2013) discusses the physical limitation of traditional strategies like the radio in relation to the distance traditional radio signals can be broadcasted, allowing a company’s products to either only reach a limited population or project the same message across different radio stations. People’s dislike for radio adverts/commercials and decrease of use

of radios by consumers were also identified as challenges to the use of these strategies in marketing. He further indicates that organisations' use of billboards is often challenged by audiences' ability to reach them only by driving or walking by. Beside these, tracking the number of people who looked at billboards is very difficult (Thurman, 2013). Quesenberry (2018) also points out that many brands enter the social media frontlines without a clear strategy and thus, realise later only to work backward to connect the social media strategy to company's strategy. That is, setting goals for raising the numbers of likes, comments and shares without first setting social media objectives will challenge the outcomes. The prudent way to go, according to Quesenberry (2014), is to plan the choice and use of social media channels based on organisation's objectives, target market, social media platforms, tools and metrics for measurement.

Leeflang, Verhoef, Dahlström and Freundt (2014) discuss challenges associated with marketing in a digital era on the basis of business strategy and customer insights, go-to-market operations and executions and organisation and capabilities. They establish the fact that digital tension has resulted in digital revolution where the increasing prevalence of digital tools and technologies is threatening existing business models causing organisations to generate and leverage rich and actionable customer insights in order to remain in competition. To this end, organisations now over-rely on data and 'hard facts' which appears to stifle creativity and breakthrough innovation. In addition, they discuss other challenges relating to digital marketing strategies which often targets only young customer segments, missing the promising older age groups. Besides, online price

comparison tools turn to impede companies' ability to set optimal prices while service automation and efforts to migrate customer interactions online can create customer dissatisfaction and destroy value. The most serious of the challenges is the difficulty in assessing the effectiveness of digital marketing since online and traditional metrics are not readily comparable (Leeflang, Verhoef, Dahlström & Freundt, 2014). Organisation and capabilities continue to create challenges for most organisations (Leeflang et al., 2014) in that, marketing and related departments are facing a significant talent gap in analytical capabilities coupled with the pervasiveness of marketing activities within companies (e.g. roles which are ambiguous, unclear accountability and incentives).

According to Sharma (2019), lack of sufficient time to discover and create interesting content; targeting the right platforms and audience for maximum engagement; originality and lack of design resources; staying up-to-date with latest trends on a daily basis; developing an effective social media strategy; dilemma of choosing between quality and quantity- where there are limited resources to execute those ideas and managing and growing your community constitute biggest social media marketing challenges to marketing experts.

Theoretical Foundation

Rijamampianina, February and Abratt (2003) establish in their work that every company sees business as competition and more often than not work hard to be the winners of such competition. The achievement of such an advantage is not just from the production of quality products or services but from the adoption of specific strategies in the form of innovation, improved processes, higher quality,

lower cost and marketing (Rijamampianina et al., 2003). It is also worthy stating that the achievement of such an advantage may not prove that challenging as with the sustenance of the advantage.

Porter's theory of competitive advantage which is based on the Market-Based View (MBV) argues that competitive advantage, a situation where an organisation cultivates or attains a set of qualities that permit it to outperform its competitors within a marketspace (Porter, 1980 as cited in Wang, 2014), is a key to determining superior performance over other competitors. This superior performance often arises from competitive advantages as a result of monopoly rents (protected market position when there is lack of competition), Ricardian rents (the generation of firm-specific resources using idiosyncratic, intangible, internal inputs such as knowledge, leadership or culture) or Schumpeterian rents (dynamic capabilities of renewing advantages over time through innovation). A further argument of this theory is that industry factors and external market orientation are primary determinants of a firm's performance (Porter, 2008). Thus, the sources of value for a firm are found in the competitive situation which surrounds the strategic positioning of its end product's in the marketspace.

Strategic position becomes the firm's unique set of activities that are different from those of its rivals or best, how a firm performs similar activities like with other firms but in different ways (Porter, 2008). Here, the profitability or performance of a firm is solely determined by the structure and competitive dynamics of the industry within which it operates. These competitive dynamics are explored in Porter's five forces model: Barriers to entry, threat of substitutes,

bargaining power of suppliers, bargaining power of buyers and rivalry among competitors (Porter, 2008). In this case, a firm's sources of market power explain its relative performance. For example, the ability of a firm to achieve monopoly within the marketplace represents a strong market position of the firm. Besides, where a firm succeeds in creating high barriers to entry for new competitors which inadvertently result in less competition implies that the firm has achieved a better performance in the market. In addition, if a firm succeeds in creating a higher bargaining power relative to suppliers and customers, it is assumed to have achieved a better performance (Amadeo, 2019; Porter, 2008; Wang, 2014). To counter the five forces model, Porter offers three universal strategies of cost, differentiation and niche/focus that organisations may adopt to attain competitive advantage.

Porter's theory of competitive advantage and other competitive advantage theories underscore my study on building and retaining audiences for the performing arts in Cape Coast, Ghana. The performing arts market, in recent times, has become a competitive space due to the increasing number of firms, advancement in digital technology which restricts small and economically unsound firms to perform optimally and the unending economic crunch which has caused most governments and other stakeholders of the performing arts to cut down on or renege on their previous duties of funding the arts.

In Cape Coast, performing arts groups which especially provide live offerings have to constantly compete among themselves and with other forms of entertainment and leisure like the television media, home video, large arts

screening firms which are privileged to have digitised media which place them in strategic positions for profit maximisation, easier audience development and engagement. As Porter proposes, the only way these live performance groups and organisations can attain superior position is to attain a set of qualities which differentiate them from these competitors and which may give them a superior advantage. Arts groups and organisations in Cape Coast may explore and attain qualities that may position them to provide audiences with products of lower prices as compared to prices of other competitors. To maintain their profit ratio even as they lower prices, they have to devise means of lowering production costs, lower quality but devise strategic systems to catch audiences who are sensitive to prices of products and services.

Another strategy is differentiation where the groups concentrate on providing superior, quality product which is well branded and backed by strong marketing capabilities. Differentiation works well when the target audiences are not price-sensitive, the market is competitive and audiences have specific needs which are under-served. That is, the target arts patrons have become loyal to the brand of the group or organisation because the brand meets their needs and are of high quality. This also implies that none of the competitors can copy the uniqueness and capabilities of the group or organisation either as a result of patents, Intellectual Property Rights, creative and talented personnel, innovative and creative processes.

Focus strategy is another means through which performing arts groups and organisations in Cape Coast can achieve their mission. In this case, groups or

organisations may choose to focus on particular segment of the audience or create what is termed “niche” as a way of avoiding competition with the bigger artistic firms. It can be applied to cost and differentiation strategies. For instance, arts groups or organisations may choose distinct categories of audiences like children, youth, elderly, market women or students/elites. A typical example is the case where performance group or organisation provides artistic work for school children at the Junior High School level because the children need it for their studies or may consider tourists at the castles as it focus because they may be ready to pay for the service.

Notwithstanding the strength of Porter’s theory, there are identifiable shortcomings proffered by other competitive advantage theoretical models such as Resource-Based View (RBV), Knowledge-Based View (KBV) and Capability-Based View (CBV) (Wang, 2014). For example, the classic perfect but static market which Porter’s model projects appears to be a direct opposite of present day dynamic and complex market space which is populated with multiple interrelationships and that defeats this model (Wang, 2014). Now determinants of profitability or performance is firm-specific than industry-specific. Competitive advantage of a firm, according to proponents of RBV (Penrose, 1959 as cited in Wang, 2014), relies on the firm’s internal environment as a drive of competition. In this regard, the firm views resources (physical, human and financial) and capabilities of these resources as the main drivers of a firm’s advantage over other firms within the market.

To the KBV advocates (Murray, 2000 as cited in Wang, 2014), knowledge is the basis of competitive advantage. Knowledge (coded and tacit), know-how, intellectual assets and competencies serve as drivers of superior performance. To these proponents, technology, capital, market share or product source are easier to be copied by other competitors but knowledge, especially tacit knowledge backed by intellectual abilities is difficult to be copied, provide a sense of innovation that gives a firm its competitive position over its competitors. Birou, Green and Inman (2019) and Gu, Jitpaipoon and Yang (2017) explain that from the perspective of knowledge-based view, firms' knowledge and knowledge management are vital in explaining differences in performance among firms which according to Torres, Ferraz and Santos-Rodrigues (2018) create sustainable competitive advantage. The CBV exponents note that capabilities are the main drivers of competitive advantage and that the resources of a firm do not automatically translate into competitive advantage. The capabilities of the firm are its advantage and its resources become the sources of the needed capabilities. Once the firm identifies these capabilities to deploy its resources strategically, it assumes a competitive position over other rivals.

Notwithstanding the strengths of these theories, Amadeo (2019) positions that because an organisation is the market leader now based on its market positioning, product positioning, resources, knowledge and capabilities do not guarantee that it will forever be. This position of Amadeo underpins the proposition of Dyer and Singh (1998) that organisations can achieve sustainable competitive advantage through collaborative schemes. This, they emphasise in

their relational view theory of competitive advantage. Relational view theory of competitive advantage (which supports collaborative marketing to audience development) argues that inter-firm linkages create relational rents and competitive advantage. Relational rent, to Dyer and Singh (1998, p. 622), is “...a supernormal profit jointly generated in an exchange relationship that cannot be generated by either firm in isolation and can only be created through the joint idiosyncratic contributions of the specific alliance partners”.

Dyer and Singh (1998) propose four relational rents as sources of competitive advantage and these are relation-specific assets, knowledge-sharing routines, complementary resources and capabilities and effective governance. These rents appear to be an amalgamation of strategic drivers of competitive advantage proposed by the RBV, KBV, CBV and the MBV. Relating this to my study, it appears advantageous where artistic groups and organisations combine their assets, resources and capabilities which will provide them with superior advantage over other competitors. The collaboration can be between groups or organisations with a common challenge or with other highly competitive organisations. For example, live performance groups can collaborate among themselves or collaborate with digitised organisations. Academic organisations can create collaborative schemes with non-academic groups to be able to complement each other where one falls short. Academic may adequately possess knowledge rents and effective governance but may lack relation-specific rents (due to strict organisational policies) and complementary resources and capabilities (like inadequate performance and practice venues, poor lighting

systems) which other non-academic organisations may have. Thus, the viable means to sustain ones advantage per the caution of Dyer and Singh (1998) is through partnership where relational rents are possible and where alliance partners combine exchange or invest in idiosyncratic assets, knowledge and resources, capabilities in addition to employing effective governance mechanisms that lower transaction costs or permit the achievement of rents through the synergistic combination of assets, knowledge or capabilities. Knudsen (2008) posits that access to a diverse pool of knowledge and other resources through collaborative processes is a precondition for new knowledge creation in a given innovation process despite the series of risks posed by such collaborations. To Suen (2005) as cited in Knudsen (2008), the risk of losing valuable knowledge; the threat of being exposed to the opportunistic behaviour of the partner; the risk of losing the freedom to act; or the need to give up control are all situations that ask for a thorough analysis of the relation to a potential partner.

Knudsen (2008, p. 6) summarises all when he states that “knowledge networks and collaborative activities play an increasingly important part in innovation processes in many firms. This upsurge in both actual numbers of alliances and in the academic interest of the phenomenon has, however, not yet supplied us with an unambiguous explanation as to why firms collaborate”. This appears to account for the many reasons why relational rents underscore many discourses on inter-firm collaborations (Fitjar & Jøsendal, 2016; Guo & Acar, 2005; Knight, 2015; Lund & Greyser, 2015), relationship marketing (Conway & Whitelock, 2007; Grönroos, 2004; Hunt, Arnett, & Madhavaram, 2006;

Rentschler et al., 2002) and network marketing (Chung, Marcketti, & Fiore, 2014; Gummesson & Mele, 2010).

To sum up, the different theories of competitive advantage prove strategic for performing arts groups and organisations in Cape Coast to achieve their aims. However, the inability of a group to sustain this advantage single-handedly positions Dyer and Singh's (1998) relational view theory of competitive advantage a viable option for these groups and organisations.

Chapter Summary

The review captures issues on existing categories of performing arts markets and their current state. It also presents concerns on audience consumption patterns, benefits of product consumption, motives and barriers to consumption and how these inform studies on audience development. The review further looks at metrics for measuring success of audience development strategies and their possible limitations. The review ends with a discussion on the theoretical foundation of the study.

It is worth stating that propositions from most of the scholars used project are more descriptive than prescriptive and that the context within which the study is conducted informs the choice and direction of ideas to audience development. As Barlow and Shibli (2007) submit, there is no "successful 'one-size-fit-all' approach to audience development. What needs to be done is identifying the local strengths and a strong commitment to building relationships with potential audiences for the right approach".

CHAPTER THREE

RESEARCH METHODS

In this study, I explored the current state of the performing arts market in the Cape Coast Metropolis, audience development practices, the successes and challenges characterising marketing strategies used by performing arts organisations before I explored sustainable marketing approaches that performing arts organisations in the Metropolis can explore in order to augment their audience base. In this chapter, I described the processes used in collecting and analysing data for the study. Specifically, I discussed the research design, the study area, target population, sampling procedure, data collection instruments and procedures, data analysis procedure(s) and the role I played as a researcher.

Research Design

Research is all about discovering reality of a phenomenon and it hinges on two philosophical ideals of knowledge generation - ontology and epistemology. Ontology is the nature of reality while epistemology is the relationship between the researcher and the reality or how this reality is captured or known (Bergman et al., 2010; Creswell, 2003, 2014a; Neuman, 2014). This means that a researcher conducts research to identify the complete nature of existence of a particular phenomenon (ontology) while the process used to uncover the knowledge in order to learn about the reality is epistemology. Interestingly, the nature of reality (ontology) and the process or the “how” used to uncover the said reality (epistemology) combine to inform diverse worldviews in research such as

positivism, interpretivism / constructivism and pragmatism (Creswell, 2014a; Edirisingha, 2012).

These worldviews influence and continue to shape quantitative, qualitative and mixed-methods approaches to research. The positivist worldview informs quantitative research while qualitative enquiry is underpinned by the constructivist or interpretivist worldview. The two worldviews combine to inform the pragmatist researchers. These approaches, according to Newman and Benz (1998) as cited in Creswell (2014a), should not be viewed as rigid, distinct categories, polar opposites, or dichotomies but a representative of different ends on a continuum. Thus, a study tends to be “more qualitative than quantitative or vice versa. Mixed methods research resides in the middle of this continuum because it incorporates elements of both qualitative and quantitative approaches” (Newman & Benz, 1998, p 32 as cited in Creswell, 2014a).

The positivist ontology which underpins quantitative research posits that there is a single objective reality to any research phenomenon or situation regardless of the researcher’s perspective or belief (Creswell, 2014a; Edirisingha, 2012). This approach relies more on positivist epistemological principles and uses a language of variables and hypotheses. It places emphasis on precisely measuring variables and testing hypotheses, (Creswell, 2014b; Neuman, 2014) in order to “explain, predict, or describe the world in terms of generalizable laws, facts, or probabilistic relations between behavioural constructs and contextual variables” (Suri, 2013, p. 895). This means that the approach is used when the research problem calls for understanding of causality or influence, results of intervention

or prediction of outcomes, with “numbers, close-ended questions, hypothesis to be tested while using deductive reasoning” (Creswell, p.42) devoid of personal emotions. This is an attempt to reduce researcher bias as best as it can attain precision through quantitative and reliable measurement, control of the study through sampling and design, ability to produce causality statements through the use of controlled experiments as well as replicability (Priyadharshini, 2014). Among the sub-categories are the experimental designs and quasi-experimental designs (Creswell, 2014b; Neuman, 2014).

The position of the interpretivist in relation to ontology and epistemology is that reality is multiple and relative. That is, reality is subjective because it depends on who is seeking the reality and from where and when. Consequently, the context dictates what form of reality the researcher unravels. Most qualitative researchers subscribe to this worldview because it is a means for exploring meaning ascribed to social or human problems (Creswell, 2014; Neuman, 2014; Suri, 2013) and often used when the problem is not well understood and requires exploration, an understanding of theoretical research which outlines its premises, concepts, and practices (Bergman et al., 2010; Creswell, 2014b) or assess attitudes, opinions and behaviours within a cultural setup (Priyadharshini, 2014). This is to help the researcher in making sense of what is perceived as reality (Carson et al., 2001 as cited in Edirisingha, 2012). In this case, the researcher “focused on the specific context in which people live and work to understand the historical and cultural setting of the participants” (Creswell, p.4) to help in the

generation of multiple forms of data from multiple perspectives to allow the researcher to sketch a larger picture of the problem (Creswell, 2007).

The pragmatist combines the two worldviews, that is, uses a combination of both quantitative and qualitative research approaches for the broad purposes of breadth and depth of understanding and corroboration (Johnson, Onwuegbuzie, & Turner, 2007) which enables researchers collect and analyse both qualitative and quantitative data in a sequential and or simultaneous and rigorous manner, to give a greater degree of understanding than if a single approach were adopted to specific studies (Creswell and Plano Clark, 2011). The combination depends on the nature of inquiry and the primary philosophical worldview of the researcher (Creswell, 2014). The convergent parallel mixed method as one of the forms provides a comprehensive analysis of the problem where the researcher is obliged to collect both forms of data at the same time before integrating the data in the interpretation of the whole results (Creswell, 2014). An advantage, according to Almalki (2016), is that it helps one to make intuitive sense to gather information from different sources, utilising different methods despite the high demands of “effort and expertise that is required to draw everything together and the potential for further research and/or investigation being required as a result of discrepancies within the data sets” (Almalki, p.292). The series or the sequential mixed methods come in two forms; the explanatory and exploratory.

Creswell (2014) explains that the explanatory sequential mixed method operates in a study where the researcher first “conducts quantitative research, analyses the data for results and then builds on the results to explain in more

detail with a qualitative research” (p.44) because the initial quantitative data results are further explicated with the qualitative data. It is advantageous in that it is easy to implement and that it enables the focus of the research to be maintained, as a result of one set of data building upon the other. One of its challenges lies in the selection of participants and thus rendering the process time consuming (Almalki, 2016). The exploratory sequential method is the reverse of the explanatory where the results of the qualitative study are further explored by a quantitative study. The qualitative phase is used to build an instrument that best fits the sample under study in order to identify appropriate instruments to be used in the follow-up quantitative phase, or to specify variables that need to go into a follow-up quantitative study (Creswell, 2014). It is, however, time-consuming and there is the risk that participants may not be willing or able to participate in both phases, especially if the second phase is not planned well enough. The embedded mixed methods are used in quantitative experimental designs where only a limited quantity of qualitative data is necessary. Almalki (2016), however, states that it can be difficult to integrate results unlike the multiphase mixed methods which allow for the use of concurrent or sequential strategies in tandem over time to best understand a long-term program goal (Creswell, 2014).

As indicated in an earlier submission, the choice of any research design is informed by the “philosophical assumptions the researcher brings to the study; procedures of inquiry and specific research methods of data collection, analysis, and interpretation” (Creswell, 2014, p.31), the audiences for the study, the nature, purpose of the research problem being addressed, within or across cases, time

frame and the researchers' personal experiences (Neuman, 2013; 2014). Besides, practical issues may dictate the choice of a method where different methods require different amounts of time and money (Vogt, Gardner, & Haeffele, n.d.). Funding bodies also dictate specific method(s) to be used while personal skills and characteristics of researchers can influence what method to be used. All these help the researcher to be cognisant of any bias that they may bring to any research investigation, how such bias inform the choice of approach that they use and the tools with which they choose to collect the data. The foregoing served as benchmarks for the choice of a design for this study which is discussed below.

Considering the nature of the study, I adopted the qualitative approach which was informed by the constructivist/interpretivist worldview as my mode of inquiry for a number of reasons. A constructivist ontological view is that one constructs reality by associating meaning with events and actions (Bryman, 2016). In this study, these actions (marketing practices) were explored through meaningful events and activities of artists, arts managers, academics, arts researchers and practitioners in the performing arts sector in order to understand the phenomenon under study. The reason was that what one perceives as reality encompasses more than one could perceive since experience of reality is a manifestation of construction in the mind which is defined by a continual change and revision of social phenomena and their meanings (Bryman, 2016). The chart below presents a picture of the design used for this inquiry.

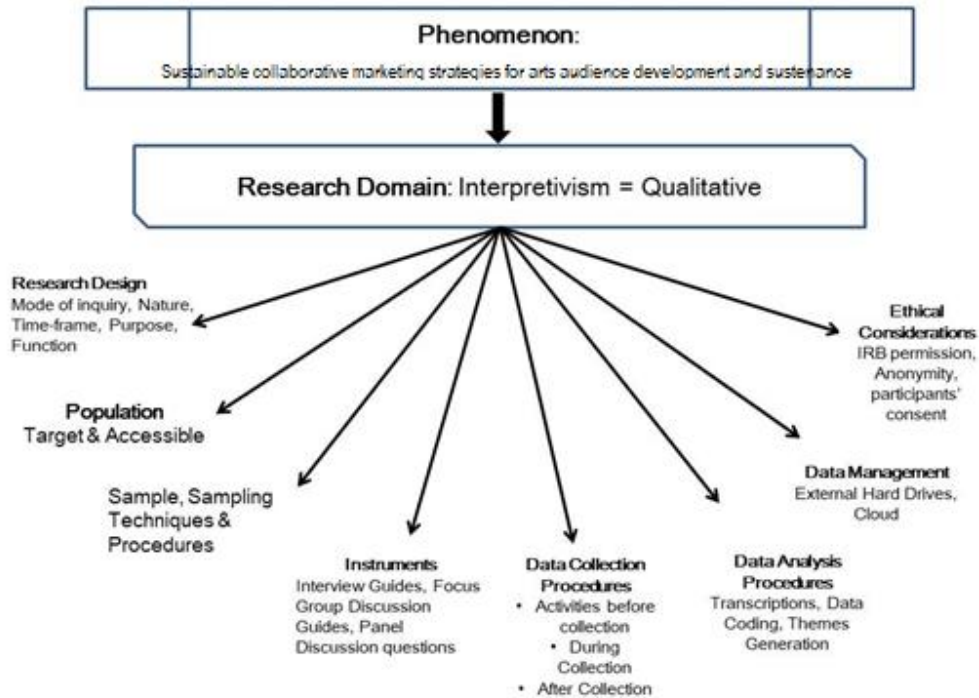


Figure 12: Research Method for the Study

Source: Bello, 2018

First, I wanted to explore and describe the current state of the performing arts market and what accounts for its current state. I further explored existing marketing strategies used by performing arts groups in building and sustaining audiences for their products and services which to some scholars take different forms based on the needs and goals of the actors involved (Price, 2008; Roed, 2000; Sharma et al., 2015). Promotional or marketing strategies employed by profit oriented groups may differ in some cases from that of non-profit and volunteer groups. All these multiple realities were captured from different experiences and opinions of artists, arts managers, arts academics and practitioners. These were to help generate what Creswell (2007) specifies as multiple forms of data from multiple perspectives that could be used to sketch a larger picture of the problem and to also check validity of data. It is important to

note that my motivation was not to make generalisable conclusions to a larger population but to gain new and multiple insights into the phenomenon.

In addition to the above, the qualitative approach I chose supported the study because the phenomenon appears to be less explored. Empirical literature on the current state of the arts market, strategies used in marketing the arts in both academic and industry circles appeared missing and as Creswell (2003) posits, “if a concept or phenomenon needs to be understood because little research has been done on it, then it merits a qualitative approach” (p. 22). It is worth stating that as at the time of my study, empirical studies on audience development in Ghana were that of the National Theatre of Ghana (Frimpong, 2015), Roverman Productions (Asiedu, 2003) and the Centre for National Culture, Cape Coast (Fio, 2018). Though these works had links with audience development, they did not create a picture of the state of the performing arts market trend in Ghana and for that matter, Cape Coast. With the exception of Frimpong (2015), the other studies neither explicated existing strategies employed by arts organisations nor the viability of these strategies were. The implication was that the research area was not new in itself but it was least explored empirically by academics, arts researchers and practitioners within the performing arts sector in Ghana.

Neuman (2014) posits that the purpose of a study informs the choice of a design. He identifies three purposes of research types: exploratory, descriptive and explanatory. By purpose, this study was more descriptive than exploratory though Neuman avows that descriptive and exploratory research blur together in practice. Though there was limited empirical literature available on the

phenomenon being studied within the Ghanaian context, the main objective of this study was to paint a broader mental picture of the arts market and strategies used in audience development in the Cape Coast Metropolis. It was prudent, therefore, to use this design in order to describe and or “present a picture of the specific details of the situation” (Neuman, 2014, p. 38).

A study must be functional or of use to an audience. By usage, a research can be of “scientific” or “academic” orientation or a more activist, practical, and action-oriented orientation (Neuman, 2014, p. 26). This does not imply a rigid separation. This study had both academic and practical positions. As an academic research, the study would generate findings that would add to the global or larger “body of knowledge” (Fox, 2019) or empirical literature on arts marketing. Importantly, the findings might give a developing country perspective of the arts market and existing marketing strategies used in building and sustaining arts audiences. In addition, the findings might generate a framework for sustainable collaborative marketing strategies for audience development and sustenance for arts managers, artists, academics and practitioners for curriculum and pedagogy review, product creation and marketing, research and development (R&D) within the performing arts sector.

In sum, the research design used in this study was heterogeneous in nature because the mode of inquiry was qualitative. By purpose, the study was more descriptive than explorative. By function or use, it was an applied research which fell in both academic and practical positions.

Study Area

The study area is Cape Coast Metropolis which is restricted to the South by the Gulf of Guinea and to the West, Komenda Edina Eguafo Abrem Municipality at Iture Bridge. To the East, it is bounded by the Abura Asebu Kwamankese District, while Twifo Heman Lower Denkyira District is to its northern part. It is located on longitude $1^{\circ} 15' W$ and latitude $5^{\circ} 06' N$. It occupies an Area of approximately 122square kilometres, with the farthest point at Brabedze located about 17 kilometres from Cape Coast (Ghana Statistical Service, 2012).

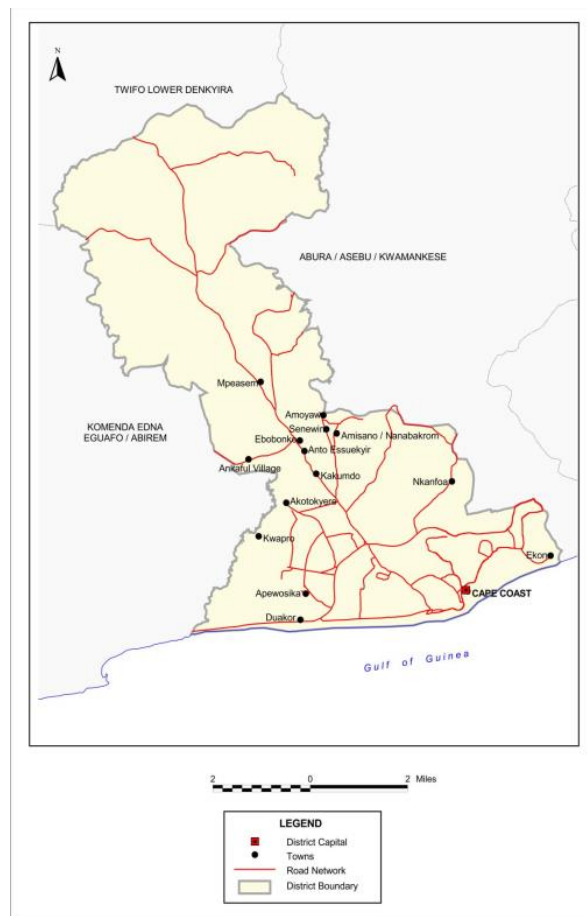


Figure 13: Map of Cape Coast Metropolis
Source: Ghana Statistical Service, GIS, (2013)

The Metropolis is one of the six Metropolis in Ghana and the only among the 20 districts/municipals in the Central Region. It is divided into two Sub Metros: the Cape Coast South Sub Metro and the Cape Coast North Sub Metro. It has 67 assembly members, comprising the Metropolitan Chief Executive, 45 elected members, two members of parliament and 19 members appointed by the President in consultation with traditional authorities and other interest groups in the Metropolis (Ghana Statistical Service, 2013).

According to the 2010 Population and Housing Census, the population of the Cape Coast Metropolis is 169,894 which represent 7.7 percent of the region's total population (Ghana Statistical Service, 2013). Out of this total population, 48.7 percent constitute males while the female representation is 51.3 percent. Twenty three percent of the population lives in rural localities. The proportion of the metropolis youth (less than 15 years) is 28.4 percent depicting not too broad base a population pyramid which tapers off with a small number of elderly (60 years and older) persons (4.5%) (Ghana Statistical Service, 2013). This depicts a very youthful population with a percentage of 67.1. The Metropolis is predominantly urban with three-quarters (130,348) of the population residing in urban areas compared to 39,546 (23.3%) in rural settlements. The population growth rate in the Metropolis, from the year 2000 to 2010, is 3.1% with a current projected population (2019) of 186,159 people (Ghana Statistical Service, 2013).

The original natives of the Metropolis are the Fantes who form part of the larger Akan ethnic group of Ghana and at the same time constitute the larger group of the Metropolis. Now, there are people of other ethnic groups found

among the Fantes. From the 2010 census report, 72,162 persons representing 42.5 percent of the total population are migrants while one-third (23,808) of the migrants are from other parts of the region.

Cultural context of the metropolis

As stated previously, culture is a complex term because of its reflections in disciplines, schools of thought, policy objectives, cultural contexts and time frames (Brocchi, 2008). It is defined as a reflection of actions in real life world and the interactions with nature (Pirnes, 2008), or a process of intellectual and aesthetic development (Bennett, 2015; Throsby, 2001), as a way of life (Brocchi, 2008; National Commission on & Culture, 2004) and in recent times, as networks of meanings (Fuhse, 2015) and works and practices of intellectual artistic activity (Nesbitt-Larking, 2007). Despite these complexities, culture is known to impact all facets of life transcending food, family structures, occupation, rites of passage, religion and governance organisations to include festivals, arts, crafts and performances (Idang, 2015; National Commission on & Culture, 2004).

The people of Cape Coast are traditionally artisanal fisher folks with some of them practising crop farming at the northern part of the Metropolis (GSS, 2013). Beside the education and manufacturing industries, the accommodation, food services and other service activity industries, the Metropolis can boast of arts, entertainment and recreational sector which engage a reasonable percentage of the population (1.2%) according to the census data (Ghana Statistical Service, 2012; 2013). This implies that there may be a number of performing and visual arts groups which operate either as professional or amateurs, for profit, non-profit

or voluntary groups. They comprise cultural and dance ensembles, choral groups, theatre groups, “asafo” companies as well as masquerade performance groups. Theatre or drama groups are mostly found in some secondary and tertiary educational organisations in the Metropolis. A cursory look at the Metropolis showed that media organisations, especially the broadcasting organisations, dominate the landscape with a limited number of other media forms like film production companies, music and publishing companies, newspaper and magazine publishers and the audio-visual media channels.

In the area of education, the Cape Coast Metropolis is acknowledged as a centre for education, drawing students from across the country to the many second cycle organisations which include but not limited to Ghana National College, Mfantipim School, St. Augustine's College, Adisadel College, Wesley Girls High School, University Practice Senior High School, Christ the King Academy Senior High School, Aggrey Memorial Senior High School, Cape Coast Technical Institute, Oguaa Secondary Technical School and Holy Child Senior High School. The Metropolis has public tertiary organisations which are the Cape Coast Polytechnic (now Cape Coast Technical University) and the University of Cape Coast (Ghana Statistical Service, 2013).

Population and Sample

Every researcher works with a particular population in mind which is defined by the philosophical worldview, the phenomenon under study, objectives of the study and the research design. O’Leary (2004) postulates that a population in research is the total membership of a defined class of people, objects, or events

involved in a study. One important consideration is that participants in a given population must share, at least, a single attribute of interest or most primary characteristic implied by the research topic and goal; something peculiar that makes participants eligible as population members (Asiamah, Mensah, & Oteng-Abayie, 2017; Creswell, 2003; 2011). For instance, the population for this study constituted artists, arts managers and arts educators of performing arts organisations in Cape Coast. People in this population shared, at least, one basic characteristic, which is the fact that they had knowledge about Ghanaian performing arts and culture. Besides, they teach and practise the performing arts, manage and market cultural products and artefacts either as professionals or amateurs. In this way, they directly or indirectly contributed to arts management practices by using either commercial arts marketing approach, public relations or arts education strategy to audience creation and retention (Mandel, 2012). The population was neither defined by sex or age because any individual, irrespective of the age or sexual orientation, is free to teach or practise performing arts in Ghana.

My target population comprised both academic and non-academic performing arts organisations (music, dance, theatre) in Cape Coast. I selected six performing arts organisations (two within the academic domain and four non-academic groups). Organisation in this context is used as a countable noun to depict an entity, such as a company, an institution, or an association, comprising one or more people and having a particular purpose (Harper, 2018). From the academic sector, I chose the “Oguuaa Esuapon” Band which is the resident band of

the Department of Music and Dance, University of Cape Coast and The Oguamaan Performance Studio (TOPS) which is also the research house to the Theatre and Film Studies department at the same University. These two groups act as research and practical training hubs for students reading performing arts for their Bachelor and Masters degrees. They also serve as avenues for raising internal funds (IGF) for the two Departments. The other four groups comprised Centre for National Culture (CNC, Cape Coast), African Music and Dance Foundation (AFRIMUDA), Central Vocal Ensemble (CeVEn) and “Odikro” Royals Ensemble. These four groups were chosen based on the contributions to the growth and development of performing arts in Cape Coast, Ghana and the other side of the world. From these organisations, publicity coordinators, artists, arts managers, directors/presidents and heads of marketing sections were chosen to be part of the participants.

Sampling Techniques

I employed a number of non-probability sampling techniques to determine the sample for my study. First, I made use of the purposive sampling technique (judgmental or subjective sampling) as an overarching technique for the demarcation of my sample. The purposive sampling technique is used when a researcher deliberately chooses an informant due to the qualities he/she/it possesses (Etikan, Musa, & Alkassim, 2016; Tongco, 2007) and his willingness to provide the needed information by virtue of knowledge and experience (Lewis and Shepard, 2006 as cited in Tongco, 2007; Etikan et al., 2016). One main reason for this choice was the nature and purpose of the study. The nature of the

study called for people who had quite a substantial amount of knowledge and practice of performing arts, especially in the area of management, marketing, research and practice (Etikan et al., 2016). This implied that the participants I finally chose were by virtue of their knowledge and experience in this specific and defined area of performing arts management and not by geographical position only. Thus, their level of expertise and the role they play in promoting and marketing the performing arts were important determinants for this study.

From the academic departments, I used the key informant technique, that is, as a result of the personal skills or position of such participants to provide more information and a deeper insight (Elmusharaf, 2012) into existing trends in performing arts marketing and audience development strategies. I decided to choose, at least one, (1) key informant from each department for the personal interviews. Five (5) teaching assistants were selected from all the departments for the focus group discussion. These assistants had in one way or another participated in marketing productions from the Departments in order to augment the audience base of the selected Departments. There was, at least, one representative from each Department. The choice was informed by my zeal to capture representatives from the various sub-units within the performing arts departments. The choice did not place emphasis on gender but a balance representation of each of the above-mentioned units in numbers.

As part of the purposive sampling technique, I employed the convenient sampling technique to access participants from non-academic organisations. The possible limitation to the use of this type of sampling technique was the

impossibility to determine possible sampling error from the sample (G. Sharma, 2017). My choice of this technique did not imply that participants within the non-academic groups were not available. Though they were, most provided justifications why they could not be part. Some participants who were contacted initially genuinely indicated that their busy schedules might hinder them while others projected they were uninterested in the study. Others gave their consent but later declined without any reasons whatsoever. As a result, the convenient technique became the only available means of getting participants.

I used the sequential sampling (concept of saturation) technique to serve as a criterion for deciphering when data collection must be discontinued. This type of sampling technique helped me to clarify the purpose that saturation is intended to fulfill in this study though most critics accept that saturation is harder to discern (Morse, 2015; Nelson, 2017; O'Reilly & Parker, 2013; Walker, 2012). In an article "Saturation in Qualitative Research: Exploring its Conceptualization and Operationalization", Saunders et al. (2017) identify four models of saturation which are theoretical, inductive thematic, a priori and data saturation. They note that theoretical saturation, which is akin to traditional grounded theory, uses the development of categories and the emerging theory in the analysis process as the criterion for additional data collection, driven by the notion of theoretical sampling. The inductive thematic saturation focuses on the identification of new codes or themes based on the number of such codes or themes rather than the completeness of existing theoretical categories. In this model, saturation appears to be confined to the level of analysis (Hennink, Kaiser, & Marconi, 2017). A

priori thematic saturation, according to Saunders et al. (2017), occurs when data is collected so as to exemplify theory, at the level of lower-order codes or themes, rather than to develop or refine theory. It points to the idea of pre-determined theoretical categories and leads away from the inductive logic characteristic of grounded theory (Saunders et al., 2017). The last model which is data saturation is the identification of redundancy in data, with no necessary reference to the theory linked to these data. In this way, saturation appears to be distinct from formal data analysis.

In this study, I combined inductive thematic, a priori thematic and data saturation models to help determine the sample size for the study. The purpose of saturation in this study was not to achieve theoretical completeness as in theoretical saturation but to reach a position in the analysis where the emergence of new codes or themes from new data set did not make the analysis richer or more insightful. I looked at saturation as a process or a ‘matter of degree’ because of the potential for ‘the “new” to emerge’ (Strauss and Corbin, 1998, p. 136 as cited in Saunders et al., 2018) but not as an event or a point (Neuman, 2014; Otmar et al. 2011; Jassim and Whitford 2014; Kazley et al. 2015 as cited in Saunders et al., 2018), suggesting that it is a discrete event or a point in research that may be difficult to recognise as such by the analyst.

These three models, according to Saunders et al. (2017), are used in the context of interview or focus group studies involving a number of informants. They note that the type of research design informs the number of informants which also determines the level of ‘code saturation’, the degree to which ‘no

additional issues are identified and the codebook begins to stabilize (Hennink et al., 2017, p.4). This means that saturation may not be identified at the data level but ‘the comprehensiveness of both the data collection and analysis’ (Drisko, 1997, p. 192 as cited in Saunders et al., 2018). Saturation, therefore, becomes an ongoing, cumulative judgment that one makes, and perhaps never completes.

In the course of data collection and analysis, I stopped collecting data when I realised that the new codes or themes that were surfacing within a protracted period of time were not making the analysis “richer” or more insightful because to Hennink et al. (2017, p.4), before saturation takes place, the analysis does not “suddenly become ‘rich’ or ‘insightful’ after that one additional interview, but becomes richer or more insightful”. This means that replications in themes and what Sandelowski (2008) as cited in Saunders et al. (2017) calls ‘informational redundancy’ determine saturation and not the point where new themes cease.

To summarise, I selected two main types of non-probability sampling techniques in order to determine my sample size. The purposive, key informant and convenient techniques combined to help me select the participants. The choice of these techniques was informed by the nature and purpose of the study which is entirely qualitatively and which sought to study the current state of the arts market in Cape Coast and marketing strategies adopted for the expansion and sustenance of audiences for the market.

Data Collection Instruments

The research instruments I used for data were open-ended interview, social media chats and focus group discussions guide. I developed the interview guide for the in-depth interviews with directors and staff from the publicity or marketing departments of the selected groups. The guide was open-ended and semi-structured in nature and was centred on the research questions set for the study. The choice was based on the principle that open-ended and semi-structured interviews for in-depth interviews turn to be flexible and allow for the exploration of emerging themes and ideas (Creswell, 2014b; Grover, 2015; Neuman, 2014; Sarantakos, 2015). Thus, the structure of the guide allowed for further probing and clarification of information so as to validate what participants give out during interview session. I used the social media platforms to seek further clarifications on unclear submissions. Like that of the interview guide, the question guide for the focus group discussion was also open-ended and semi-structured, making room for further probing. In addition, I prepared a check list to help in the collection of secondary data like policy, programme brochure, annual reports of the groups and popular press to support and create a context for the study and to also corroborate data from interviews and FGDs.

Data Collection Procedures

The procedures for data collection were divided into three. These consisted of what were done before I went to the field, what ensued on the field and aftermath discussions meant for clarification or redefinition of previous ideas or views of participants.

Before data collection

Before going to the field for data, I took an introductory letter to the various organisations for permission and to also create rapport with prospective participants. The responses that came from the various organisations resulted in personal and formal meetings with proposed participants. These meetings helped to confirm which people were willing to participate in the study and the dates and times that interview sessions were to take place. In the case of participants in the academic organisations, I contacted most of them through their personal email addresses and other contacts. For participants from the non-academic sector, I had to arrange for one-on-one meetings to seek their consent and to schedule dates and time for the interviews. These meetings proved challenging because most times, I did not meet the people who accepted to be part of the study despite the unlimited number of calls I made to link up with them. Despite these challenges, I was able to establish rapport with participants who were willing to participate. I first introduced myself and established the necessary rapport. I moved on to explain the purpose of the study to them and sought their consent to be included in the study. I made them aware that I would treat their participation and information with the utmost professionalism and confidentiality per the ethics of research though some gave the assurance that I could mention their identity in my write-up. I also introduced my research assistants to them.

Having secured the participants, I moved to finalise my instruments which I pre-tested to identify loop-holes and ambiguities. I then sought the services of three (3) field research assistants. These research assistants were trained over a

period of five days to abreast themselves with the data collection instruments and the ethics of data collection. These were relevant since in qualitative data collection (either in-depth interview or focus group discussion), the interviewer should be conversant with the guide so as to understand the responses of the participant and to probe where necessary and appropriate. Besides, the assistants needed to understand and adhere to ethics of research during and after the collection of data.

On the first day of training, I took the assistants through an orientation concerning the purpose and the objectives of the study. The second day of training opened up the research assistants to the instruments for data collection. Here, emphasis was placed on skills in qualitative data collection. They were taken through the development of skills related to questioning, listening and probing. On the third day, the assistants were taken through series of lectures so that they were acquainted with the study area(s) and the participants they would be interacting with. At the same time, ethical issues, including the ‘dos’ and ‘don’t’ of fieldwork, were addressed. The last two days of training were programmed for the pre-testing of instruments with two persons from two other groups that were not part of the selected groups but were in the Cape Coast Metropolis. I held a meeting with the research assistants after the pre-testing of the instruments in order to restructure or reformulate questions that were not clearly structured. Besides, repeated questions were also looked at in order not to create boring interview sessions. After all these were done, we prepared for the field.

On the field

I began with the in-depth interviews. I sought the necessary permissions with each of the participants before I began with each of the interview sessions. Most of the interview sessions lasted for 30 minutes or a little over that. I led all the interview sessions with lecturers, directors, managers/marketers while the research assistants did the recording and some notes taking. All interview sessions took place at the convenience of the participants. This meant that participants proposed the times and places for the sessions. Responses were audio recorded and taped after obtaining the consent of participants. Other observations, including facial expressions, and gestures were recorded in a field notebook. The focus group discussion was organised for students and teaching assistants. While my assistants moderated the discussions, I also observed and took notes in my field notebook. Discussions were held at convenient locations and did not exceed one hour.

Documents that were relevant for the study were collected before and after interview sessions. I prepared a checklist on relevant documents (programme outlines, brochure and annual reports) I needed for the study. Prior to the interview sessions, I requested for these documents from participants. Those that were not available at the time of the interview, I went back for them afterwards.

After the field

After the interviews and FGDs were transcribed, I read through in order to make grammatical corrections and to also cross-check whether responses made meaning. Where there were difficulties in making meaning out of responses, I

noted them and called on participants for clarification. Those times enabled me to pose further questions which I could not during the actual interactions with them.

Data Processing and Analysis

I began with data analysis after I had transcribed the data I collected. I read through the transcribed data in order to allot codes and to subsequently generate themes from the responses using Qualitative Data Miner (QDA Mining). I then reflected on each interview looking at the patterns of themes and issues emanating from the responses. I then created links among the concept maps for the final write up.

In order to describe the general market situation, I discussed the forms of performances, defined the various market sub-sectors – profit, non-profit, volunteer; public, private, public-private. I concentrated also on the following characteristics of a market which included areas such as the geographical position and segmentation types of the market, demographics of target and potential audiences and the level of competitions within the market. To best describe these characteristics of the market, I used the multi-dimensional framework proposed by McCarthy et al., 2001 which was discussed in the preceding chapter.

For the analysis of audience development, I used the restructured audience development framework proposed by Bollo et al. (2017) which captured audience development as a whole strategy which addresses all categories of audiences including new ones. The framework was a reworking of Ansoff Metrics which only captures a quadrant of audience type at a time in audience development process. I also relied on responses from participants, opinions and propositions

from literature on how to best create an audience development strategy for my proposed framework.

The Role of the Researcher

Reflexivity in qualitative studies has been addressed by some researchers (Dodgson, 2019; Lemon, 2017; Roller, 2012). It is an important aspect of qualitative research because it is “directed at the greatest underlying threat to the accuracy of our qualitative research outcomes – that is, the social interaction component of the interviewer-interviewee relationship” and that an “awareness of misperceptions through reflexivity enables the interviewer to design specific questions for the interviewee that help inform and clarify the interviewer’s understanding of the outcomes” (Roller, 2012). For this study, I had to read across studies on the role of the qualitative researcher and Roller’s journal or diary provided me with several studies that not only sensitised my prejudices and subjectivities but fully informed me on the impact of these influences on the credibility of the research outcomes. Out of these readings, I prepared to undertake this study.

First, I tried to monitor and reduce bias by practising “mindfulness meditation”, a means to becoming aware when not to allow my thoughts on previous knowledge to inform the study process but rather be open and receptive to information from participants. I realised I needed to rely on their own competence, openness, and honesty. In this regard, I learnt to explain the study without biasing the potential participants, conduct interviews properly

according to the design, make appropriate field observations and analyse and interpret data per my design.

I also developed competence in research methods by reading research methods courses for two semesters where I was able to appreciate different research approaches and their processes. I had the chance to also partake in data collection activities by renowned professors at the Department of Music and Dance, and analysed data at workshops and seminars beside my readings on tips and tricks in data collection and analysis. I practised the knowledge I gained by presenting aspects of my research work at departmental seminars and Graduate School workshops' for criticisms and inputs.

With these aforementioned experiences, I played the role as the researcher in this study by designing the study and the research instruments for data collection, selecting and training research assistants, selecting participants, administering instruments, coding and analysing the data collected and writing the report.

Chapter Summary

In this chapter, I explicated the methodology I employed in order to achieve the objectives of this study. The research design was influenced by the research objectives of the study. A study on audience development and sustenance in the performing arts may demand a more qualitative approach due to the paucity of empirical studies on the phenomenon and also the unique qualities that the performing arts possessed. These among others served as reasons for the adoption of qualitative approach which was underpinned by the constructivist/interpretivist

philosophy. The purposive, key informant and convenient techniques were used as sampling techniques. Interview and FGD guides were employed to collect data from participants while the QDA mining software was used for the analysis of data collected. I adopted in-depth interviews and focus group discussions with a number of academics and non-academic participants. I then analysed responses from interviews before describing the role I played as the researcher.

CHAPTER FOUR

RESULTS AND DISCUSSIONS

In this study, I explored the current state of the performing arts market in the Cape Coast Metropolis, the marketing strategies used by performing arts departments and groups in audience development in the Metropolis, their successes and challenges thereof. I then proposed sustainable collaborative marketing approaches which could be explored by groups as they continued to expand and sustain audiences for their products and services. A study of this nature, specifically in Ghana, demanded a more qualitative approach due to the paucity of empirical studies on the phenomenon. For this reason, I adopted the qualitative approach which was underpinned by the constructivist/interpretivist philosophy. I made use of purposive, key informant and convenient techniques to sample participants. Subsequently, I used interviews, social media chats, Focus Group Discussion (FGD) and document checklist to collect data from participants. I adopted in-depth interviews and social media chats for both academic and non-academic participants and the FGD for the teaching assistants from the selected departments in the university. I made use of Qualitative Data Analysis mining software for the analysis of my data and for the generation of themes.

In this Chapter, I presented results which emanated from the analysis of the data I collected for the research questions of my study. I subsequently discussed the results to either refute or corroborate information in extant literature. The presentation of the results would be preceded by a presentation of

the general biographical data of the participants. I withheld the names of participants in my presentation of the results for ethical reasons. I, therefore, used the following abbreviations to distinguish participants. For participants from the two academic departments, I gave each a numeric code together with the phrase “academic participant”. For example, where I used a statement from an academic participant, I attached the code “academic participant 1” or “academic participant 2” to his or her submission. Participants from departments outside the academic setup were also assigned codes. The code “CeVEn” was used to represent participant from the Central Vocal Ensemble while participant from Odikro Royals Dance Company was given the code “Odikro”. The code “CNC” was used to denote participants from the Centre for National Culture while “AFRIMUDA” represented participants from African Music and Dance Foundation. With regard to participants in the focus group discussion, I used the code “FG Discussant A or B or C”.

General Biographical Data

None of the selected departments or groups had a well-structured marketing department. Mostly, the directors or the entire institution did the marketing of products and services. Participants for the FGD, who were past students, indicated they had once publicised a practical performance when they were students. All these gave the impression that participants had practised in the performing arts sector for a considerable number of years ranging between four years and twenty-five years. Of the participants from the departments in the university, six were lecturers while the rest were teaching and research assistants.

All the participants indicated that they had obtained formal training in performing arts and had a first degree, masters or pursuing a doctoral degree. All the participants were purposively sampled on the basis of their level of expertise and the role they were playing in promoting, preserving and advancing the course of the performing arts in Cape Coast.

Presentation of results for research question one: What is the current state of the performing arts market in the Cape Coast Metropolis

In order to present a vivid description of the state of the performing arts market in Cape Coast, I first looked at certain constituents of the market and how these constituents combined to create its current outlook. Some of the major constituents worth discussing were the geographic positioning of the market, dominant performing arts forms, artistic groups, departments and their mission (and how these differentiate the type of market practices – profit, non-profit or volunteer) and finally the current state of the market. The state of the market was defined by the level of competition within the market, variability in terms of growth and possible challenges. The figure below represented the presentation on the current state of the market in Cape Coast.

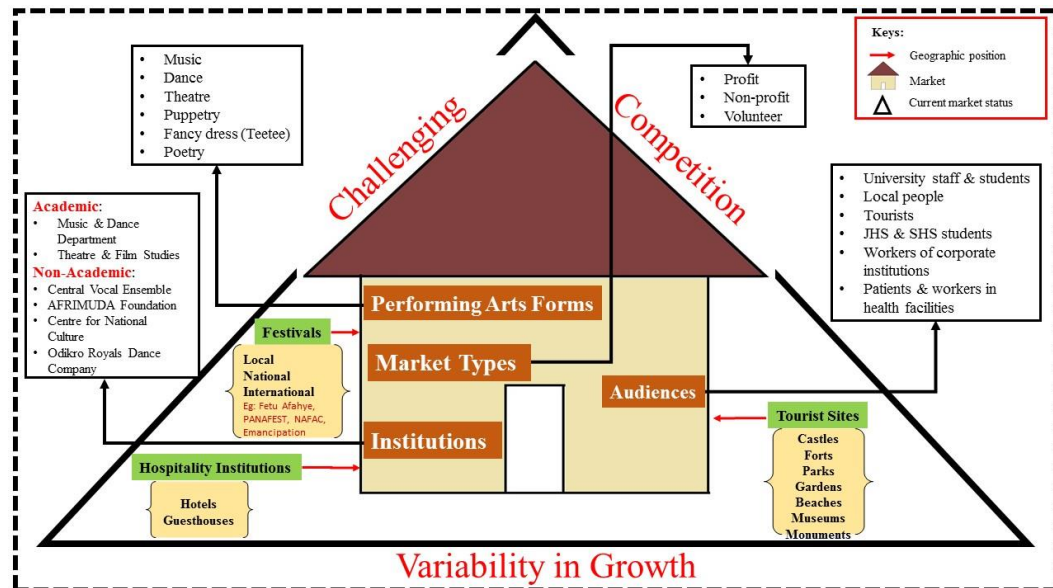


Figure 14: A representation of the current state of the performing arts market in Cape Coast Metropolis
Source: Bello (2019)

Geographical position of the arts market in Cape Coast

The geographical position of any market is determined by the specific context or area within which products and services are demanded and supplied. It often creates a form of similar or homogenous competition different from that in neighbouring areas (OfCom, 2016). From the analysis, the performing arts market was surrounded by several opportunities. Cape Coast boasted of several tourist sites and for that matter a wealth of diverse tourists. It also served as a place for the celebration of local, national and international festivals. In addition to the above, the Metropolis presented a quantitative and qualitative measure of hospitality departments. These opportunities created a formidable foundation for the growth and survival of the market.

First, the diverse tourist sites in the likes of forts and castles, beaches, parks and traditional palaces attracted a huge number of local and foreign tourists

to the Metropolis throughout the year. These tourists did not only patronise these tourist sites but other intangible cultural heritage like the performing arts. One participant stated:

These tourist edifices like the Cape Coast Castle, the Elmina Castle, canopy walkway and the others... yes, they are very important monuments and they pull people into Cape Coast. The people go to these places and have a look at them but when they come home to their hotels or guest houses, after their dinner they want something else to make their day complete. This is not the beer that they drink or the fried rice and chicken that they eat or the girls who serve around. No! They want to see that aspect of the Ghanaian culture. They are not interested in seeing the Omanhene of Cape Coast coming to talk to them, like putting on his cloak and regalia saying, 'I am the Omanhene of Cape Coast'. That is not what they are interested in. They are not interested in seeing the Mayor or Regional Minister, the President or the Vice President. That is not why they are here, you get my point. They want to have their day complete by seeing or observing a cultural performance.... And we are doing that [AFRIMUDA participant 1].

One interesting observation was that these tourists were ready to make reasonable payments for performing arts services rendered to them and at certain times paid in foreign currencies. One participant noted:

Well, I think that when you look at our target audience, the kind of clients we look for, about 90% or over 90 % of them are foreign clients. Often, we engage clients who will pay in dollars, clients who will help us to have exchange programmes outside the country. This means most of the private groups like us in Cape Coast look beyond domestic clients [CNC participant 2].

The second set of opportunities which was identified to have created a conducive geographic setting for the market were the different types of local, national and international festivals in the likes of “fetu afahye”, Pan African Festival (PANAFEST), Emancipation and National Festival for Arts and Culture (NAFAC) which regularly took place in the Metropolis. One participant noted:

Festivals also create conducive environment for performing arts groups to expand their audiences and also make profit or gains. We have fetu afahye which is celebrated each year. Afahye provides groups with opportunities to perform to both the local people and visitors from other places. During this period, performing arts groups present performance at restaurants and bars, on the street, at the Victoria Park. It is normally a whole week affair and you can imagine.... PANAFEST and Emancipation also present avenues for local, national and international performing groups to surface in Cape Coast. Previously, groups in Cape Coast were somehow less recognised but for last year, days were set aside for groups to perform and to use that to advertise themselves. Though NAFAC has been rotating in the various regions in Ghana, it provides opportunity for groups to showcase themselves especially when it is held in Cape Coast. Yes, these festivals do help [Academic participant 1].

The third opportunity that also enhanced the geographical position of the market was the fleets of visitors' facilities which abound in the Metropolis. The Metropolis could boast of some of the finest hotels, restaurants and guest houses. Their serene environment coupled with the quality of services they rendered created the most preferred home for tourists.

So when we look at it in this perspective, Cape Coast is well positioned geographically because it is one of the towns where tourists visit because of the Cape Coast castle, beaches, some of the best hotels (Coconut Grove and Elmina Beach Resort) which are popular internationally in hosting tourists so, there are tourists who come to Cape Coast not necessarily because of the castle but they see Coconut Grove as the best place they could reside even as they do whatever they came to do in Accra. So, they shuttle between Accra and Cape Coast each day because they prefer to be in Elmina Beach Resort or Coconut Grove to experience the sea and all that.... so, when you look at it geographically, Cape Coast is well positioned to attract both domestic and foreign targets when it comes to the performing arts [CNC participant 2].

According to one of the participants, some of these opportunities created conducive atmosphere for;

music and dance ensembles, choral groups and theatre groups, 'apatampa' groups and 'asafo' companies as well as masquerade performance groups (which are family based groups) and ours, the contemporary forms to thrive. If not for some opportunities like these,

Cape Coast might not be a place for profit-oriented performing arts groups. Even with these opportunities available, I would prefer Accra or Kumasi to Cape Coast. In Accra, there are so many performances and programmes.... people keep on dying and wining [Odikro Participant].

From the presentation so far, the market in Cape Coast Metropolis was well-positioned and so provided conducive environment for the growth and survival of groups and departments. The point worth stating was that growth and survival of groups and departments would largely be dependent on their ability to take advantage of those opportunities. Within this geographic environment, certain performing arts forms were noted to be dominant.

Dominant performing art forms in Cape Coast

From one of my previous submissions (see Chapter 2, under performing arts), performing arts forms are presentational systems which are characteristic of artistic performances such as music, dance, poetry and dramatic activities. These artistic products and services are often consumed for varied reasons, either intrinsic, instrumental or both. The intrinsic reasons are not limited to pleasure, social bonding and the creation of communal meaning but to arousing empathy in the audience, captivation and sometimes, cognitive reinforcement. The instrumental reasons comprise the creation of social capital, job and wealth creation, arts forms serving as media to solving health and educational issues and also as a means to attaining self actualisation (McCarthy, Brookes, et al., 2001). These reasons are often embedded in the mission and objectives of the organisations or departments which promote or market the arts forms. The mission may also categorise an institution as for-profit, non-profit or of volunteerism.

This part of the results highlighted the dominant performing arts forms within the Cape Coast Metropolis. Though there were varieties of performances, responses of participants revealed that the dominant performing arts forms within the Metropolis were musical performances (band music, choral and Fante folk music), dance ensembles, drama, poetry, masquerading and puppetry. From the results, stage theatre, music performances and dance ensembles were the dominant forms. Among the selected few, music and dance ensembles, whether for-profit or non-profit, were noted to have constantly accrued high patronage in contrast to stage theatre activities. One of the participants claimed:

Well, generally, music seems to be high when we put the three performing arts sections together... followed by dance...our traditional way of engaging music and dance in almost all activities that are always done traditionally. It looks like music and dance is high up there and so you find that at birth, in the traditional homes, death, naming ceremonies and so on, music and dance is there. Puberty rites ceremonies, music and dance are there. Marriage ceremonies, music and dance are there. Funerals, music and dance are there.... So yes for that, I will say music and dance, they permeate all aspects of our culture [Academic participant 1].

This was confirmed by another participant who noted that the two forms were mostly patronised by community members during any form of social and cultural events whether they attracted gate fees or were performed for free.

...within Cape Coast, traditionally, I think that the most prominent forms that are usually found within the market especially where there are financial transactions involved has to do with music and dance ... yes, I think that most... about 70% of this has to do with music and dance [CNC participant 2].

One interesting observation was that though music and dance were dominating the market in Cape Coast, their form of presentation (live or recorded) and the forms of transaction (paid or free) mostly underpinned their patronage. From

responses of participants, live performances accrued high patronage as compared to recorded versions even outside the university environment. One participant submitted:

I think that on a whole, generally, the audiences like to witness live performances and that has been the pattern. The live performance is always preferred by audience and clients. So, they would like to experience it live and sometimes even get more.... [CNC participant 2]

Such preferences, according to the same participant, were driven by the notion of class and respect. It was assumed that people who employed the services of live performers for their events or programmes were of a high class and were accorded a certain level of respect as against those who paid for recorded versions. The participant added:

For instance, if you are doing a funeral and they are going to play Adzewa at the funeral, you will be more respected when you bring an Adzewa group to do it live than having a spinner play an Adzewa music [CNC participant 2].

In relation to performance preferences within the academic context, similar things just like the above were said. That is, the academic community preferred live performances to recorded types. This was revealed in the submission of one of the academic participants who noted:

On campus, students and even lecturer love to partake in live performances than maybe in recorded ones though some students may choose to watch films that are screened by movie organisations which sometimes visit campus to premiere the products. Students prefer to dance to the likes of Shatta Wale beats, performances from Music and Dance department or even choral performances from churches and private groups on campus. They like the live performances...they can watch recorded forms in their homes or hostels so why maybe patronise recorded forms.... but well... [Academic participant 4]

Another interesting observation was that these live performances were highly patronised when they were performed for free unless they formed part of events which had been paid for by the event organiser. This cut across the submissions of a majority of the participants who were of the view that free or “unpaid-for” performances were highly patronised irrespective of the geographical context unlike the recorded forms. One participant stated:

I will say now, we are sort of enjoying a period where people...people are really patronising our concerts. I think ... our last concert, we had the auditorium full and so that shows like, people are enjoying but of course, those concerts were free, yes [CVE participant].

Another participant confirmed this in his submission.

At “The Breeze” ...when AFRIMUDA performed there for free and even though there were other groups with spinners and all that, I think they were able to move over 70% of the people to where they were performing and it was quite interesting. I think the understanding of commercially patronised performing arts in Cape Coast is where there is a problem.... So, the domestic audience would not want to pay and if they want to pay, they would not want to pay anything encouraging for the performance. They tell you, ‘This small ten minutes thing that you are coming to do’ [AFRIMUDA participant 2].

The main reason attributed for the patronage of free performance was that the artistic forms had been part of the life of community members from time immemorial and as such needed not be commodified. One of the participants noted.

Mostly, the reason they give for not being ready to pay for such performances was that those performances constituted part of their everyday lives and activities especially their rites of passage and that there is no reason why such a communal artistic performance has to be paid for. They must be presented for free [CNC participant 2].

In situations where patrons were ready to pay for any artistic services, they indicated how much they were ready to part with. In order to stay in business,

commercial groups had to make do with such meagre amounts. This accounted for their desire to move out of the Metropolis, where payments for their services appeared better than within. This was confirmed by one of the participants.

We have a lot of instances where people within Cape Coast want a group for funeral or wedding and all that and they come with their own price that, 'This is what I have' and anything above that, they think that you do not deserve such an amount for the performance. I think it has something to do with some of these groups starting as non-commercial ones and so, people are used to the free performances and so at the point where there is commodification, that has not really sunk well with our domestic audience in Cape Coast, that the art is a lucrative venture and so those involved in it should be able to make a living out of it [CNC participant 2].

Unfortunately, live staged plays or theatres which mostly happened within the university community were still struggling to break the monopoly created by music and dance forms. This was articulated by one of the academic participants.

But then in terms of drama, when we look at the indigenous communities, the drama is more of poetry, you know, and then the appellations to our chiefs. Not only chiefs but those people we consider high class in the society. Yes, but drama as formal, to be put on stage, that is where the problem lies and I also think that it doesn't come easily. Formal drama doesn't come easily at all, be it the local language or in a foreign language. It doesn't come easy at all. You know, the technicalities required to put that up has been a challenge. So, it doesn't come easily. I think that explains why formal drama on stage is not as common as music and dance [Academic participant 1].

The main reason given to its struggles was the lack of awareness about the importance of theatre or drama in the social, economic and political dispensation of the Ghanaian. One participant stated:

Most people are oblivious about the impact that theatre can have on the social and cultural lives of the individual. All they think about is the negative issues or stigma attached to the theatre discipline that those who study or practice theatre are morally bankrupt or cannot make any meaningful life out of it. They don't know about the impact that theatre make on the individual as he interacts with others and participates in actions on stage. Physically, mentally, emotional and cognitively, the performer builds himself [Academic participant 3].

In spite of the assertion that stage performances were less patronised, some participants were, however, of the view that stage performances, over the past decade, were steadily gaining grounds in terms of patronage after a long period of dormancy.

Let me say that theatre or drama performances are now gaining grounds in Cape Coast. Initially, most people were not enthused about going to the auditorium to watch theatre performances.... maybe because they didn't understand or like them. But in the university now... let me use the university, students are beginning to enjoy performance presented by the theatre department and at times other religious groups [Academic participant 4].

The above responses confirmed a previous submission by the participant from CNC who noted that,

I think we have a little of drama as one of the forms within the market but I think that most... about 70% of the forms has to do with music and dance.

Beside theatre which was gradually gaining grounds in the market, responses of two participants were that poetry or appellations for chiefs and prominent personalities in society had also begun to attract better patronage.

So, apart from drama, there is also poetry that is also trying to gain attention...in certain funerals and weddings, artists are invited... and they perform for them. There are a few of them who perform this for charges but about 80% of them within the Cape Coast arena perform this poetry for free. So that is also doing well now and people are really going on that tangent to become public poets who do perform at programmes [AFRIMUDA participant 2].

From the foregoing, the market in the Metropolis exhibited diverse forms of performing arts but music, dance and dramatic performances formed part of the dominant forms. Music and dance, however, accrued high patronage unlike theatre though stage theatre was beginning to gain grounds in the market. It was

also revealed that patronage of music and dance performances were high when they were presented mostly for free. Where a fee was charged, the patronage reduced. Interestingly, patrons who paid for live performance were deemed to be of high class and thus commanded respect. Though they were of class and commanded respect, they determined how much they would pay for performances.

Performing arts departments/groups and their missions

Every performing arts institution or group has a defined mission and set objectives which are to be attained within a stipulated period of time. The mission and objective always define the content, production and distribution processes. For example, products or services may be of artistic value to the consumer, cause societal change or maybe present to consumers, product of high quality which does not meet the needs and desires of the consumer (Botha, Viviers, & Slabbert, 2012; Mandel, 2012). In these cases, performances can fall within production orientation (Lee, 2005), social or societal orientation (Mandel, 2012) or marketing or customer orientation (Achrol & Kotler, 2012; Padanyi & Gainer, 2004). It is worth stating that the cultural context within which the product or service may be rendered may affect the type of orientation pursued by departments or groups.

The Cape Coast Metropolis showcased four broad categories of performing arts departments. One category comprised public funded, non-profit performing arts departments whose main aims were to promote, preserve and develop interest and appreciation for the performing arts. For this study, the selected groups and departments were “Oguaa Esuapon Band” of the Music and

Dance Department, UCC, Theatre Studies Department, also of UCC and Centre for National Culture, Cape Coast. Their activities focused on a cross-section of the population in the Metropolis who showed interest and pursued the arts as career; who showed interest but were unwilling to pursue the arts as a career or those who had previously shown little interest in the arts. The main objectives of these departments and groups were arts education, arts promotion and cultural mediation. Participants from the selected academic departments responded that their activities emphasised arts education, cultural mediation and arts promotion.

Our main objective is not only to develop a contemporary-like theatre graduate relevant to the developmental agenda of the country and consistent with the trends of human resource development globally.... where the graduate is part of the developmental agenda of the country... develop our theatre talent for advancement of the theatre industry in Ghana. We also aim at using the powerful media of theatre to inform, to entertain, to educate and to effect the desired social, cultural environmental and economic development of the people of the nation and beyond. So the theatre should serve as a transformational medium [Academic participant 2].

Another academic corroborated.

The mission of the department is to contribute its quota basically to the cultural projection of the Ghanaian through the arts and in that sense the programme we run are in that direction to support what an institution like the National Commission on Culture has been mandated to do as a statutory body; promote, preserve and present all forms of culture... so that is what the department can also offer in that direction so that the programmes we run can equip students to fit well into the industry [Academic participant 3].

Apart from the academic departments, the Centre for National Culture in Cape Coast served as a public funded institution to promote and preserve Ghanaian culture and heritage. As a government institution, its activities were presumed to be funded from government subvention and as such the institution

was not mandated to make profit. This was confirmed by one of the participants who noted that the Centre served as a place for research, training and capacity building platform and cultural promotion, a record for the country's cultural heritage and historic sites.

Centre for National Culture, our core mandate is to implement the Cultural Policy of Ghana. I don't know whether you have a copy but that's our core mandate and that is to preserve, promote, develop our cultures, especially the cultural values and then also link with other organisations, departments to organise educational programmes especially for our youth in terms of what makes us Ghanaian, why we should be proud that we are Ghanaians and that kind of things [CNC participant 1].

The participant further added:

...we don't monetise our programmes, we are special you know organisers. We are like education, Ghana Education Service. We offer social services to the general public so you cannot monetise whatever we do.

This aspect of its mission was vividly captured in its 2017 and 2018 annual reports where the Centre outlined projects which it utilised to provide free vacation training programmes to the young generation in areas of traditional drumming and dancing and folk songs. The 2017 report highlighted:

We also want to help young people get over the boredom of staying at home during the holidays and the possibility of getting involved in some undesirable pursuits. All they need to do to be part of the programme is to pick registration forms at a small fee from the CNC office in Cape Coast...the programme, we trust will greatly enhance our young people's appreciation of important elements of our culture [CNC 2017 annual report].

In the 2018 report, the Centre, together with AFRIMUDA foundation, participated in the annual "Ahobaa Kese" festival celebrations of the people of Aboadze traditional area at Dominase-Aboadze in the Central region of Ghana.

This was part of the Centre's social responsibility to surrounding communities in the region. The report highlighted:

In September, 2018, the Central Folkloric group of the Centre partnered AFRIMUDA in showcasing a variety of dances and dance-drama to commemorate the celebration of the Ahobaa Kese festival of the people of Dominase- Abeamde. The performances cut across the one-week period of celebration with a climatic performance during the durbar of chiefs [CNC 2018 annual report].

The second category fell under the private non-profit organisation whose mission was to promote choral music within Cape Coast and Ghana as a whole. As an affiliate to the Music and Dance Department of the University of Cape Coast, the Central Vocal Ensemble aimed at changing the conservative perception about choral music as music for the church alone.

So one, our main objective is to promote choral music, first in the Central Region, and then two, in Ghana. And so, if you see the trend of our performances there are always composers within the Central Region that we try to expose their works. And we also as part of our objectives professionalise choral music singing and performances in general within the Central Region here. By so doing, we work with diverse groups of people. And then three, to also think outside the box not to always think about the fact that choral music is tilted towards a certain religious belief and so in my group we have Hindus; we have other people with different religious backgrounds so it is not limited to... We want to, you know, change that kind of mentality and perception that if you are in the choir, you should be in the church singing only church music. Choral music is beyond that [CeVen participant].

The third category of departments operated partly as commercial organisation and partly as volunteering group. AFRIMUDA Foundation which fell within this category combined both commercial and social orientation practices. It sometimes rendered free services to its associates or patrons who normally supported the foundation. One participant recalled:

There are even private groups like us which at a point also do free performances. We in AFRIMUDA have patrons which are not necessarily performing groups but they support the group in one way or the other and so the group in turn, uses performances and all that to appreciate them for what they do. For instance, BeckyKay (that pub and restaurant at Pedu junction) is one of the patrons or donors of AFRIMUDA foundation and so anytime BeckyKay is organising a programme, one of the side attractions is music and dance performance and AFRIMUDA goes there to perform for free [AFRIMUDA participant 2].

The participant further added that the foundation used music and dance to gather the unemployed youth, both educated and non-educated for apprenticeship and subsequently, job placement.

... then another aspect of AFRIMUDA is also that it is an NGO so they just use music and dance to attract young people especially, those who are unemployed and then they use the departments they have created... they have created a sound and production music department, sewing department, batik-tye & dye production department, video technology department and they encourage these young people to go into any of those areas that they are interested for them to be trained to become economically independent. So, the music and dance aspect is just the part to attract them and then under that the foundation trains the members in these areas [AFRIMUDA participant 2].

From another dimension, AFRIMUDA provided services on commercial terms. To this end, it sought clients for various forms of events ranging from funerals to marriage ceremonies, naming ceremonies, enstoolment of chiefs just to mention but a few. These clients paid for the services rendered by AFRIMUDA. One of the participants testified to this.

We render services for various events such as funerals, marriage ceremonies, festivals outdoorings and even teaching school children how to drum and dance for their speech and prize giving days. We usually charge a fee for these services...we can't do that for free. Most of the performers rely on the little amount they get from these performances to support themselves or make a living. They have to eat, buy costumes, and pay for T&T for rehearsals.... where would they get the money if we always performed for free. There are situations where we perform for free but we're given T&T and something to eat. In addition, we have to buy new

sets of drums or repair broken ones. How do we do that? [AFRIMUDA participant 1]

Odikro Royals Dance Company constituted the fourth category which operated differently from the already discussed groups and departments. From the responses of its participant, the group operated for profit or on commercial bases.

The group is a commercial one and for it to thrive in the competitive market, I hand-picked my people from several groups. Looking at the current economic situation, it will be unfair of me to want them to volunteer their services. We meet twice during the weekends for rehearsals and they live in town. I don't expect to burden them by making them sacrifice their time and resources to support my dream. The quality of life of my performers is also very dear to my heart and to my profit organisation and for that matter I need to make profit to cater for that [Odikro participant].

Despite its profit oriented nature, Odikro Royals supported the Department of Music and Dance and that of Theatre and Film Studies in some of their performances for free as part of its social responsibility to the University and specifically to the Music and Dance department to which it was affiliated. One academic participant stated:

For example, this semester, we did Tombi, Yes We Can, a production which involves music, dance and drama.... we brought two different performing arts groups from outside the university community: AFRIMUDA foundation and Odikro performing group.... I think it helped our students to learn from the groups [Academic participant 2].

Audience types in the market

Audiences complete the exchange process within the market setup. In the Metropolis, audiences were categorised according to the three forms of performing arts discussed in this study. Responses from participants from the drama department disclosed that audiences for their products and services were all the people within the university community and its surrounding villages. These

comprised students and staff of the university, family of staff and other persons who were tourists, non-student and non-staff. He stated:

Actually, the target audience for the department is first and foremost the university community and then the communities outside the four walls of the university.... We also look at the community outside the four walls of the university ... we had plans of roping in tourists you know. But they are outside the university [Academic participant 1].

Other target or potential audiences, according to another academic participant, were students from all Senior and Junior High Schools within and around Cape Coast. He noted:

We have the second cycle schools, especially when the plays that the department produces are a set book for these schools. The basic schools, the Junior High Schools, also when the books are set book for exams, that's where we basically do those plays just to attract them. So we have second cycle schools, and the Junior High Schools [Academic participant 2].

The Music and Dance department developed its audiences around the population on campus and beyond the academic environment. It also relied on corporate organisation, groups and individuals who utilised live band performances for their events.

Our main aim is to be recognised as the resident band of the university, serving the musical needs of the entire university community and beyond. We therefore target corporate organisation, groups and individuals who are in need of live performances for their events [Academic participant 6].

The response from the choral group revealed that apart from the university community, SHS students and choral music lovers from outside of the university, the sick within all the hospitals in Cape Coast constituted a part of their audiences. The participant stated:

Sometimes we go to the hospitals just to encourage our friends who are sick, sing with them and make them active a bit and encourage them [CVE participant].

Two dance ensembles shared some commonalities and differences when it came to their target and potential audiences. The Central folkloric of the CNC as well as AFRIMUDA foundation targeted individuals, groups, departments and communities in and around Cape Coast. Some of their audiences even transcended the Metropolis especially when it came to national events, funerals and marriage ceremonies. One participant from CNC indicated:

We target everybody in Cape Coast and even the whole of Ghana. We target the fisher folks, the bread and kenkey sellers, students – from the university, JHS and SHS, staff of the university, foreign nationals who come as visitors.... In fact, we target everybody. We have to make sure everyone is a Ghanaian through the presentations we deliver [CNC participant 1].

Apart from the audiences stated by the participant from CNC which formed part of the audiences for AFRIMUDA, it also came to light that AFRIMUDA looked beyond the Ghanaian context to include audiences from outside the shores of Ghana. One of the participants shared this:

AFRIMUDA foundation does not rely only on clients in Ghana. We also move beyond Ghana to tour Europe. We have performed in Charlotte's Ville in Virginia, Den-Rytmske Hojskole and Academy of Dance Arhus in Denmark, the Culture Department of Bonn in Germany [AFRIMUDA participant 1].

Odikro Royals Company had its potential and target audiences as events and programme managers who had their own audiences. The company did not build individual audiences but relied on groups, departments and departments for audiences for its services. The participant stated:

Most of my clientelles are departments so the departments bring their audiences to the events.... people who are into events. People who want events and sometimes even if they don't feel like having performances as part of their event I try to make them see how that could be a part of the programme. So my target audience is basically everyone who has a programme. I don't intentionally build audiences bit by bit [Odikro Participant].

From the presentation so far, audiences for groups and departments within the market cut across a range of social class, status, levels and nationality.

Market types/practices

There are three types of markets which are the profit or commercial, non-profit and volunteer. The profit-driven market harbors “commercial arts organisations” (Ratten & Ferreira, 2017) which rely solely on the market for financial solvency and as such define their success in terms of market profitability. The non-profit market type captures organisations which comprise public funded academic and non-academic departments and whose main mission is to help advance community well-being and social responsibility (Kim, Pandey & Pandey, 2018) while providing equal access to cultural opportunities for all persons (Markusen & Gadwa, 2010). The volunteer organisations rely more on volunteer labour than on monetary contributions to survive. They also place premium on “participation from particular geographic, ethnic, or cultural communities with a primary mission of serving the community in which they are located (McCarthy et al., 2001).

In the Cape Coast Metropolis, the performing arts market incorporated departments which were more of non-profit and volunteer with a limited number of profit or commercial organisations. Logically, the mission of the organisation

or institution defined the type of market within which it operates. To this end, with the exception of the departments within the university and CNC which were by defunct government organisation, a majority of the groups or organisations began as entertainment groups attached to welfare associations within the Cape Coast Township. One of the participants claimed:

We had a lot of these individual groups that were formed on the side of welfare associations. So we have groups like Nkabom, Apatampa, Obrempong folkloric. They sprung out of welfare associations; individual private groups, non-governmental organisations and governmental departments like the university, initially, as a kind of entertainment but have now gone beyond entertainment to include education and conscientisation [CNC Participant 2]

The objective of these private groups, as indicated earlier on, was to volunteer and help group members in embellishing their events with artistic presentations. Thus, members needed not pay for such services. Unfortunately, changes in economic conditions resulted in the commodification of such services and as such, occasioned the formation of performing arts groups with initial support from European tourists and European departments like DANIDA. Thus, the modus operandi of most of these non-commercial and volunteer groups later changed to incorporate much of commercial practices. AFRIMUDA, for example, is a well-known non-governmental organisation but it presented a blend of non-profit and commercial artistic services. This was confirmed by one of its participants.

...there are even private groups which at a point also do free performances like AFRIMUDA for instance. AFRIMUDA has associates who are not necessarily performers but they support the group in one way or the other and so the group in turn also uses performances and all that to appreciate them for what they do for it. For instance, BeckyKay (that pub and restaurant at Pedu junction) is one of the patrons of AFRIMUDA foundation and so anytime BeckyKay is organising a programme, one of the attractions is the music and dance performance and AFRIMUDA goes

there to perform for free. Right, that is there and then another aspect of AFRIMUDA is also that it is an NGO so they just use music and dance to attract young people especially; those who are unemployed and then they use the departments they have created... they have created a sound and production music department, sewing department, batik-tie & dye production department, video technology department to encourage these young people to go into any of those areas that they are interested for them to be trained to become economically independent. So, the music and dance aspect is just the part to attract them and then under that the foundation trains the members in these areas. Notwithstanding these free services, the foundation does charge for events and programmes [AFRIMUDA participant 2].

Other private groups continued to operate as non-profit with a level of volunteerism. In this context, the mission of the groups was geared towards arts education and promotion where members often volunteered their services for the realisation of set goals. This was explicated in a submission by the participant of Central Vocal Ensemble.

Well, our mission is to approach choral music in a more professional way in the Central region. We don't look at the money... that's important though. I say Central region because we realised that within the Central Region, choral music is very down you know. Is not like in Accra and Kumasi where almost every week... there are choral performances. ... If you see the trend of our performances there are always composers within the Central Region that we try to expose their works. For my group ... we engage with second cycle departments a lot and it's for a purpose... we are creating future audiences. Just about three weeks ago, the Holy Child School Choir had a programme and they specifically requested that we come there to be with them. Already they are developing that kind of taste. So you can imagine when these kids complete school and we have a concert: "Oh, just pay 20cedis", they will come because they have already developed that taste [CeVEn participant].

Another participant added:

I think...we have the "Akomapa" dance troupe which was mostly setup as an NGO with support from tourists who visited Elmina castle some years back and so they usually look for orphans and then put them together and seek support from donors to take care of these orphans but to make sure they engage them not to go out to become street boys and girls. They make sure that when they come from school, there is also... to keep them from

going into the streets. So, these non-profit ones are also working around [CNC participant 2].

Performing arts departments within the university were primarily non-profit oriented per their mission statements. They used such performances to augment the practical dimension of theory given to students, research projects and as part of their outreach activities. One academic participant confirmed:

The mission of the department is to contribute its quota basically to cultural projection of the Ghanaian through the arts ... in that sense the programme we run, Theatre and Film, are established in that direction to support what an institution like the National Commission on Culture has been mandated to do as a statutory body and to also equip students as we have so they can fit well into the industry. The second is to engage our students in practical performances to supplement the theory aspect of the programme. Though gate fees are charged, they are something small meant to defray the cost of production. For instance, we used to charge five (5) Ghana cedis for over a decade for a performance on campus. It was just two years ago that we increased the amount to ten (10) Ghana cedis because of increases in production materials. Which profit organisation will be willing to charge 10 cedis for a show? None will do that [Academic participant 3].

Another participant added:

We go on outreach programmes, first, to secondary schools and Junior high schools. These are to help them understand and easily appreciate the text that they are examined on in the BECE or WASSCE. We also use that to publicise our programmes in the Department. For the communities, we do organise Theatre for Development programmes with them or for them. Some of these programmes are meant to help them deal with some social challenges in the area of personal health and environmental issues. Mostly, we collaborate with some departments like the Ghana Health Service which provide some form of sponsorships [Academic participant 2].

From another perspective, groups like Odikro Royals, though affiliated to the Music and Dance department of the University of Cape Coast, still operated on commercial basis but with a little touch of free services to its affiliated department.

The image of the university attached to this group makes it more classic, academic.... it's a profit group for now. I intend for it in the future to be a non-profit organisation. A profit group because I'm not financially stable now to contribute financially to the lives of the performers.... I can boast of having the best team in Cape Coast because.... Looking at the current state, it will be unfair of me to want them to volunteer their services.... I don't expect to burden them by making them sacrifice their time and resources to support my dream [Odikro participant].

Current position of the market

The current status of the performing arts market in Cape Coast was described in three words: competitive, variability (with regards to its growth) and challenging based on the operations of the various departments and groups. The measurement for the state was hardly based on empirical data or sources but on personal observations of the participants.

Competitions within the market

The market was described to be competitive in that it reflected a move from previous monopolistic situation where the small number of arts groups and departments enjoyed monopoly of audiences to a fierce level of competition due to the formulation of more groups and organisations. To this end, groups and departments needed to devise new (positive and negative) mechanisms for audiences' development and engagement. The competitiveness could be classified into "intra" and "inter". The concept of intra as used in this study was representative of competitions characterising all performing arts groups and departments (whose services were live, recorded or digitalised) within the Metropolis while "inter" described competition between groups and departments from within and without the Metropolis.

Intra competition happened first, among groups and departments which promoted the same form of services (live performances) within the Metropolis and second, among groups and departments promoting services through different media (live, recorded and other digitalised forms) but within the same Metropolis. This was also not limited to only the groups outside of the university; it happened surreptitiously within the academic departments. With regards to the first category, performing arts groups and departments promoting live performance services competed fiercely not only for clients or audiences but for best performers, most travelled group outside of Cape Coast and the best group costumes. These elements were used for institutional branding and attraction. From the responses, a majority of group leaders had been poaching best performers from other competing groups so that they were seen to have the best performance group in the Metropolis. One participant revealed:

The competition is very fierce. You will have leaders of groups monitoring the best performers within another group and try to secretly poach them and attract them into their groups. So, we have a lot of the times where leaders of groups are at loggerheads because they think that the leader of one group has snatched their best performer or deceived their best performer to abandon them. So, that competition is there. [AFRIMUDA participant 2]

Another participant confirmed this when he noted:

I can boast of having the best team in Cape Coast because I handpicked my people from several groups [Odikro participant].

To this end, best performers or what they termed “star performers” were the baselines for creating competitive advantage. One participant claimed:

Normally, we use our star performers to stay in competition. When performers catch the eyes of audiences, you will realise that people ask for your services based on what they have seen from the performers. It is good

to have star performer in order to attract more contracts [AFRIMUDA participant 2].

The competition was also found among music groups (choral groups) especially those outside of the university domain. This competition, however, was based on the high number of groups within the Metropolis.

... in Cape Coast, just about the time we formed the choir, we had other people also forming other choirs so ... we are many now competing for the same kind of fan base [CeVEn participant].

In the university, specifically the Theatre department, responses indicated that competition brewed among directors (both student and staff directors) of stage theatre performances as to the choice of casts and crew for semester practical performances. One of the participants claimed:

Sometimes, some theatre directors clamour for best student actors or those so-called “stars” from among the students in the department for their performances. The primary motive is to have the best performances or for these good performers to pull audiences to the auditorium for them. This creates some forms of competition among directors especially where there are about four performances going for the semester. Everybody wants the best performers in his or her production. This has trickled down to the student directors who have begun practising such competitions. I sometimes see that to be a bad practice but who are you to talk about it [Academic participant 2]

The responses so far demonstrated that audiences were mostly developed based on personnel branding. One participant attested to this.

So, at a point you will have audience not patronising a group but patronising a performer (star performer) and so the group that has the star performer who attracts the most audiences [AFRIMUDA participant 2]

The competition within the Metropolis did not only centre on how performers were poached. Competitive advantage was also defined by the frequency at which a group travelled outside of the Metropolis to provide

services. That is, the frequency with which a group travelled to perform outside of Cape Coast (for example in Kumasi, Takoradi, Volta region, Northern region to mention but a few) defined its competitive advantage over other groups. This was intensified by how spectacular a group's costume looked like. A participant confirmed these findings:

...there is also competition of which group travels more outside Cape Coast. The notion is that the more the group travels outside of Cape Coast, the more it is assumed to be the best because if it is not the best then it cannot get invitation to perform outside of the Metropolis always and so people are now looking at packaging themselves to attract audience outside Cape Coast... you could see that the issue of costume is improving, which was not the case in some times past where you have performers meeting at a funeral and any kind of costume at all is worn to perform but because now part of the competition is who goes outside Cape Coast, the trend of costuming is also changing and it is because of this same competition [AFRIMUDA participant 1].

One interesting observation was that competition regarding costumes and number of travels happened among groups outside of the university campus.

Inter competition happened between groups and departments within the Metropolis and groups and departments coming from outside into the Metropolis. Such competitions happened mostly on the university campus where performances from the two academic departments had to compete for audiences with live performance groups from Accra and Kumasi for various Hall week celebrations and other programmes. Other forms of recorded performances which were constantly premiered on campus created serious competition for the two departments. One academic participant revealed:

We do face competition from groups from outside Cape Coast and not much from groups from within Cape Coast. Mostly, Hall executives invite performers from Accra, Takoradi and Kumasi who come for shows on campus as part of their Hall week celebrations. Often, these performances

clash with our theatre seasons and that reduces our audience base. There are times too that some film production departments will come in to premiere their products. Many students may prefer to go for that even when the gate fee is higher than ours. I'm yet to find out why it is so [Academic participant 3].

Another participant added:

It suffices to say that, it is surprising to see the same students who complain that even the gate fees are expensive and whatever, pay twice of the gate fee just to watch something mediocre in the auditorium. So that's the problem, when there's hip life, hip pop artist and these other production houses from Accra and wherever coming down to stage or premier their movies and whatever here, the kind of audience they get from the same university community, it baffles us as to why this department produces good plays and they don't patronize but when people with mediocre and substandard productions and whatever come in but maybe because probably they have had their name and celebrity, in quote, they flood the auditorium with their presence [Academic participant 2].

Though some of the participants from the departments lamented that such competition turned to threaten their audience development and engagement objectives, other viewed them as a call to revising and strengthening their audience development strategies.

Though I see these competitions as threats to the department, I think it is a call for us to redefine our promotional strategies to build audiences for our productions. We need to strategise, come up with new and proactive strategies that can beat those people. We can do that [Academic participant 3].

Variability in relation to growth of the market

Another word used to describe the market was variability in terms of its growth. Variability as used in this instance described the dynamics characterising the growth of the market in Cape Coast. Words like “marginal, declining, discouraging, expanding and slow” served as pre-modifiers to the noun “growth” in the description of the state of the market. While some participants indicated

that some constituents of the market were declining, others posited that the market was experiencing marginal or steady growth or expansion. Growth in this study was operationalised as increase in funding support, high quality performance presentation, infrastructure development and revamping, venue and logistics expansion for the promotion of the arts, networking and collaborative activities, development and expansion of the performing arts in schools and community.

Responses from a cross-section of the participants portrayed decline in some areas of the market. Principally, there was decline in infrastructure development for the performing arts in Cape Coast. One of the participants claimed.

Infrastructure-wise we are struggling at both ends; both in practice and in academia. Now if you look at the industry in itself... where the practitioners operate, the infrastructure situation, to me, is not quite encouraging ... a lot more needs to be done. What (the infrastructure) we see today is investments that had been made, if not decades ago but we can't really see much of an expansion to accommodate the demands of these times that we are in and even the future. If you come into the academia, similar situation is replicated here but in a much more even discouraging manner.... if I use my department for instance, Department of Theatre and Film Studies, UCC as a case, we are lacking performance space. We struggle each semester to have access to the University's main auditorium which has become our production studio or lab for practical performances. How can we churn out the best of graduate students? But that's the reality [Academic participant 3]

Another participant confirmed:

With regards to the physical structures, I must say that we are living on past glories because there has not been any physical manifestation of structures in our contemporary situation... all the structures that... you see are all old structures which I will say are basically dormant. Apart from CNC, groups rely so much on found spaces [Academic participant 2]

Apart from infrastructure, logistics and funding for production and promotion of products and services were on the decline. Quite a majority of

groups and departments lacked essential equipment such as lights, sound gadgets, tools for technical aspects of the production, and even the expertise to man these essentials. Others, especially government departments, lacked funding support. From the responses, some of the academics hinted that their inability to acquire permanent laboratories affected their ability to acquire basic equipment for performance production. This was a major problem with the Theatre department especially which had no permanent practical space; they relied on the University's main auditorium for practical performances. One participant gave a vivid description of the situation.

Currently, my department for instance lack that much; basic equipment like sound and lighting facility, carpentry workshop for scenic design and construction, cameras to support teaching and learning in a much more practical sense so that we can properly keep these students and send out productive graduates for Ghana's labour market. To be honest, we had been using the lights the department acquired since its establishment in 2004 until somewhere in 2017 when we could not rely on them no more. We cannot also do without our practical components because they are mandatory for the award of the degree to students. Unfortunately, our student numbers could not help us to buy new ones because our AFUF, I mean Academic Facility User Fees, which was always shared based on numerical strength of students of every department could not help in any way. Management continues to be apathetical to our plights. It is unwilling to help in our case upon the constant reminders and pleas from current and previous heads of department. We live in abject, deplorable situation [Academic participant 3].

To confirm this level of apathy from management of the university, another participant from the Music and Dance department indicated.

The management of the university doesn't understand the fact that this discipline or this department has come to stay and that it should do everything possible to sustain the department. If that understanding gets to the management of the university, I think the rest will be given unto us. As it stands now, the university hasn't actually come to terms with this, how do I put it, the intricacies of the department. So they don't know much about our activities and our dailies. Often, when we even write a request

for A, B, C... they tell you they can't give you A, B, C... because they don't understand the department. This department is theoretically and practically oriented so whatever you do in the classroom must be translated unto the stage. So if the practical aspect is hindered by the procedures and the lack of facilities and what have you, it affects the growth of the department and the quality of graduates from the department as well. I feel sad for the department [Academic participant 4].

Participants also alluded that these challenges had affected and continued to affect the quality of performances they promoted not to talk about the decline in the number of students who apply to read these programmes. Though groups continued to multiply, the quality of products and services continued to deteriorate. One of the academics opened up:

Previously, audiences gave us positive feedbacks for our semester's practical performances but that has changed. I remember inviting a colleague for our performances and he jokingly said, "I will come if it meets the quality of your previous performances. Nowadays, I don't enjoy your shows at all...it's like the actors are not on point and the lights.... the stage is not nice..." Though I assured him of a better performance, I was not sure if we could meet his expectation. This is what is happening. Students used to report that they face challenges of that sort but I couldn't believe them until I heard it on my own. I assume this may have been the cause of the low turnout of student intake.... well, I can't be sure about that but it's disheartening [Academic participant 3].

Outside of the university community, groups were also faced with issues of decline. This was in relation to the programming of performance activities within a defined period and also with decline of certain unique forms of performances. The disbandment of Central Folkloric of the CNC was cited to have contributed enormously to the decline in performing arts promotion within the Metropolis. The Centre was constitutionally charged with the responsibility of cultural (and for that matter performing arts) promotion, conservation and dissemination. The folkloric group of the Centre was then charged to promote the

performing arts components together with other private and public groups in the various districts in the Metropolis. Unfortunately, the folkloric group was dissolved in 2012 following a communiqué from the Ministry of Tourism and Creative Arts. One participant submitted:

When the folkloric group was disbanded, it had implications for not only the group but all other groups within the Metropolis. The folkloric group was driving the promotion of performing arts as a product and the groups also. But after the disbandment, the performers and even the other groups were disorganised but subsequently redeployed to other departments in the Centre as cleaners, labourers, security.... so for some time, they were not providing services to the public. However, they were made to perform during the centre's own programmes. This contradicted the directive of the communiqué which indicated that the Centre had to engage the service of private cultural troupe if it needed such services. I was disheartened but when I assumed the position as the head of the performing arts department That same year, I advised the Centre to put in place internal mechanism to regulate the group. This was because the sister group in Kumasi Centre for National Culture was still in force and had been till now. That has been the situation. This internal mechanism has limited the Centre's capacity to promote the performing arts in the Metropolis [CNC participant 2].

Another section of the market that continued to experience decline was the Fante folk music which according to one of the participants served as,

tools for check and balances in society and continued to be sung during all manner of traditional activities such as marriage rites, festivals.

Unfortunately, these musical forms had been declining for some years now due to acculturation and the so-called modernisation. This was expressed by one of the participants.

This other performance form, Fante folk music, is also not appreciating or gaining patronage especially among the youth of today. They desire to listen and dance to contemporary tunes which at times are direct opposite of our cultural values. Something needs to be done to revive its patronage in order to also preserve the socio-cultural values of the people of Cape Coast and its environs [CNC participant 1].

From the presentation so far, there was no doubt that some parts of the market had been experiencing decline while some areas which were experiencing growth were without challenges. These were institutional collaboration and networking, cultural mediation practices, numerical increase in groups and organisation for the performing arts, progress in the use of new presentational styles and additions to existing group repertoire.

Challenging nature of the market

The market created varied challenges which somehow militated against the growth of groups and departments. It emerged that groups and departments needed to be proactive and tactical to be able to achieve competitive advantage. For example, for a group to build and sustain its audiences, it had to explore multiple and efficient approaches or employ negative tactics like poaching best performers from other groups in order to build a robust group which would place it in an advantageous position over other groups. One participant stated:

The market has challenges. We are exposed to so many opportunities which we can explore so that we can achieve our objectives but sometimes, it is not that easy. As I indicated earlier on, I have to poach some best dancers from other groups so that I could build a robust group for myself. It may not be fair for the other groups but most groups are doing just like I'm doing. You need to be smart if not you can't succeed in the market [Odikro participant].

In addition, lack of funding for outreach programmes, diversity in taste and needs of audiences, audience inability and unwillingness to pay reasonable fee for services created a very challenging setting for most of these departments especially the unstable groups. These were expressed in the submissions of most

of the participants. One academic participant made a submission with regards to lack of funding.

Though we are known as a department, in terms of numbers, we don't have. Since we don't have too many students, we don't have much cash. Hence, when we are going for such outreach, we experience problems. One thing is that the more students you have as a department, the more funds you are allocated. In addition, we need to go out but it comes with money which we don't have. We need cash and a bus for our outreach programmes. We need a bus to be travelling around apart from accommodation and feeding which the university and the department are not in a position to fund [Academic participant 1].

Another participant added:

... even the launching of our theatre season this semester, the department did not commit even a pesewa into the launching of the season because they were like we should go and procure three invoices. How do we procure three invoices for transportation, conveying flats from IDS garage to the auditorium? How do you do that? How do you procure three invoices for just a bucket of paint and maybe two or three pounds of nails? How do you get invoices for some of these things? So definitely, it becomes frustrating so you have to stop [Academic participant 2].

Clashes of activities and inadequate physical structures for presentations also added to the challenging nature of the market. This was found in the submissions of some academic participants and the participant from the Central Vocal Ensemble. One academic participant noted:

We do not even have a convenient performance venue or laboratory or workshop if you like. Today or as we have it for years now, we have to be using the university's main auditorium and even that we are struggling with authorities to have that space for ourselves. In one sense it appears as though they have given us that space for our practical lessons or experiments. On the other hand, we have to be treated as if we don't really belong, as though we need to pay or we are just one of those coming to hire the space for something [Academic participant 3].

Another participant claimed:

With regards to physical structures, that is, facilities and whatever, I must say that we are living on past glories because there has not been any

physical manifestation of new structures in our contemporary Ghana with regards to the performing arts market. All the structures you see are all old structures which I will say are basically dormant. This results in clashes among performing groups. Those which are not ready for such clashes rely on found spaces which are not sometimes conducive for performances and to the audience as well [Academic participant 2].

In the midst of these physical challenges, groups continued to battle with technological advancement and its rippling effect on the promotion and marketing of artistic products and services. Most participants acknowledged the difficulties they face in dealing with the challenges presented to them by the digital media users.

We continue to face challenges with this digital media which seem to make our work a bit difficult. They provide several options to viewers and that affect our audience turnout. Some of the groups have been trying to reach their audiences with live performances through Facebook and others. But as you know, some of us are now trying to get acquainted with these new media forms and or technology and so we find it difficult to meet what some groups and departments are doing [Academic participant 4].

In sum, the performing arts market in Cape Coast housed a variety of performances as in music, dance, theatre or drama, poetry, fancy dress performances, puppetry and Fante folk music. The market was deemed to be strategically positioned due to the tourist sites, variety of festivals and the quality visitors' services which abound in the geographical setting of the Metropolis. Presentation of these kinds were either for-profit, non-profit or volunteerism. Products and services were either of social orientation, marketing orientation or of product orientation meant for a variety of audiences such as local and foreign tourists, community, the elites in the university as well as students in the basic and senior high schools in Cape Coast and its environs. The market was described by

three adjectives namely: competitive, variability in terms of growth and challenging.

Discussion of Results

This section presented a discussion of the results for research question one. It began with a discussion on the geographical environment that underpinned the growth and development of the performing arts market in the Metropolis. It also discussed results pertaining to the dominant artistic products and services which were at the centre of exchange practices in the market. Besides, the types of performing arts groups and organisation, their mission, the types of market they operated and the target audiences were looked at. All these combined to provide a vivid picture of the performing arts market in Cape Coast Metropolis.

Geographical setting of the market

A market, as already mentioned, is a place or space where demand or supply is expressed. The place or space is often influenced by its geographical environment which is considered that part of the terrestrial natural environment which has been somehow transformed by actions and practices of human beings. According to Rigava (2016), natural features, population and other economic activities within a geographical location influence the growth and development of every business enterprise. To Mkpuluma (2017), the geographic environment provides information which helps managers or marketers to predict consumer's behavioural patterns to inform the go-to-market strategies which are used to reach consumers or enter new geographies. An organisation's inability to manage its "go-to-market operations and execution" to keep its brand healthy may challenge

its growth and development. In effect, knowing the geographic location of one's customer, creating social interrelations among customers can help it make smart decisions when placing brands or product offerings across locales or geographies. Besides, groups may identify customers by their links with other pro-cultural and corporate organisation within a geographical setting. Organisations' ability to identify such customers will enable them make intelligent and strategic choices about which segment to target, what strategies to employ and where to position promotional strategies in relation to organisations' objectives.

First, it came to light that Cape Coast Metropolis was endowed with diverse tourist sites in the likes of forts and castles, beaches, parks and traditional palaces. These sites attracted and continued to attract a vast number of tourists (from other parts of Ghana and abroad) throughout the year (Ghana Statistical Service, 2017; Ministry of Tourism, 2014). They also provided fertile environment for most performing groups and organisation to grow and expand except for their inability to fight back external competitions which appeared to sometimes destabilise their activities. These sites provided spaces for groups and organisation to identify how, when and where they could be successful in promoting and disseminating their products and services, confirming the assertion of Mkpuluma (2017) that geographical environment suggests to businesses the places where products, goods and services are likely to succeed, telling companies what customers are in particular locales for marketers to well-position all their programmes and promotional activities. From the submission of a participant, these sites pulled tons of people from diverse destinations to the Metropolis all

year round though there were peak periods between May and August. The geographical position of the Metropolis created spaces for exchange of artistic products and services, both tangible and intangible. To this end, most performing arts groups utilised these tourist sites to create a segment of audiences for their artistic products and services. This confirmed the assertions of Hughes (2002) and Song (2015) that tourist sites make provisions for extra audiences to impact the market by their patronage, thus causing the performing arts sector to flourish because of the large number of tourists captured by these tourism destinations as well as the innovative collaboration between the tourism and cultural industries. Unfortunately, performing arts groups hardly created synergies or symbiotic relation with the tourism board in the region.

Interestingly, tourists of foreign nationals were the most targeted quadrant rather than local patrons from other geographical settings in Ghana because the former created realistic economic setting for artistic services. They were willing to make reasonable price quotations and donations for services rendered by commercial or profit-oriented and non-profit groups. Hughes (2002) asserts that there is a possibility of an increase in value or price of artistic products and services within a tourism environment when value is created for the customer. The local patrons, as described by most participants, were yet to fully buy into the idea of the commodification of the performing arts because the customer value these services created for them should not be commodified. To a larger segment of these local patrons, artistic performances were part of their way of life and thus, needed not to be commodified even in times where globalisation, economic

instability and technological advancement had changed the landscape for the growth and development of especially public, non-profit performing arts organisations.

Though the Cultural Policy of Ghana supports this assertion of cultural promotion, presentation and conservation and for that matter, societal orientation of artistic and cultural artefacts (National Commission on Culture, 2004), it gives exception to the commodification of some tangible and intangible heritage for wealth generation and job creation. Private, commercial performing arts groups in the Metropolis continued to rely on this part of the policy in order to stay in business and to maximise profit. Unfortunately, they had to over rely on foreign patrons who understood that aspect of commercial arts though their purchasing power continued to negatively influence the living conditions of the local people in the Metropolis. This was reflective of the living standard which appeared high despite the limited number of well-paid employment opportunities in the Metropolis (Ghana Statistical Service, 2013). Charges for performing arts products and services, according to most local patrons as proffered by most participants, were above their purchasing power amidst the rebates put in place for these local patrons. This is a confirmation to the argument made by Rollins, Dearden and Fennell (2016) that despite their positive impacts, tourist sites can result in high cost of living within the communities, pushing out local businesses and raising cost for local residents.

Most tourists or visitors relied on the fleets of visitors' facilities (accommodation, rest stops, restaurants, entertainment venues) within the

Metropolis during their stay. One implication was that an increase in the number of tourists must correlate with increase in visitors' services. According to a 2017 report by the Ghana Statistical Service on trends of tourism market in Ghana between 2005 and 2014, increase in tourism patronage for those years under review came with increased supply of accommodation and other services in the areas of catering, entertainments and inter-city travel services. The Metropolis, therefore, boasted of additional visitors' services which increased the existing finest hotels and guest houses in the country. Their serene environment coupled with the quality of services they rendered was motioned by some participants to have created the most preferred home for tourists who would not pass through the Metropolis without experiencing any performing arts form. A participant even noted that many tourists in Ghana preferred lodging in Cape Coast to the capital city, Accra, with one main reason being the availability of quality hospitality treatment which the performing arts could provide (McCarthy, Brookes, et al., 2001).

According to Hangrove (2014), the full potential of the creative district in attracting audiences is felt through its ability to populate the space constantly with activities in the likes of festivals, concerts, theatrical productions, exhibitions and even carnivals. This was confirmed by the results which projected the fact that performing arts groups in the Cape Coast Metropolis largely depended on the multiplicities of local, national and international festivals in the likes of "fetu afahye", Pan African Festival (PANAFEST), Emancipation and National Festival for Arts and Culture (NAFAC) to build their audiences. Fetu afahye (the main

festival of the indigenes) which took place every year could not be celebrated without a pageantry of performing arts (Frempong, 2018; Crentral Press Newspaper, 2011). In fact, most of the rituals and rites were accompanied by performances exhibited by “asafo” performance groups in the Metropolis. Notwithstanding the roles of “asafo” performances in festival celebrations, other private groups and public organisation utilised performances to augment their social orientation practices or as a media for cultural inclusion and education. PANAFEST also created space for the exhibition of all genres of artistic performances in the likes of theatrical presentations, musical performances and dance exhibitions from over the world and for the development of all genres of audiences. NAFAC as a national festival provided a platform for arts groups and organisation to showcase artistic presentations and representations from all the regional geographical settings in the country. Though NAFAC rotated through the various regions in Ghana, its celebration in Cape Coast impacted not only on the economic and social activities but on the promotion and education on cultural activities which encompassed the performing arts. Having prior knowledge about the celebration of these festivals in the Metropolis inadvertently enabled performing arts groups and organisation to plan as to how to reach a sizable number of audiences. Mkpuluma (2017) posits that geographical information can help marketers see the bigger picture, align with the culture in various locales and become more agile and responsive in seizing new market opportunities to stay ahead of competition.

From the presentation so far, the market in Cape Coast Metropolis was well-positioned and so provided conducive environment for the growth and survival of groups and organisation. The point worth stating was that growth and survival of groups and organisation were largely dependent on their ability to take advantage of those available opportunities. The next discussion focused on which forms of performing arts dominated the above described landscape.

Dominant performing arts forms in the metropolis

McCarthy et al. (2001) project that in theoretical position, the performing arts as a discipline has different mode of production and types of organisations which can further be sub-divided into a number of sub-disciplines as in music, dance and theatre. These sub-disciplines can be further sub-categorised into high arts, popular arts, live performance and non-live (recorded) performances presented through mass media forms like the radio, video, television, internet and the compact disc. From the results, Cape Coast Metropolis could vaunt for a variety of performing arts as in music (folk music, band and choral), traditional and contemporary dance ensembles, stage drama or theatre, puppetry shows, masquerade performances and traditional poetry or appellation performances. These performance forms fell within a wide continuum; between what is ascribed, at one end, to the so-called traditional and, at the other end, to the contemporary (Pinon, 2019). Out of these, the dominant and most patronised which were analysed for the purpose of this study were music, especially, choral and band, dance ensembles and stage dramatic activities.

Of these dominant forms, music and dance were the highly patronised. Dominant in this context appeared questionable in that there were no empirical evidence, measurement metrics or a database to substantiate what accounted for their dominance. Most participants, however, gave reason for claiming that these genres dominated the market. Most were of the view that these two forms constituted a core part of all social, educational and cultural activities or events within the Metropolis confirming the proposition of Agyemang (2009) that the arts and specifically music operates functionally in relation to society by responding and reflecting the deeper understanding, aspirations and experiences of a particular society. Other participants noted that the non-restrictive and engaging nature of performance spaces for these genres provided wider access to larger audiences. Mostly, traditional music and dance ensembles took place in the open unlike stage drama or theatre which was often confined to secluded venues. To this end, the unit of measurement was the number of audiences who assembled for such performances and the number of events which created space for such performance to function.

These, notwithstanding, free or unpaid performances of these genres were noted to attract more patronage than paid services. Community members, especially, outside of the university context viewed these performances as part of their daily lives and activities and as such did not see the need for them to be commodified. Most groups began as non-profit entities before some converted to full commercial entities or partial commercial groups. Such a change had really not sunk well with the communities; that the arts, per the changes taking place in

communities now, could be seen as a lucrative venture where artists could make a living out of. This worldview commensurate with the submission of Udoka (2016) that African dances and for that matter performing arts were, before the colonial and capitalist agenda, a shared knowledge between the community and the individual; an expression of the knowledge of the people and not a commodified entertainment.

In addition, the results revealed that live performances accrued high patronage than recorded versions though live performances were adjudged to be expensive unlike recorded versions. This accounted for groups' desire to present more of live performances than recorded versions. To some patrons, live performance created a natural setting environment for audiences to interact with the environment, individuals and groups in society through listening, active participation and observation (Flolu, 2009), addressing barriers associated with social exclusion caused by recorded performance forms which were enjoyed within the confines of individuals. The adverse effect of live performance over recorded was the institution of a class society where the affluent was easily identified from the less affluent in the Metropolis based on their purchasing power. In spite of this, some audiences patronised recorded forms which had also given live performance groups the task of creating recorded forms in order to remain in competition.

At the back of all these, the results highlighted that staged theatre or drama had been struggling to break the monopoly created by the other two performing arts forms. Theatre or stage drama continued to struggle due to the level of

contempt and apathy given to its study in school, the obliviousness of most Ghanaians about the value of theatre in social, economic, cultural and ecological development as well as the stigma attached to graduates on the job market. These confirm what Akenoo (2020) states in his article that Ghanaian theatre faces challenges in relation to audience awareness or theatre psyche where most Ghanaians are least aware of the importance of the study and practise of theatre. Stage theatre, until the early 2000s when applied theatre forms took root in the Ghanaian milieu, was usually confined to the elites in society either because of the language of presentation or the payment form. This was reflective of the results where theatre groups in the Metropolis were mostly confined to the university campus where patrons could possibly identify with the language, neglecting the outside community of the benefits of the theatre. Though the performing arts section of CNC had been producing stage theatre performances, its performances were highly targets of the elites in society or to the second cycle schools. These notwithstanding, participants noted that its demand was better than other forms like puppetry shows apart from poetry or appellations which had been gradually gaining attention as part of gatherings for chiefs and the affluent in society.

Another interesting observation which emanated from submissions from most participants was that groups, especially dance ensembles outside of the academic environment, preferred to present to tourists or to outside patrons in other parts of the country or outside of the country who appreciated them better than the local participants. For commercial groups, remunerations outside of the

Metropolis were far higher than from within. Non-profit groups were also interested in expanding their public-social responsibility by expanding their services to spaces outside of the Metropolis.

Performing arts groups / departments

From the results, performing arts groups and departments were classified into three categories but with sub-categories. The first category comprised public funded, non-profit performing arts department either in the university or in the community. Their primary objectives were to promote, preserve and develop interest and appreciation for the performing arts. The academic departments comprised the Music and Dance department and Theatre and Film Studies department whose research incubators were Oguaa Esuapon Band and The Oguaa Performance Studio (TOPS) respectively. These two sub-sections served as venues for students' practical activities and the departments' research agenda. The main objectives of these departments were arts education, arts promotion and cultural mediation. To this end, their activities focused on a cross-section of the population in the Metropolis who had shown interest and wanted to pursue the arts as career; individuals who had shown interest in the arts but were unwilling to pursue them as a career or those who did not have interest in the arts but could be potential arts lovers. These characteristics confirmed McCarthy, Brooks, Lowell and Zakaras' (2001) description of non-profit arts organisations which operate with formal non-profit status and are typically "mission-driven" though such missions are often of diversity or public funded academic and non-academic organisation whose main mission is to help advance community well-

being and social responsibility (Kim, Pandey & Pandey, 2018) while providing equal access to cultural opportunities for all persons (Markusen & Gadwa, 2010). They do not place emphasis on the economic outcomes of artistic products and services but mostly opt to promote their service for the benefit of the majority if not all.

Like the academic departments, the Centre for National Culture in Cape Coast, which is a governmental cultural institution also fell within the non-profit but non-academic, public funded organisation whose mission was to promote, disseminate and preserve Ghanaian culture and heritage. As a government institution, the Centre had its activities funded from government subvention and IGF and as such the institution was not mandated to make profit. It served as a place for research, training and capacity building platform and cultural promotion, a record for the country's cultural heritage and historic sites as were captured in the Centre's 2017 and 2018 annual reports.

Another sub-category comprised private non-profit organisation whose mission was to promote choral music and other musical forms within Cape Coast and Ghana as a whole. As an affiliate to the Music and Dance Department of the University of Cape Coast, the Central Vocal Ensemble operated a non-profit choral ensemble which aimed at changing the conservative perception about choral music as music for the church alone while cultivating taste for choral music among students in the secondary schools. It appeared to fall within what McCarthy, Brooks, et al. (2001) identify as volunteer organisations or avocational groups such as church choirs, folk-art groups, local rock bands and small non-

profit organisations. Voluntarily, they help other public organisation to put into practice, theories on how to get people to participate and support the arts sector, a characteristic common to the Central Vocal Ensemble which aided the Music and Dance department of UCC.

The second category of organisations operated partly as commercial organisation and partly as volunteering group. This is what McCarthy, Brooks, et al. (2001) describe as “hybrid” organisations that incorporate features of both the commercial and nonprofit sectors. AFRIMUDA Foundation which fell within this category combined both commercial and social orientation practices for artistic promotion and dissemination. It sometimes rendered free services to its associate corporate organisation or patrons who normally supported the Foundation. The Foundation further used music and dance to gather the unemployed youth, both educated and non-educated for apprenticeship and subsequently, job placements in the arts, both performing and visual. The Foundation also provided services for profit maximisation. This meant that it relied on the market for financial solvency and as such defined part of its success in terms of market profitability (Ratten & Ferreira, 2017). To this end, it sought clients for various forms of events ranging from funerals to marriage ceremonies, naming ceremonies, enstoolment of chiefs just to mention but a few for paid services. The Foundation, however, did not provide recorded products as posited by Mandel (2016).

Odikro Royals Dance Company which fell in the third category operated for profit or on commercial basis. The company as commercial organisation depended on the market for economic benefits or wealth generation. This meant

that it defined its success in terms of market profitability (Ratten & Ferreira, 2017). Though Mandel (2016) posits that commercial arts organisations are often involved in the production and distribution of recorded artistic products than live performances, the result highlighted that the Odikro company provided live performances which were not only at the level of entertainment but were of of aesthetic and cognitive appreciative traits, compared to “high serious valuable arts” presented by non-profit organisations (Mandel, 2016). Performances from Odikro company were deconstructed forms of traditional and contemporary dance genres which were sometimes merged together to produce a hybridity which required a certain level of cognition and aesthetic expertise to decipher the basic component of the performances. This might be attributed to the level of education of the artistic director who doubled as the manager of the company. Despite its profit oriented nature, Odikro Royals supported the Department of Music and Dance and that of Theatre and Film Studies in some of their performances for free as part of its social responsibility.

Audience types

Generally, the academic departments, per their mission statement, targeted all the people within the university community and the whole of Cape Coast though they were yet to capture the wider communities within the Metropolis. These audiences comprised students and staff of the university, family of staff and other persons who were tourists, non-student and non-staff members. Others were students from all Senior and Junior High Schools within and around Cape Coast. The target audiences for these departments were neither defined by age, gender

and personality, general affiliation, migration experience as posited by Bin Tareaf, Berger, Hennig, Jung and Meinel (2017), Mandel (2012; 2014) and Newberry (2018); nor by behaviours, location, language and spending power (Newberry, 2018). Thus, proper segmentation was hardly done. Products and services were surreptitiously defined by assumptions made in relation to audiences' perceived interest, formal education, cultural and aesthetic preferences and sometimes social milieu and attitudes (Mandel, 2012, 2014).

From the results, premium was hardly placed on what type of audience to target which meant that everyone within the Metropolis, per the mission statement of the departments, needed to be reached when it came to arts promotion and dissemination. Target audiences (those interested in artistic performances), regular (audience who regularly attend performances and contribute in other ways to promote the arts), the potential (those to be persuaded to complete an artistic presentation) and the occasional audiences (irregularly patrons of artistic offering) (Rentschler, 2007; Seaman, 2011) were deemed to be “targets”. From an observational viewpoint, the departments concentrated more on the target and the regular than on the occasional and potential though participants indicated their targets were everybody within Ghana.

The general audience target for the Central Vocal Ensemble was similar to that of the two academic departments in addition of the sick within all the hospitals in Cape Coast as part of its audiences. The Central folkloric of the CNC as well as AFRIMUDA foundation targeted individuals, groups, departments and communities in and around Cape Coast. Some of their audiences even

transcended the Metropolis especially when it came to national events, funerals and marriage ceremonies. AFRIMUDA looked beyond the Ghanaian context to include audiences from outside the shores of Ghana. It was worth stating that audiences for the Central folkloric of the CNC and AFRIMUDA foundation were segmented based on the geographic and demographic traits or attributes (Dilenschneider, 2017) generated based on assumptions.

Odikro Royals Company had its potential and target audiences from events and programme managers and not individual audiences. Unlike the two academic departments, the company, per its operations, focused on the spending power of audiences (Newberry, 2018) personality of audiences, social milieu, cultural and aesthetic preferences and somehow audiences' general affiliation (Bin Tareaf, Berger, Hennig, Jung & Meinel, 2017; Mandel, 2012; 2014; Newberry, 2018) without a pre-assessment of whether its services created value for the consumers or met their needs and tastes.

Market types/practices

As indicated in an earlier submission, the mission and objectives of performing arts groups demarcated the market into commercial or profit oriented sub-sector, non-profit or volunteer (McCarthy, Brooks, et al., 2001). From the results, the arts market in the Metropolis was dominated by the non-profit sub-sector with a limited number of profit or commercial organisations. The non-profit sector harboured the academic performing arts departments, the Central folkloric of the CNC which were by defunct government establishments and non-profit/volunteer groups like the Central Vocal Ensemble. As non-profit, they

advanced their socio-cultural responsibilities by helping to achieve community well-being and social cohesion (Kim, Pandey & Pandey, 2018) while providing equal access to cultural opportunities for all persons (Markusen & Gadwa, 2010). Participants posited that their activities and practices did not emphasise the economic outcomes of the performing arts but mostly provided services for the benefit of the majority of the populace if not all. They also operated as spaces for practical teaching and research purposes, more skewed to the academic terrain than to the larger community. To Valeau (2015), non-profit arts organisation serve as laboratories for experimentation of new artistic production processes; a space to try new approaches to artistic production and promotion. These spaces exemplified a somehow symbiotic relationship between the performing arts and society where the organisation provided offerings to meet the needs and demands of the society with the society reciprocating with funding such as government subventions, grants from non-governmental organisations and individual philanthropists, volunteerism and subsidised labour (McCarthy, Brooks, et al., 2001). These notwithstanding, they sometimes charged meagre amounts of money to defray production costs for presentations which were not sponsored.

Practices and activities of AFRIMUDA Foundation presented another market type, partly commercial and partly non-profit. Though a non-governmental organisation, activities of the Foundation were a blend of non-profit and commercial even though its primary objective was to cultivate taste and appreciation of Ghanaian performing arts forms among the youth. This is a portrayal of what McCarthy et al. (2001) term “hybrid” organisations which

incorporate features of both the commercial and non-profit sectors. According to the participants, changes in economic conditions and the cessation of supports from DANIDA, the initial sponsor, resulted in the commodification of part of its services. Thus, the *modus operandi* of this non-commercial group changed to incorporate much of commercial practices. While its non-profit mission was towards arts education and promotion, its commercialised aspect was for generating income for the sustenance of the mini artistic centres designed to empower the youth.

Moreover, the market, as the results portrayed, had a commercial sub-sector with a small number of commercial organisations. These organisations relied exclusively on the market for wealth creation (UNCTAD, 2008) and as such define their success in terms of market productivity. This sector of the market was into the presentation of live, educative and informative performances as opposed to what Mandel (2016b) states that commercial arts organisations are primarily into recorded products and services which are also mostly for entertainment than live “high arts” performances.

Current position of the market

The current state of the performing arts market in Cape Coast Metropolis would be discussed based on the preceding discussions on the elements which conditioned the market. Transactions within the market comprised non-profit or what Cho (2019) terms “pure” artistic products and services and commercial or profit-led products and services. These products and services fell within a variety of forms as in music, dance, theatre, puppetry, poetry or appellation and

masquerade. The results were suggestive that music and dance amassed more patrons than other forms like stage theatre or drama which seemed to be gaining a level of responsiveness in recent times.

One interesting observation was that though the music sector of the market was noted to command huge numbers of patrons, band and choral music popular musical genres commanded the most patrons. Contemporary musical genres usually performed by individual artistes were yet to make impact in the market. This dominance created by band and choral musical forms might be attributed to the Cape Coast community's encounter with the missionary organisation which first settled along the coast and which populated the entire space (Beecham, 1841 as cited in Dordzro, 2012), especially schools and churches, with regimental band and choral music. Besides, the establishment of the Music department in 1975 now Music and Dance Department at the University of Cape Coast seemed to have augmented the growth and development of the band and choral music sector based on its initial emphasis on music theory and composition.

My observation concluded that students and staff extended their learning and practices to church choirs, school choirs, community choirs and band groups in schools and surrounding communities. From the submissions of participants from the said department and confirming from previous annual reports of the Vice Chancellor (University of Cape Coast, 2015), most previous studies and practise of music (between 2000 - 2010) placed emphasis on these two genres until recent years when series of reviews to the curriculum made additions to areas such Music Education, Music Psychology, Music Technology and Music Therapy

(Music and Dance Department, 2018; University of Cape Coast, 2015). To this end, a majority of students' final year practical projects used to be more confined to composition for band, choral groups and ensembles. Students fell on choral groups and ensembles for the rehearsal and presentation of musical pieces and these appeared to have indirectly expanded these genres of music (Music and Dance Department, 2018). This was not suggestive of the fact that other determining factors such as personality, preferences, history, interaction, students' intention to practise the theories they had learnt, visual influences and even the environment of the performance (Morijiri, 2016) had not contributed to the development of taste for choral and band music in the Metropolis.

The traditional dance sector was also said to be performing relatively better than theatre groups. Groups and ensembles within that sub-sector provided services during celebrations of all kinds of events in the community whether sacred or secular. To this end, the experiences, aspirations and ideals of the communities within the Metropolis are usually responded to and reflected in these arts forms (Agyemang, 2009). The continual celebration of local, national and international events and festivals in the Metropolis created a fertile ground for the nurturing of the dance sector of the market though most groups continued to rely on patrons outside of the Metropolis who to them, appreciated their services and thus, were willing to give value in return. In addition, activities from the Centre for National Culture, Cape Coast appeared to influence the growth of many groups and ensembles within the dance sector despite the varied challenges which had engulfed the Centre.

The theatre sector of the market was said to be progressing steadily based on the outreach programmes which the Theatre Studies Department continued to employ to fill the university community, the basic and second cycle schools and the communities. In spite of the gradual nature of the growth of the sector, the creation of more drama troupes on campus and at the second cycle schools provided a level of optimism for the growth of the sub-sector. Moreover, the level of interest and ingenuity which underpinned the presentation of the Students Drama Festival (STUDRAFEST), an annual drama festival and competition among second cycle schools in the whole of the Central region, proved that the sub-sector was gradually gaining attention. Unfortunately, that had not been reflective in the number of students who accepted admission to the Department.

The spring up of new groups and ensembles in all the sub-sectors of the market had resulted in different levels of competitions within the market. The results highlighted a move from previous monopolistic situation where the small number of arts groups and departments enjoyed monopoly of the audiences. For the past few years, competition in the market had turned a bit fierce where groups and departments conceived new (positive and negative) approaches for audiences' development and engagement. As Rijamampianina, February and Abratt (2003) put it, every company sees business as competition and more often than not work hard to be the winners of such competition. Competition was either among groups and departments which promoted the same form of services (music, dance, theatre) within the Metropolis and second, among groups and departments promoting services through different media (live, recorded and other digitalised

forms) but within the same Metropolis. This was also not limited to groups outside of the university; it happened surreptitiously within the academic departments. For example, a majority of leaders and directors poached best performers from other competing groups so that they were seen to have the best performance group in the Metropolis. This was because best performers or what they termed “star performers” were the baselines for attracting more customers and thus, creating competitive advantage. This confirmed the ideology of proponents of the resource based view of competitive advantage that a firm views resources (physical, human and financial) and capabilities of these resources as the main drivers of a firm’s advantage over other firms within the market (Penrose, 1959 as cited in Wang, 2014). In the university, specifically the Theatre Department, competition brewed among directors (both student and staff directors) of stage theatre performances as to the choice of casts and crew for semesters’ practical performances.

Competitive advantage, among groups outside of the university campus, was also defined by the frequency at which a group travelled outside of the Metropolis to provide services or by how spectacular a group’s costume looked like. It was worth stating that these forms of competitions were limited to groups outside of the university campus. Competitions found on the university campus existed among academic departments and live performance groups from Accra and Kumasi for various Hall week celebrations and other programmes as well as other recorded digitalised performances which were constantly premiered on campus by film organisations. Though these forms of competitions were deemed

by some groups and departments as threats to their growth and sustenance, other groups viewed them as a call to revising and strengthening audience development strategies. According to Porter (2008) an institution can attain superior position with a set of qualities which sets it apart from other competitors and which gives it superior advantage over other organisation.

Variability as used to describe the market defined the dynamics characterising the growth of the market in Cape Coast. Words like “marginal, declining, discouraging, expanding and slow” served as pre-modifiers to the noun “growth” in the description of the state of the market. Views of participants were divided in that while some posited that the market was declining, others were of the view that it was experiencing marginal or steady growth or expansion. Growth in this study was operationalised as increase in funding support, high quality performance presentation, infrastructure development and revamping, venue and logistics expansion for the promotion of the arts, networking and collaborative activities, development and expansion of the performing arts in schools and community. Principally, there was decline in infrastructure development for the performing arts in Cape Coast which confirmed what the Artwatch (2017) report presented that the meagre support from government are often channeled into the tourism sector rendering the other sectors like the performing arts “less-productive”. The quality of performances or services on campus, for example, continued to decline which might serve as one of the effects of low turn-out of students who applied to read performing arts programmes. The picture was different from that of the Asian region where reports indicate slight increase in the

number of culture groups and their employees within the China performing arts sector amidst the continuous progress in the governmental financial support and cultural venue constructions (Korean Arts Management Services, 2008).

According to the Artwatch (2017) report, the tourism sector of the Ministry of Tourism, Culture and Creative Arts has been given more attention to the detriments of the other sectors. The Ministry forgets that there must be a parallel development in creative arts and the tourism sectors. This reflected in the disbandment of Central Folkloric of the CNCs following a communiqué from the Ministry of Tourism and Creative Arts in 2012 though the folkloric groups had been constitutionally charged with the responsibility of cultural (and for that matter performing arts) promotion, conservation and dissemination (National Commission on Culture, 2004). Though disbanded, the folkloric group was always called upon to for artistic presentation during government or national events. The main reason cited for its disbandment was that it was not economically viable though its mission was not for economic maximisation. Ironically, the Ministry was prepared to engage the services of private cultural troupes for state functions and as such advised the Centres accordingly. As to whether this move was economically viable was still being debated. To participants from the Centre, it had rather resulted in severe challenges militating against the mission of the Centre and its affiliate groups.

One major challenge identified was the nature of the competition within the market which compelled groups and departments to either explore multiple and efficient approaches to promoting their services or employ negative tactics

like poaching best performers from other groups in order to build robust groups which would place them in an advantageous position over others. This had, however, affected the growth and survival of newly established groups as well as established groups which had been struggling to survive in an economy where small-scale businesses are worst supported either by law or policy. There is no law that bind the media in their coverage and promotion of local creative works rather than foreign ones that have overshadowed the local ones due to little coverage (Artwatch, 2017). Policies where were outlined in the Cultural Policy for the regulation of activities within the arts market were yet to be implemented or reviewed (Fio, 2018).

In addition, the results portrayed that performing arts groups within the Metropolis lacked support or funding even in the case of governmental organisation. Both academic departments and non-academic groups had been experiencing challenges in areas of human resources, physical resources, state-of-the-art equipment and infrastructure for teaching, learning and practice. In the views of academic participants, these challenges affected students' intake for their programmes, teaching, learning and practice in and outside of the academic domain. Most participants attested to this when they indicated that prospective applicants who, in recent times applied to universities, looked out for well-equipped and well positioned organisation in the performing arts. The current position of the performing arts Departments with their inadequate equipment, infrastructure and logistics reflected the turn-out of prospective students. From the report by Artwatch (2017) the whole creative arts sector which include the

performing arts remains underdeveloped. This underdevelopment cut across arts education, practice and infrastructural development. From my observation, performing arts departments in UCC, for example, faced challenges in training the few admitted students mainly because of their lack of resources for teaching and learning. Complaints were made about the unavailability of practical and rehearsal spaces, lack of offices, teaching and learning resources which hindered the smooth implementation of the curricula. These in no doubt confirmed the report by Artwatch that performing arts faculties and departments in higher organisation of learning in Ghana are faced with the problem of inadequate state-of-the-art training equipment for teaching and learning.

In the non-academic context, groups faced similar challenges and more. It came to light that most groups did not have permanent rehearsal spaces; they lacked in-service training especially in the area of strategies for audience development practices. Unfortunately, the role of government in creating enabling environment such as providing easy access to micro-loan facilities for expansion, funds for developing new marketable products, organising training programmes on new technologies and creating incubation centres in vocational-based tertiary organisation for small businesses (Artwatch, 2017) while revamping existing dilapidated structures (Fio, 2018) is not commendable. Groups continued to struggle for spaces for their activities due to inadequate physical structures. They had been battling with technological skills for their audience development practices. These notwithstanding, most participants acknowledged that the

challenges presented to them an opportunity to explore new and viable ways of achieving their goals.

Presentation of results for research question 2: Why do groups and departments develop audiences?

Many reasons are being ascribed to audience development practices. Among these are the declining rate in audience patronage for artistic performances and the increasing rate in the number of artists and arts groups which may have resulted from barriers to arts consumption, change in taste and preferences in audiences and existing competitions among groups. Increase in the numbers of arts organisations not only widens the market but populates it with an array of products and services. This way, power is given to the audience who then dictates which artistic product to choose and when (Mandel, 2012; Scheff & Kotler, 1996) resulting in heightened competitions among artists and arts organisations as they struggle to develop and sustain their audience (Klein, 2019; Mandel, 2012, 2016a; Walmsley, 2016).

A cursory look at the results from my research question one showed that competition drove activities and practices of groups and departments in the Metropolis. The increasing rate of performing arts groups had provided consumers with a variety of products and services to choose from. Local audiences, in this context, dictated charges for products and services as claimed by most participants and in order for groups to stay in business, they accepted whatever amounts were paid by most of their customers. The only way to make

up for losses, if any, was for groups to rely on external audiences who troop into the Metropolis as tourists. One participant stated:

If you look at the current situation of the market and the rate at which groups are being created, then you have to think about how to if possible maintain the audiences you have. As I said earlier on, the market is bad, people decide on how much they will pay. They don't think about the time and energy you have put into getting the performance ready.... I think you will be shooting yourself in the foot if you don't cultivate more audiences. How can your group survive? You need to [AFRIMUDA participant 1]

Changes in taste and preferences of the audience also caused groups to lose parts of their audiences. Some of the participants (academic and non-academic) claimed that most of their target audiences chose to patronise other performances in place of theirs. One academic participant made reference to the fact that a lot of students filled performance spaces to full capacity for film premiering or live concerts from popular artistes from outside the Metropolis even when they were to pay far more than they would have paid to view their performances. Unfortunately, such screening or performances took place almost the same period when they would be having their performance season. The possibility of achieving a high turnout of audiences was extremely low. He narrated:

We need to build our audience base because we always lose most of our audiences to other live performances during Hall Week celebrations and other movie premiere shows. For example, when movie houses from Accra bring to campus new movies to premier, you will realise that most of the students will troop in there even when they gate fee is high. If it were ours, they will complain but they will pay to watch the movie. Unfortunately, these movie houses come in when we are starting with our season performances. This reduces our audiences drastically. Another one is the artistes who are invited to perform during hall week celebrations. Most students like listening to them and that affect the number of audiences who come to watch our performances. Due to these challenges, we have to design means to increase our audiences [Academic participant 2].

In addition to the above, one participant motioned that venue and time for performances posed challenges to some audiences in their desire to patronise performances. Venues, which were either not conducive or far from most audiences, allowed them to stay home or looked for alternatives. This negatively affected patronage. Discussing time as a challenge, some participants indicated that where the time for a performance was not favourable for audiences or groups did not adhere to whatever time they proposed to begin their shows, audiences never showed up for subsequent performances with the exception of the “die-hard fans”. One of the participants noted:

In fact, when the audience doesn't stay close to the venue of presentation, then he or she may choose to come or not. It happens so much when the audience has to pick a taxi or drive to the venue of performance only to realise that the performance will delay. First time situations are no problem but when it becomes a habit, the audience will stop attending. Also, when the stage for the performances does not give a good or proper view, that is, the audience cannot see parts or most parts of the performances because the seating arrangement is bad, then you have to be ready to lose the audience. So, you have a lot of the audience complain that we cannot see the performers (it is only those in front that can see the performers). That is also one of the challenges perhaps influencing the consumption pattern [Academic participant 2].

All these challenges and barriers served as spring-board to audience development activities.

Objectives to audience development in Cape Coast Metropolis

Globally, competition, decline in audience participation and barriers to arts consumption often challenge performing arts organisations to embark on audience development as means of building and sustaining audiences for their products and services. The objectives are to expand their audience base in quantitative terms, deepen relations with existing audiences through special

services, enrich the experience of new audiences using arts educational approaches and diversify the audience from a cultural policy viewpoint (Bollo et al., 2017; Mandel, 2012). These dimensions are often informed by the type or nature of the audience whether it is audience by choice (easy to reach audiences, potential and lapsed audiences), audience by habit (current/target) or audience by surprise (hard to reach or audience with no previous contact with the arts).

From the analysis, audience development constituted a major practice among all selected departments and groups though responses showcased some differences in practice. Increasing the number of audiences was a practice which cut across all the selected groups. One academic participant indicated:

Increasing the number of audience is one part of the objectives. We want to get more patrons to the auditorium for every performance we put up. That's not to say we want to make profit; the amount we charge cannot bring us any profit. We rather want people to love the performing arts and so apply to read the programmes [Academic Participant 3].

Another added:

So far, our concentration has been to enlarge the numbers...getting the numbers to see our works; to see what we can also produce; what we are capable of; that we can also be equaled to others like the Kwao Ansahs, the Ebo Whites and the rest of them [Academic participant 4].

Responses from the non-academic groups were similar. For instance, one participant from AFRIMUDA foundation was of the view that;

We cultivate audiences so as to increase their number.... we need a strong fan base. We don't mind if our base audience keeps changing, so far as they increase in number, we are okay.

The participant from Odikro Royals, however, motioned that though the company aimed at increasing its audiences, that practice was a secondary objective.

I don't place emphasis on increasing the number of audiences for my services. What I do is to create a good relationship with them and ultimately the increase will happen.

Apart from increasing the number of audiences, the Central folkloric of the CNC extended its practice to taste cultivation, arts education and social inclusion. One of its participants claimed that the group was left with no option than to deepen relationship between its audiences and the arts while making sure the group reached as many as might not be interested in the arts or had not come into contact with any Ghanaian artistic forms.

Besides, we try to educate everybody in Cape Coast and its environs about the performing arts and how they help us attain a cultural identity. Most of the youth nowadays have lost touch with most of our indigenous arts forms and we have to help them connect to their roots. We also try as much to create awareness about some of the positive arts forms within the communities like folk music and dance, traditional games and songs [CNC participant 2].

This was confirmed by the host of different activities which the group undertook in 2018.

- 1. On May 18, 2018, the Centre together with Music and Dance Department and AFRIMUDA Foundation held a performing arts forum on the theme; "The role of music in the preservation and promotion of socio-cultural norms and values of Ghana to sensitise and educate the citizenry.*
- 2. On July 7, 2018, we had a collaboration with 2nd Cycle schools in the Central Region, with support from Global Host Project, BeckyKay restaurant and SEPECS Graphics to organise Students Drama Festival (STUDRAFEST) 2018 which aimed at unearthing talents in the fields of acting, directing, set and costume design, make up and playwriting as well as promoting creativity among the youth in the secondary schools.*
- 3. Puppetry shows were organised on 20 July, 2018 for Basic schools in the Metropolis to inculcate in the youth values and norms that produce responsible citizens.*
- 4. A radio talk show dubbed "Tsetse wobika, tsetse wo bi kyere" organised every week in July, 2018 was used to educate the community on some Akan traditional cultural performances.*

5. *August, 2018 saw the formation of cultural fun clubs in ten (10) public schools in the Metropolis to deal with societal issues bedeviling the communities... through poetry, drama and storytelling.*
6. *Theatre for Development projects were undertaken in eight (8) communities in the Metropolis in October, 2018 [CNC, Cape Coast, 2018, pp. 13-27]*

To diversify their audiences, the Central folkloric tried to entice audiences or non-arts lovers to its performances through songs, narratives and one-on-one discussions as was revealed by one of the participants.

In most of our performances in the communities around Cape Coast, we sometimes do a bit of explanations and narratives to entice or offer clarifications to mid-bordering issues about the arts [CNC participant 2].

All participants from the academic departments in UCC responded that apart from increasing the number of audiences, they also embarked on arts education among basic and senior high schools and surrounding communities in order to develop students' interest in the arts and that of non-arts lovers found in the communities.

We visit basic and second cycle schools in the Metro to educate them on the performing arts and why they could make them part of their career prospects. We educate them on the prospects in studying theatre, music or dance in the university. This is a way of helping them discard certain misconceptions they have about these programmes. We deepen such relationship by establishing drama and dance clubs in the schools to whip their appetite for the programme. This is strengthened by the organisation of STUDRAFEST among secondary schools [Academic participant 2].

Another participant added that

As we build the numbers, we are afforded the opportunity to sustain our relationship with the audiences and ultimately deepen their interest in the arts. This somehow presents the audiences a unique opportunity to assess and evaluate their perception about the arts and particularly about our products and services [Academic participant 3].

Response from the participant of Central Vocal Ensemble indicated that its main priority is to deepen relationship between their audience and choral music. He submitted:

Our top most priority is to help them to love choral music and to also give them an artistic experience either for educational or aesthetic purpose.

In the case of AFRIMUDA foundation, the primary goal was to serve as cultural mediator between the Ghanaian and the arts. That was why its services captured every Ghanaian whom members of the foundation encouraged to experience and appreciate Ghanaian culture and the arts. This, to one of the participants, would take care of the other dimensions of audience development.

What we want to achieve in here is to make sure that all Ghanaians come to love the arts and to appreciate them better. We try to remove some of the negative stigmas attached to the arts. That the arts are satanic; artists are promiscuous, drunkards, sinners and all that... Some individual artists may be doing some of these things but that I think may be an inherent attitude. We want the youth and our elderly people to understand and appreciate what we do so that they would encourage their children to patronise [AFRIMUDA participant 1].

In his submission, the participant from Odikro Royals was of the view that the company unconsciously widened, deepened and diversified their audience but its emphasis might be on deepening the relationship between audiences and performances. He stated:

Our main objective is to deepen our relationship with our audiences and that also means deepening the relationship between the audiences and our performances. In this case, we are able to give them what they want and even more. When I go for programmes, for example, there is this follow up thing I do where I want to ask if the performance was fine...I do that just to get closer to them so I get to know what they want so I present to them.

The presentation so far revealed that selected groups and departments practised audience development in order to increase the number of their clients or

audiences, deepen relationship with them so that they become more appreciative of and receptive to the arts. The next presentation looked at the processes used in attaining the afore-mentioned activities

Planning audience development practices

According to the literature, audience development needs to be planned. The plan is a “route-map for change. It is a practical blueprint for growing audiences, increasing reach, building deeper relationships and doing those things to the best of our abilities and resources” (The Audience Agency, 2017, p. 2). Though such a plan is deemed not to be prescriptive, it states clearly the strategies to be used, the direction to take based on real evidence of current and potential audiences and segmentation practices (The Audience Agency, 2017). A good plan should at least be able to detail where the audience sits in the mission of the organisation. It also outlines the marketing analysis process which is to help in assessing market situations, understanding audience’s barriers and needs before proposing strategies which are likely to meet those situations (The Audience Agency, 2017).

The situation in the market being studied was quite different. Results from the analysis uncovered the nonexistence of audience development plan both in academic and non-academic groups and departments. Rather, what some groups used as basis for audience development were feedbacks from audiences. From participants from the Theatre department, there was nothing like an audience development plan. The Department had never, since its establishment, designed a

plan for audience development though for every semester, a plan for performances was designed. One of the academics stated:

We develop our audiences but truly, we have never designed a plan for that. In my case as a director, I will say I use my own imagination and listen a lot from stakeholders to identify which audiences type to develop [Academic participant 1].

Another confirmed this.

Using rigorous and well-structure market research? No. However, our audience development strategies are mostly informed by everyday practices, general observations and informal interactions (experiences with audiences over time).

Similarly, the participant from Central Vocal Ensemble submitted that the group did not strictly design a plan for its audience development practices but rather, it relied on feedbacks from the audiences for its subsequent plan of activities.

After every concert, we have evaluations (within the group and with audiences) and these help us improve on subsequent concerts. What are the concerns of consumers with regards to ticketing, programme structure, venue, time...? We ask our audiences all these questions so that we improve on them or present what may be of interest to them the next time we have a concert.

In the case of Odikro Royals, audience development was not any officially planned activity. However, the company embarked on something resembling of market research and programming. The participant stated:

I also develop online questions; we (my clients and I) have a little chat and if there were pictures from it, that's the programme, I request for them. I still keep in touch and once a while I call... if there are programmes coming on, I let them know.

One participant from CNC indicated that they previously designed a plan on how to expand their audience base but they had stopped for quite a period now. He stated:

I don't know any group in Cape Coast now which has a formally documented audience development plan. The CNC was doing something some time ago...we usually keep contacts of audiences, send them messages to ask for their feedback after a show. We also send them messages for subsequent programmes. We were also engaging corporate bodies and proposed discount packages. That is, if a company buys ticket for all the staff, the company gets a discount [CNC participant 2].

From the presentation so far, selected groups and departments embarked on audience development without a plan. They, however, employed both marketing-oriented and holistic approaches as discussed by Urban Paradoxes (2018) to audience development. These were explicated further in the next research question which examined the audience development strategies of the selected groups and departments.

Discussion of results

Generally, audience development practices aim at enlarging audience in quantitative terms (using direct marketing strategies), deepening relations with existing audiences through special services, enriching the experience of visitors using arts educational approaches and diversifying the audience from a cultural policy viewpoint (Bollo et al., 2017; Mandel, 2012). To Kawashima (2006), audience development is a means to educating audiences about the arts, cultivating taste for the arts in non-arts lovers, of using extended marketing for artistic products and services and a means for cultural inclusion. Audience development practices may also take place to resolve the many barriers which hinder arts lovers and non-arts lovers from participating in artistic programmes (Eurobarometer TNS Opinion & Social, 2013; Harlow, 2014; Kershaw et al.,

2012). Some of these reasons were stated as justification for audience development practices for the performing arts in the Cape Coast Metropolis.

From the results, the primary motive to audience development by a majority of the selected groups and departments was to increase the numbers of their audiences because of the incessant decline in audience patronage for artistic services within the Metropolis. Increasing the numbers of one's audiences is what Bollo et al. (2017) refers to as "widening". This is where the numbers of both audience by habit and that part of audience by choice who has different or one-time cultural consumption are enlarged. The decline might be attributed the fierce competition within the market, changes in taste and preference of audiences, ageing audiences or decrease in audience turnover. Unfortunately, none of the organisations conducted market research to ascertain consumption patterns of audiences, purchasing power and barriers to consumption. For example, the Theatre Studies department on UCC campus continued to compete for audiences due to the influx of performances from artists outside of the Metropolis. Though performances from these artists flooded campus during Hall week celebrations and even coincided with their performance seasons, which might not be the direct cause to the decline; there might be other causal agents to decrease in audiences' numbers which the Department might be overlooking. Non-academic groups also competed for audiences among themselves or with other foreign groups particularly during fetu afahye, NAFAC or PANAFEST celebrations. The celebration of these festive occasions attracted substantial numbers of performers from within and outside of the Metropolis; those performing for profit, non-profit

or volunteering services. In these contexts, audiences were provided with a vast spectrum of artistic products and services to choose from (Achrol & Kotler, 2012; Kotler, 1989; Kotler & Armstrong, 2010). As tastes and preferences appeared to change due to audiences' experience of a more quality, customer value products from different groups, audiences neglect previous providers for new ones. In effect, the waning of an audience's loyalty automatically causes a decrease to the audience base of the previous providers. To this end, groups in the Metropolis had no choice than to rebuild their audience base, having in mind the possibility of audience decline.

As the majority of groups continued to increase their audiences, a few attempted to deepen their relationship with their audiences as well. Approaches which were employed encompassed arts education through outreach activities to schools and surrounding communities (Boiling, 2016; Bollo, Da Milano, Gariboldi, Torch, et al., 2017). For example, the Theatre Department embarked on community theatre for development projects in order to conscientise members on societal issues that appeared to disorientate the natural order or norms of society. These projects depended on cultural elements and practices within the communities to effect change and create resilience. The same outreach activities were used by the Department to reach out to students at the basic and secondary levels of education on the prospects in studying and appreciating both literary and performing arts forms. The Central Vocal Ensemble tried as much as possible to deepen its relationship with choral music lovers through the organisation of concerts and festivals in schools and churches. In the case of the Centre for

National Culture, arts educational activities such as arts exhibitions, debates and quizzes on the arts, workshops and students' performing arts festivals helped in not just deepening its relationship with communities and schools but also deepened relationships between audiences and the performing arts (Bollo, Da Milano, Gariboldi, Torch, et al., 2017).

It was worth stating that most of the cases studied rarely diversified their audience base. Diversifying in this sense refers both to strategies used to reach what Bollo et al. (2017) categorise as audience by surprise (the hard to reach audiences or people with no previous contact with the arts) and to those audiences by choice (audiences who are easy to reach or potential audiences) who have no or little chance to participate in the arts. From all the cases studied, Central Vocal Ensemble and Central folkloric of the CNC attempted to diversify their audiences.

A practice which was not well instituted but assumed to be a common practice was taste cultivation. According to Kawashima (2006) audience development practices can choose to introduce different or variety of arts forms or genres to patrons. This, according to Kotler (2002) is to create customer value while gaining value from the customer. The results revealed that all selected cases appeared to develop a particular quadrant or segment of audiences as existing numbers continued to dwindle due to changes in tastes and preferences of the audiences (Bollo, Da Milano, Gariboldi, Torch, et al., 2017). While some concentrated on what Bollo et al. (2017) identify as audience by habit (target or current audiences) who usually attend and or participate in cultural activities and whose barriers to access are relatively easy to overcome, and towards whom

different strategies are possible, others concentrated on extended marketing, audience education and outreach practices which did not need a change in product or service; the only differences were in improving the same product for extended marketing, presenting same product or services with extensive education and bring arts projects (whether same or new) outside to the reach of audiences. To this end, it was possible that groups and departments downplayed the idea of taste cultivation though that might be a major objective. They failed to realise that every segment of audiences had its unique taste and as such developing one segment meant leaving the other segments to switch to other products when their taste for existing products began to fade (Achrol & Kotler, 2012; Kotler & Armstrong, 2010; Scheff & Kotler, 1996). One proactive way of sustaining an audience base is to constantly develop new audience to add to or replace existing audiences who are bound to exit at a point in time.

Another interesting observation was that a majority of the groups outside of the academic context prioritised increasing the number of event managers or organisers (who constitutes their main audiences) and not individual audiences. To these groups, the number of individual audiences who patronised their performance in no way affected their outcomes (payments or charges). That is, whether people come to watch or otherwise, organisers of the programme would get them paid. What these groups often emphasised was how to deepen their relationships with that segment of audiences. They presumed to indirectly increase the number of their audiences through the individual audiences who patronised their performances. The case was different from the Central Vocal

Ensemble and CNC which relied on individual audiences as well as event organisers. The Centre for National Culture designed programmes which called for individual patrons and others for event organisers. Staged plays, which took place at the Centre and sometimes in schools, were designed for individual audiences. Similar could be said about the Central Vocal Ensemble whose programmes on campus focused on individual patrons.

Audience development activities need planning or a plan which, according to The Audience Agency (2017), is a route-map for change; a practical blueprint for growing audiences, increasing reach, building deeper relationships and doing those things to the best of an organisation's abilities and resources, through the combined effort of colleagues and stakeholders. Unfortunately, the results brought to the fore that most of the selected groups and departments did not or rarely planned for their audience development practices. A majority of the groups and departments did not plan for their audience development activities. Groups which indicated that they planned did that informally. The Folkloric group of the Centre for National Culture, for example, used to plan for its audience development activities but such practice stopped when leadership position changed. In the case of the Central Vocal Ensemble, though it did not formally put down a plan, it used feedback from its audiences to plan activities for subsequent seasons. The Theatre Department did not develop a plan for audience development though it designed plans for the number of semester's stage productions and not even outreach activities. This defect created challenges to audience development practices, in

that, groups entered the market with services before ascertaining whether those activities conformed to the broader objectives of the groups (Quesenberry, 2018).

The absence of an audience development plan might have resulted in most of the challenges mitigating the growth and sustenance of the audience base for groups and departments. According to Boiling (2016), audience development plan guides activities of an organisation in line with its objectives, assisting the organisation in prioritising its audience development activities in consonance with the allocation of its resources according to its priorities. Thus, the inability of groups to plan their audience development practices appeared to have resulted in their inability to ascertain the connection between laid down activities and groups' mission or objectives or the extent to which activities reflected the needs and taste of audiences. For example, the results pointed out that the Department did not conduct market research neither did it plan for its audience development practices. To this end, the continual decrease in the audience base of the Department might be attributed to Department's inability to provide customer value or meet the taste of most of its audiences just because of the assumptions it made as to what might satisfy audiences' tastes, demands and preferences.

Besides, groups appeared not correlate their physical and human resource capacity in widening, deepening or diversifying audiences. They hardly identified existing barriers to arts participation among their audiences, be it physical, financial, cultural, technological, psychological, sensory or cognitive (Boiling, 2016; Mandel, 2012). As Boiling (2016) states, an audience development plan will help guide an organisation's activities, ensure that they are coherent and that

they align to work towards the same objectives. It was needful for groups to develop plans for their audience development activities.

Presentation of results for research question 3: What current marketing strategies do groups and departments employ in building and sustaining audiences?

There are several approaches to audience development but Urban Paradoxes (2018) categorise all these under two broad tenets: marketing and holistic approaches. The marketing-oriented approach to audience development aims at developing new audiences and focuses on art attendance with the primary goal of increasing the number of people attending. In this case, arts organisations can utilise dimensions such as ‘building audiences’ and ‘diversifying audiences’ but the role of the audience remains passive (Urban Paradoxes, 2018). Regarding the holistic view on audience development, arts organisations can involve the audience through audience engagement. It includes aspects of marketing, commissioning, programming, education, customer care and distribution” (Urban Paradoxes, 2018). Similar to the holistic approach projected by Urban Paradoxes (2018), Mandel (2012, p. 3) posits that “audience development combines elements of arts marketing, public relations and arts education based on more-or-less systematically collected findings about current and potential audiences”.

This subsection presented results from the analysis of the data on marketing strategies used by selected groups and departments in audience development. The presentation was done on a case by case basis relying on responses from participants from the selected groups and departments. The first

case was that of the Central Vocal Ensemble. The participant outlined and discussed the various strategies the group employed in its audience development strategies. This was done in order of importance and in resonance with the mission of the group. According to the participant, the most preferred strategy was outreach activities which the group utilised for taste cultivation. He explained:

...our first strategy that we have adopted is the fact that we engage with second cycle schools a lot and it's for a purpose. People do not understand why in almost all our performances, we have at least two secondary schools coming in. It is simple. We are creating future audiences with taste for choral music. Just about three weeks ago, the Holy Child School Choir had a programme and they specifically requested that we come there to be with them. Already they are developing that kind of taste. So you can imagine when these students complete school and we have a concert, "Oh, just pay 20 cedis", they will come because they have already developed taste around what we do [CeVEn Participant].

These outreach activities, according to the participant, were expanded to other places such as hospitals in Cape Coast as part of the group's social intervention mission.

Sometimes we go to the hospitals just to encourage our friends who are sick, sing with them and make them active a bit and encourage them. I told you that next year we have a programme and we are trying to collaborate with some kind of people who are less privileged in the society, whether they are blind or autistic and the proceeds or whatever come from that, we use to support the sick and needy. These are social intervention programmes that attract people also [CeVEn Participant].

In order to expand or increase its target and potential audiences, the group employed viral marketing in the form of social media and branding. The participant explicated:

...we have also adopted these social media marketing strategies where we advertise almost everything we do also on social media. The normal WhatsApp, Facebook, Instagram, twitter and... Even that you have to be very strategic. Because now it seems like a lot of or almost everybody does

that. For us we approach it in a more pragmatic way, in the sense that, I hardly put images that are not attractive there. Because I know the market, just even a picture can speak about the group; it speaks a lot about the group and things like that. So we use all these social media forms with quality things [CVE Participant].

In the final submission of the participant, proper branding was the group's most important strategy. Branding, to the group, was not only with quality of product or service but extended to strict adherence to time for presentation, discipline and professionalism.

I think the best and the most important strategy has been personal branding. The way we've branded ourselves and so for us our brand is what we do and how we do it. If you like, invite us to sing for KG2 pupils and the standard will be the same as singing for the Vice Chancellor and whoever is there. We attach this kind of importance to every situation, every opportunity we get and that is one strategy which is working very well for us. To some people, because it is class one boys and girls, they can just relax. The kind of touch I give to performances is different. The group doesn't have money but when it has the opportunity to present itself anywhere, even if we are just ten people, you easily recognise the difference. Just recently we participated in the Oguua chorale music competition and they gave us time and 5oclock we are there. The organisers were asking me, "Your people, they are serious" and I said, "Yes, that is how we do our things" [CeVEn Participant].

The analysis brought to light that the Centre for National Culture made use of both traditional and digital media strategies in audience development. The traditional approach comprised radio and newspaper advertisements, outreach activities letters, billboards and word-of-mouth. The radio and newspaper advertisements were mostly for the promotion of activities which were undertaken by the Centre. One of the participants noted:

We have media partners for almost all our activities in and outside Cape Coast. Some give us adverts before the programmes and others, especially the newspapers, publicise the outcomes of our programmes. I can talk of Radio Central (Cape Coast affiliate station of Ghana Broadcasting Corporation), Ghana News Agency, Cape FM, Accra FM, Joy FM, Byte

FM, Kyz FM. The print media are “Daily Graphic”/ “Graphic Showbiz” and “Ghanaian Times”. They have been helpful because they have been assisting the Centre to reach a wider section of Cape Coast and the whole Ghanaian community with our programmes and we are grateful to them. The Centre also uses billboards to promote events that are deemed to be huge in order to get more people to partake in the event. To officially communicate the programmes of the Centre, letters are sent to stakeholder organisation and sponsors so that they join forces with the Centre to make the event a success. The members of the Folkloric group in the Centre usually inform most of their friends of upcoming events and encourage such friends to come watch them perform and so, promoting and marketing of upcoming programmes are done through word-of-mouth [CNC participant 1].

Outreach activities in the forms of debates, Theatre for Development, arts competitions and festivals, workshops and talk shows served as media for arts and cultural education and sensitisation in schools and communities, awareness creation for the intangible cultural heritage, means of cultural empowerment for the youth and as a media for unearthing the creative abilities and latent talents of children and the youth in Cape Coast and its environs. These were stated in the Centre’s 2018 annual report.

The Centre organised a community theatre for development at Asenadze and its environs (Cape Coast North) to create awareness on the importance of the girl-child education in the arts [p.9].

The Centre together with the Department of Music and Dance, UCC and AFRIMUDA foundation held a performing arts forum to sensitise and educate the citizenry on the need to use contemporary music as a tool to preserve and promote socio-cultural norms and values [p.13].

We organised Students’ Drama Festival (STUDRAFEST ‘2018’) to unearth talents in students in the area of acting, directing, costume design and make up, set design and playwriting [p.15].

A quiz competition was organised for some basic schools under the theme, “Developing our communities through culture” [p. 19].

The cultural contest for basic schools was a platform for young girls to unearth their various talents in dance, poetry, music [pp. 25-25].

The digital media comprised social media in the likes of Facebook and Instagram for the Centre and individual Facebook pages, twitter handles, WhatsApp pages

which served as avenues for the promotion and dissemination of information on upcoming programmes at the Centre. One of its participants highlighted:

The Centre has Facebook and Instagram pages where most of its activities are posted for public consumption. Aside these, the individual performers and staff has WhatsApp pages, twitter and Instagram pages and even Facebook pages where they post pictures, videos and programme itinerary for the general public. These are ways of creating visibility for the Centre and also to aid in the promotion of activities within the Centre [CNC participant 2].

Participants from AFRIMUDA foundation stated that they relied on both traditional and social media as strategies to audience development. The traditional forms comprised word-of-mouth and recommendations. The Foundation relied so much on its members to promote its activities. One of the participants noted:

...the kind strategies we use, which is the traditional method, is to have the members of the group as agents and so if you hear that something is about to happen, you will find who and who are involved and ask whether they would not want a group. So, we even have members who would be walking around town and one of the reasons they are walking around town is just to see posters for funerals and if it is a poster that they know anyone or the people involved, they want to find out whether the person would need a group. So, we have the members already on the lookout as agents to connect the group to an event. So, at meetings, you have leaders telling the members that 'you have to market the group' because it is when you go out that... you get a coin or so to buy pure water. So, we first rely on our own members to be broadcasting the group and what the group does and also be on the lookout to be finding out from people whether they need a performing group as part of the events that they are organising [AFRIMUDA participant 2].

With regard to recommendations, the foundation depended on its affiliate departments like the CNC and BeckyKay restaurant and its patrons in the likes of chiefs and other high-level personalities. One participant noted:

AFRIMUDA is affiliated to the CNC and so rely on the CNC to market us. So, we expect that the CNC should not only give opportunities to the resident group there but also at a point, create the opportunity for us and so, if the CNC is organising a programme, it should use their platform to

market us by inviting us to also come and perform there so that the audience that may come may be interested in us for future programmes and to be able to engage us. The foundation also strategically selects key patrons that it could ride on their popularity to market the group. Currently, it has somebody like Daasebre Kwabu Ewusi who is the Vice President of the National House of Chiefs in Ghana as a patron and so if there is a programme going on that Kwabu Ewusi is aware of, he could easily connect or recommend that AFRIMUDA foundation should be contacted to perform at such an event [AFRIMUDA participant 2].

In addition to the above, it came forth that the foundation made use of social media in its promotional activities. The dominant forms were Facebook page, twitter and Instagram handles and YouTube sites.

Currently, we are also using social media very well. We have created Facebook pages, Instagram handles and Twitter handles where we usually post our rehearsals there and then we keep on announcing our services to potential clients. That is what we do and we also go to the extent that we professionally record adverts (video adverts) that are regularly uploaded at our social media handles and on the internet [AFRIMUDA participant 1].

The participant from Odikro Royals declared that the company relied more on social media, recommendation and group branding for its promotional activities. Social media, according to the participant, was a priority to the company because of the nature of its target audience and because of the viral nature of social media forms.

Social media has been very good. Now everyone chases clouds – occupying a large space on the internet and with many followers. Yeah, so social media has been very helpful because like I said you have to get cloud. These media forms are able to send information very far and fast so you are able to reach a large segment of audiences unlike the posters, banners and you name them. I have my own Facebook page, twitter and Instagram pages which I use to promote activities of the company. Besides, the individual performers also have WhatsApp pages, twitter, Facebook and Instagram pages which they use to support our marketing activities. We also support these with short videos which we post on YouTube and the other media platforms [Odikro participant].

Apart from these media platforms, the company was said to have attracted contracts through recommendations. These recommendations mostly came from clients who had experienced the services of the company and therefore were in best positions to make recommendations to potential clients. Such clients, according to the participant, would often call or send a message to pre-inform the director about such a recommendation.

The company also gets recommendations a lot. I will be there when I will receive a call or a text that an institution or a group needs a performance as part of its event. Then you will realise you did a good job that's why you have been called again. At times too, just after a performance people around will pick your contact for future engagements and the recommendation will go on and on.

The company also relied on group branding for its marketing practices. According to the participant, the company strived to be unique or different from the others with regards to presentational styles, product package and the quality of performers in order to gain advantage over other groups within Cape Coast and in Ghana as a whole. He explained:

So for me, I inform my people that everything about us needs to be unique so that we can hold the market. This means we are not to do exactly what the others are doing. For instance, we can beat them by our ability to explain, theorize and break, no, deconstruct what they are doing and then get them done in another way that will best appeal to the audiences. To this end, we must be able to talk about the dance, to be able to explain it, to be able to tell them that, "Oh, this and that and that is why ours is like this" and to be able to even take the elements of their dance and choreograph it, expand movements, contract movements to look different but with the same movement and then they get to appreciate their own dance in a different way. So these are some of the things I have over other people ... like I said initially, what I do has to be multi ethnic to fit into that idea of, if there is a political agenda there to represent or a representation of Ghana, the performance can do that. So in Cape Coast like this what I do actually also put me a little above the rest; it makes me more interesting than the normal Asafo group...my whole point is the outlook of my group. How do they look like? Their presentation, they have

to have their hair cut, nicely shaved; they need to smell nice and all these things which most other groups in town don't practise. Even, our costume and props must talk about the group. Yes, that's how I am promoting it.

For the departments in the university, the analysis revealed that they were utilising other approaches more than mainstream marketing. From participants of the Theatre and Film Studies department, outreach was its main approach to audience development. These outreach strategies which took the forms of community TfD projects were meant to achieve social inclusion, cohesion and to conscientise communities about effects of social ills, vices and other social challenges. Plays were also staged every semester on the university campus as means of publicising the department. One participant stated:

What we have been using to market the department are outreach programmes. And that is more through theatre for development. We embark on TfD projects into surrounding communities in Cape Coast and beyond as means of helping communities to derive proactive ways of dealing with social issues in the areas of health, unemployment and social vices. All these, we project through theatrical activities. And then on campus, we put up performances every semester. It is just another means of publicising the department. Though, it is an academic exercise we are embarking upon, it's also a means of projecting and marketing the department [Academic participant 1].

Another participant added that the choice or selection of plays for campus production was one main strategy for audience development. To one participant, performances on the university campus were not only for the promotion of the department but were also for entertainments of students and staff. He explained:

We carefully select interesting plays, with regards to the university community. One thing I've realised about the university community is that, they don't want serious plays because of the perception that in the university there's tension and pressure... academic pressure here and there and so when they get time to spare, they just want to come to the auditorium to just laugh off their pressure and laugh off their stress and whatever. So when they come and the play is so serious, technical and so

academic that they have to stress to decode, then they find it very difficult to also attend our productions [Academic participant 2].

Talks and performances of examinable play texts in secondary schools and at the basic schools were aimed at developing students' interest in the study and practice of the performing arts. They were also strategies used to clear the minds of students and other audiences about the stigmas attached to the performing artist and the sector. Another participant added:

Currently, what we have resolved to do is to produce most of the play textbooks within the second cycle schools. I think that's where we can actually attract the bulk of audience. So currently, that's what the department is doing and we started last year with the Dilemma of a Ghost which was a set book for the JHS students. The performance was actually successful in terms of its production and its effect on the outcome of students' BECE results. This year, in this semester too, the department produced Ananse in the Land of Idiots which was also successful. And now we are even planning of taking it round the country just to showcase to the second cycle schools. So, that's basically one strategy that the department has adopted to market itself and also create awareness in the second cycle schools because they will directly feed into the department. We also take the opportunity anytime we get to these schools to debunk in the minds of students this aspect of the performing arts not being a good thing or better still not creating morally upright people. It's a serious issue but we try our best [Academic participant 2].

For the performances on the university campus, participants indicated that they employed mainstream marketing practices as in banners, posters, radio and television advertisements, personal branding, word-of-mouth and social media outlets. One of the participants claimed:

In order to reach a larger part of the audiences, we make use of some marketing strategies like teasers, flyers, banners, posters and social media channels. We also seek sponsorships from radio stations which at times are difficult to secure. Initially, we had this partnership with a local television, "Coastal Television", in which case our productions were aired to people in Cape Coast at least but now, we don't do that again. It was really sending the name of the Department very far and people were getting to know that there was a performing arts department in UCC but...The posters and banners or let me say the paper types were also

helping but the university management has instituted rules against the posting of posters on campus. Management encouraged the use of an electronic advertising frame which it has instituted for our marketing practices but the cost is huge that we cannot afford to use that. We now rely heavily on social media like students' WhatsApp group pages, bulk SMS, and Facebook pages of students. We don't have our own website and we struggle to get our performance programmes onto the university's main website. We also count on our students to talk to friends and colleagues about our performances, make announcements in lecture theatres and dawn broadcasts in Halls of residence [Academic participant 2].

The Esuapon band of the Music and Dance Department made use of radio announcements, word-of-mouth and collaboration with well-established organisation, announcements at programmes and official letters to departments and organisation. One participant stated:

To market our services, we announce at programmes where we could be contacted if one is in need of our services. Bandsmen also bring in gigs [Academic participant 4].

Another added:

We seek audiences using advertisements. This has primarily been through letters to the various departments and sections on the university campus and outside of campus. We also use radio adverts through the campus media and also word-of-mouth – most people contacted us because somebody spoke to them about us. Another avenue we are currently exploring is collaboration with artistes who have already made name in the industry. It has been awesome [academic participant 5].

Discussion of results

Urban Paradoxes (2018) categorises approaches to audience development into marketing-oriented approach and holistic approach. The marketing-oriented approach to audience development aims at developing new audiences and focuses on arts attendance with the primary goal of increasing the number of people attending. In this case, arts organisations can utilise dimensions such as 'building

audiences’ and ‘diversifying audiences’ but the role of the audience remains passive (Urban Paradoxes, 2018). The holistic approach to audience development utilises a “continually, actively managed process in which the entire arts organisation is involved. It includes aspects of marketing, commissioning, programming, education, customer care and distribution” (Urban Paradoxes, 2018). To Mandel (2012, p. 3), this approach “combines elements of arts marketing, public relations and arts education based on more-or- less systematically collected findings about current and potential audiences”.

The results so far showed that the non-profit groups somehow utilised the holistic approach to audience development based on their mission and objectives. Their primary mission was to increase the number of audiences for the performing arts and develop the relationship between audiences and the arts. This was in position with the propositions of Bollo et al. (2017) and Urban Paradoxes (2018) that audience development frames must factor in all types of audiences which will call for more than one type of approach and not be skewed to only a quadrant of an audience type. The commercial oriented groups depended exclusively on extended marketing for audience enlargement.

To achieve the above, these non-profit groups and partly-non-profit organisations (Theatre and Music Departments, Central Vocal Ensemble, CNC, AFRIMUDA) employed outreach programmes, traditional marketing strategies and digital media for their audience development practices. Outreach strategies included but not limited to debates among schools, workshops on the arts, arts festivals, theatre for development projects, stage plays, seminars and interactions,

talks in schools and exhibitions. According to participants, outreach activities were not only to promote audience interaction and participation in the performing arts. They served as pedagogical and communication media for performing arts education, cultural inclusion and heritage preservation. Staged plays by the Theatre Department for basic and secondary schools in the Metropolis were to help students have a better understanding of selected play text allocated for their final examination and to also cultivate in them, taste for the arts and an interest in studying and practising the performing arts as career. These objectives might either be achieved or not based on a number of factors which come into play as far as learning or studying was concerned.

The Central Vocal Ensemble engaged students in the secondary school in order to cultivate their taste for choral music. It did so by helping these schools to establish choirs and also engage in choral festivals. These substantiated what Mandel (2009) says that arts education and intervention as approaches are employed to build links between arts production and arts consumption/reception; make people understand and appreciate certain arts forms (giving expert knowledge, explaining/teaching); to stimulate artistic and creative activities of people who are not yet in touch with arts and culture to use arts and culture for their own liberation, to become more creative and in general terms, to be more self-confident to create things (Mandel, 2009). Whether or not these were achieved remained a bone of contention in the absence of cogent review or assessment systems for audience development practices.

To the Central folkloric of CNC, outreach activities were meant to educate and inform the general public about the role of the arts in building the affective territory of the human being, binding the society to execute a common goal while creating a space for community interactions. The activities captured basic and secondary schools, surrounding communities, the university campus and other stakeholders. Quizzes and debates, for example, were used build knowledge of the public on traditional performance forms and how to preserve these forms. STUDRAFEST and drama festivals for basic schools in the Metropolis served as education platforms forms for unearthing talents and creativity of students in the fields of acting, directing and play writing. Through these activities, the centre interacted with the general populace in order to operationalise the Cultural Policy of Ghana for social cohesion, patriotism and accelerated development (CNC Summary Report, 2018). All these activities are captured in Mandel's (2009) list of activities for arts education such as personal mediation through guided tours; talks; creative workshops; media mediation in the forms of written information (leaflets; brochures, billboards).

In addition, the Central folkloric employed public relation so as to interact with the general public and other stakeholders. It initiated and implemented activities such as weekly radio talk shows to educate listeners on some Akan traditional arts forms. Its maiden performing arts forum served as a platform for participants to access, share thoughts, opinions and suggestions about the role of traditional folk music in social and cultural development of the people of Cape Coast and reasons for their promotion. This was in consonance with what Mandel

(2009) says that public relations does not only concern itself with creating audiences' trust in an institution, creating long lasting relations with different target groups based on the principle of dialogue but also stimulating discussions about arts and culture and their role in society.

The AFRIMUDA foundation appeared to use its outreach activities as media for what Borwick (2012a ; 2012b) proposes as cultural community building and not audience development; where activities and practices of arts organisations are more deeply connected to their communities. The Foundation, in collaboration with the Central folkloric and the Abeadze Dominase community co-created and presented a re-enactment of the historical journey of the people of Abeadze to their present place. It also used music and dance to attract the unemployed youth before enrolling them into its apprenticeship projects in areas such as sound and music production, sewing department, batik tie and dye and video technology departments. This way, a whole community was rebuilt and not just the development of audiences thus, validating Borwick's (2012a ; 2012b) assertion that cultural community building approach, rather than audience development, helps arts organisations in bringing people together using artistic/ cultural event in order to foster a feeling of belonging and common cultural identity.

Apart from outreach and public relation used for audience development activities in the Metropolis, other traditional marketing strategies were of importance to the groups. These strategies, according to participants, also helped groups in managing profitable customer relationships by creating value and satisfaction for customer. According to Kotler (2002), the dual goal of any

marketing strategy is to attract new customers by promoting superior value and by growing current customers through satisfaction delivery. The predominantly used strategies were posters, banners, word-of-mouth, letters, radio advertisements, indirect recommendation, personal branding, teaser and flyers. Other media used by a few groups were the newspaper and television advertisements. These were used based on the human, financial and technological capacities available to the groups. From the results, however, word-of-mouth turned out to be a strategy which was used by all selected cases. This was executed by members of the groups who informed as many audiences as they could, both current and potential audiences. One interesting observation was that members of AFRIMUDA foundation looked out for funeral posters and wedding invitations before contacting the organisers personally in order to secure such contracts.

Beside the above, individual groups selected other traditional strategies based on their financial, technological and human resource strength. For example, Central Vocal Ensemble employed digital posters and group branding as part of its audience development strategies. The stress on digital media strategies by the group might be attributed to the high level of technological prowess of some members of the groups. Interestingly, most members of the group were students in the university who cut across a wide range of disciplines and owing to the university management's position that groups found to be posting advertisements haphazardly would be penalised, the group opted for digital posters and less of the printed posters. The Central folkloric depended more on public radio and newspaper advertisements, letters and billboard for promotional purposes. It

relied on these because they formed part of government media agencies mandated to promote the activities of the National Commission on Culture and pro-cultural institutions like the CNC in relation to the Cultural Policy of Ghana (National Commission on Culture, 2004).

For the academic departments, letters, posters, radio advertisements, teasers and flyers as well as personal branding worked better. These strategies harnessed their awareness creation activities because a combination of these succeeded in reaching every segment of audiences limited to the university campus and parts of the Cape Coast Community; the rich, less-privilege, educated and less-educated. The assumption was that the more the audiences came into contact with these promotional strategies the more they might be encouraged to patronise the events. Formal letters which were written and sent out formalised procedures for audiences who needed official invitation before they were made to move out of their jurisdictions. This happened especially to students at the other levels of education other than the university and workers of some corporate and media organisation who felt the need to patronise such events. In addition, strategies like the posters and banners presented activities of the Departments to a larger sector of the populace which indirectly affected their prospective intake of applicants to read these programmes. More often than not, most people assumed that School of Performing Arts of the University of Ghana was the only School in Ghana offering programmes in the performing arts. In spite of their limitedness, Departments in other universities utilised these methods in propagating their products to a larger section of the Ghanaian populace.

The Theatre department, apart from the afore-mentioned, relied on personal branding, which to Swaminathan et al. (2020) encapsulates all the traditional brand entities plus people and idea brands whose objectives are not only profit maximisation but also fulfillment of purpose-drive mission, to augment their audience base. Using the student performer branding, the Department, as Swaminathan et al. (2020) put it, deepens existing relationship with audiences as performers interacted with audiences to correct certain preconceived mindsets about the artist and the performing arts.

Digital media approaches were identified as the “new order” and the most preferred for audience development among the groups. Social media channels such as WhatsApp, Facebook, Twitter, Instagram and YouTube were dominantly used. They were the most relied on based on their convenience and readily availability. This confirmed findings from a study conducted by Hausmann and Poellmann (2013) that the use of social media by performing arts organisations in Germany was rapidly growing and that the majority of theatres used at least one application type. These media channels, according to participants, helped groups to expand and increase the numbers of their audiences through viral marketing which to Richardson and Domingos (2002) as cited in Durmaz and Efendioglu (2016) is about sharing information or ideas about products or services with friends on a volunteer basis via e-mails and other social media channels. Most groups relied on friends, acquaintances, family ties and meta-relationships to establish their viral marketing strategy. This, to most participants, heightened trust in audiences based on who the advertisement was emanating from. Another

reason for their reliance on digital media forms was the media's ability to help them create awareness of their products and services in a larger geographical space. Consequently, groups were able to establish contacts outside of the Metropolis and even outside of the country where they rendered their services, helping them to indirectly establish competitive advantage within the metropolis.

Social media channels also aided groups to deepen their relationships with audiences while enhancing the relationship between audiences and artistic products and services. As Bloomberg (2010) posits, social media channels build and nurture relationships where customers feel connected with the brand because they have helped create it. Unfortunately, the inability of most groups to efficiently handle or manage these channels posed challenges to their effectiveness. Walmsley (2016, p. 66) submits that social media “deepen and democratise critical exchange; foster slower, more reflective critique; and positively shift perceptions of unfamiliar art forms amongst non-attenders”. Quesenberry (2018), however, notes that marketing strategies of an organisation become less efficient when the organisation enters the market frontlines without these strategies linked to its broader mission. A cursory look at the results indicated that most handlers of groups' social media channels rarely nurture what Walmsley notes because they hardly connected to interact or respond to comments and or questions. According to Bloomberg (2010), social media smart brands listen, engage and address any online comments and conversations that could affect the brand's loyalty of others. Neglecting these responsibilities would be disastrous to the marketing or promotion of a product or service. Even though

groups tried relentlessly to reach audiences, neglecting such responsibilities had been adversely affecting the goal of their audience development activities.

Presentation of results for research question 4: How is the success rate of these marketing strategies measured?

As discussed in the previous research question, performing arts groups and departments in the Cape Coast Metropolis employed diverse strategies to promote or market their products or services. The strategies employed fell under both traditional and digital forms. The traditional strategies comprised outreach activities, posters and banners, word of mouth, paid adverts on televisions and radio, recommendations, door-to-door publicity, personal branding and dawn broadcasting. The digital strategies were mostly of social media channels as in Facebook, WhatsApp, Twitter, YouTube and Instagram, digital audios, digital images, digital videos and institutional websites. This section presented results on metrics used by the departments or groups in measuring the successes of these marketing strategies.

A variety of criteria was used by groups and departments in measuring the success or otherwise of strategies in audience development. The results from research question three revealed that one major strategy used by a majority of the groups and departments was outreach. To measure the success of this strategy, one participant pointed out that his department used the number of people or audiences who patronised its outreach events and the number of questions and contributions which came from participants during and after those events. He explained that:

For outreach activities in the second cycle schools, we measure their success from the number of students who come to watch the performances and the questions they ask afterwards and the interactions that happened between the students and the performers. In most cases, we are sure of achieving success because we usually perform set books and most of them or the teachers involved would want their students to patronise that so, we are sure to have a full capacity in the auditorium [Academic participant 3].

Another academic participant added:

Last year, we performed the Dilemma of a Ghost which was a set book for the JHS students and it was actually successful in terms of its production, and the outcome of their BECE results. The teachers called in to applaud us for giving their students an actual performance because it helped most of the students to get better grades in the BECE examination. This year too, the schools requested that the department produced Ananse in the Land of Idiots which was also successful [Academic participant 2].

On the same outreach strategy, the participant from The Central Vocal Ensemble also resonated that the zeal of secondary schools to invite them to their programmes proved that its outreach activities were making impacts:

We engage with second cycle schools a lot and it's for a purpose but people do not understand why almost all our performances, we have at least two secondary schools coming in. It is simple, we are creating future audiences. Just about three weeks ago, the Holy Child School Choir had a programme and they specifically requested that we come there to be with them. Already they are developing that kind of taste. So, our outreach strategy is paying off. It is yielding the results we wanted –building performing arts lovers

Participants from the Music and Dance department indicated that the effectiveness of their strategies was measured by the number of engagements and the substantial monetary contributions made to the Department by the band. One of them claimed:

We measured the success of the strategies per the substantial monetary contribution the band makes to the department as a result of the frequency of performances [Academic participant 4].

The other participant added:

We measure the effectiveness of our marketing strategies by observing the number of engagements of the band in a month or even throughout the semester. If there were more engagements (especially for the university community) then we can say that our message went far [Academic participant 5].

An interesting observation was that some groups relied on the size or number of audiences to measure the success of its outreach strategy only and not the other strategies they employed. The outreach was purposed to help the group get new sets of patrons. One of the participants indicated:

We do periodic shows at Oasis and those are free. We do our own social media adverts, one-on-one adverts and announcements to get people there and that is the only time we care about the number of audience patronising the show because we use it as a medium to sell the group's services to the number of people who would come. We expect that these people would go and recommend us to others. So, if that show is not well attended, we are usually not happy. That is when we are usually concerned about the audience but apart from that, if we are performing anywhere else, we don't care about the audience turnout because the one who contracted us will pay us whether people come to watch or not. The organiser has to care about that though that would be a good ground to get other markets.

In confirmation to not using audience turnout as a metrics in measuring the success of some of the traditional strategies, one of the CNC participants noted that some of the groups which were affiliates of the Centre did not consider audience turnout on condition that the group was being paid by the organiser and not the audiences who attended the performance.

I think that almost about 90% of the groups in Cape Coast do not really care about audience turnout. All that they care about is that they have been paid. So, if you give them the money and if it is only one person, they do not care about it.

Another traditional marketing strategy employed to augment audience participation by most of the selected groups and departments was personal branding – branding a performer or the group itself. This form of strategy was said to be efficient in amassing audiences and for that matter enhancing competition. According to the participant from the Central Vocal Ensemble;

... the best and the most important strategy has been our personal branding. I will not be wrong to say that people continue to patronise our concerts more because we present what is of quality. The way we've branded ourselves If you like, invite us to sing for KG2 kids, the standard will be the same as singing for the Vice Chancellor and whoever is there, you know. So, we attach this kind of importance to every situation, every opportunity we get and that is one strategy which is working very well for us because the group is always being invited to events due to our high standards and professionalism.

Another participant also pointed out how personal branding – use of the faces of star performers on posters and banners - had helped the department to attract a lot of new audiences to its performances and also how it had ensured repeated purchases.

Audience turnout can be said to have increased since the department decided to publicise its productions using the faces of some of its best student actors. Though some lecturers are not in favour, we continue to do that and we seem to get people into the auditorium. At times some audiences come in because they know their best actor or actress is part of the performance (Focus group discussant 1).

In the submission of the participant from Odikro Royals Dance Company, the uniqueness of the groups' costume, the quality of their performances and performers raised the demand for its services.

Branding the group is my priority because that brings in more contracts from the corporate departments.... those who want to witness something unique. So for me, of course, I know there are people on the beach doing dance ... and I tell my people that it's not all about the energy because if you want to dance with energy, you can't dance better than the person that

was raised in the traditional courts. But what you have over them is being able to explain, theorise and break, no, deconstruct what they are doing ... and to be able to even take the elements of their dance and choreograph it, expand movements, contract movements to look different but with the same movement and then they get to appreciate their own dance in a different way. So these are some of the things I have over others.... Besides, if you're part of my group, you have to have your haircut nicely done, your physical body must be presentable not like what some groups in town do. The costumes and props, all these must be unique...yes, that's what some people and even corporate departments look out for when they approach you for your services and I can say that this strategy works well for me.

Results from research question three again revealed that television and radio advertisements were part of the promotional strategies employed by some groups and departments to develop audiences but their use had reduced in recent times either due to bureaucratic conditions surrounding the acquisition of airtime for advertisements. They were the most reliable and efficient ways to reaching a sizable number of audiences. According to one of the academic participants;

Years back, these strategies, radio and television adverts, used to work. They helped in amassing audiences for our productions because of their wider coverage. We normally go to some of these media houses for interviews on our performances and it was helping us not only to increase the number of audience for our performances but they helped to bring in a lot of students to the department. Now, we hardly go for such media or should I say our students have not been pushing for such sponsorships; they rather have been concentrating so much on this social media and the story seems to change. Audiences for our productions continue to reduce while student intake has also reduced drastically. That is why I can say that these media forms were bringing in the audiences [Academic participant 2].

Another participant confirmed this assertion of television and radio having the tendency to reach a larger set of audience.

Every person on campus in one way or the other has a radio set in the room or on his phones. What normally happens is that when we get slots for interviews on especially the FM stations, we put out so much information so that people are tempted to move to the auditorium to find

out if truly what we said would happen. These adverts help to create suspense and the suspense attract the people in. Sometime past, we had the auditorium filled that we had to send people back home. So the radio announcements and at times television broadcast of snippets or excerpts of our performances do the magic and bring people in [Academic participant 4].

Posters and banners were found to be the commonly used approaches to promoting artistic products and services. These strategies were posited to reach a large number of potential audiences when placed at vantage points. According to most of the participants, the success of these strategies was mostly measured using the number of people who stood to view and discuss all possibilities about the performance or performers (whether the performance is worth attending or not; the performance of actors and actresses on the banner or poster; the essence or otherwise of the performance title) as against the number of attendees at the programme.

I can say for a fact that posters and banners do not fail. They catch the attention of the people before the radio and television come in. We make sure they are always available at designated points for people to see and discuss. So, as they become attracted to whatever information are on the posters or banners, they relay the information to friends and I think that results in the venue becoming full or packed. At times, you may stand behind some people and they may be discussing actors and actresses and that may give you a hint as to whether they will come. People like to see more than to listen and pay for something. So as they listen from the radio, they see on the poster or banner and they are convinced to attend. They may seem archaic but to us in the university, they make the difference.

An interesting observation which came out from one participant from the academic sector was that it was difficult to measure the success of just one type of marketing strategies when several forms were used in promoting activities of the department. The difficulty was especially with mainstream marketing strategies

other than the other approaches like public relation, outreach, arts education and cultural mediation practices.

It is very difficult to identify how successful a strategy was from a multitude of strategies used unless you used only one form of strategy. For example, how can one measure the success of “word-of-mouth” which formed part of promotional activities for a semester’s production? This will be very difficult and demanding. But that could be done through post research or post audience interaction where producers find out from audiences as to how they got to know about the performances they attended. It could be done but how many groups will do that or have time to do it [Academic participant 4].

That notwithstanding, a participant from AFRIMUDA indicated that the foundation measured the success of its “word-of-mouth strategy” by the number of “deals” or “gigs” members brought in as against that which the other strategies brought in. The participant was, however, quick to add that the success of a strategy might differ with time. The participant explained:

We measure one of the traditional marketing strategies – members as promotional agents - by looking at how many of our members are able to bring to the group a show or how many shows come in through members and we usually have a commission for them. So, it is something we really record, that member A within a period of six months was able to get the group may be ten engagements. So, we are able to do that because we have records of the commissions that we pay to our members. We are able to account within a year or six months how many of our engagements we have had through our members and how many came in from the other strategies used. So, you even have members who would be walking around town just to see posters for funerals or any events and if it is a poster that they know any of the people involved, they find out whether the person will need a group to perform. So, at meetings, leaders tell the members to help market the group.

Recommendation as a marketing strategy was deemed to be successful when more new patrons called to inquire and to patronise the services of the groups. These, the groups assumed, were a result of recommendations made by people who the groups had previously performed for. It was unsuccessful where their

current audiences did not make recommendations for the groups. Recommendations were also made on behalf of the group by those the group chose to be group patrons. One of the AFRIMUDA participants shared his view:

As I said earlier on, we strategically select key patrons that we could use their popularity to market our services. We have some patrons like BeckyKay and Daasebre Kwabu Ewusi who is the vice president of the National House of Chiefs and so if there is a programme going on that Daasebre Kwabu Ewusi is aware of, he could easily connect or recommend that AFRIMUDA Foundation should be contacted to perform at such an event. The more we are called that Daasebre recommended us the more we intend to use such strategy. It is with some of our other patrons too. So, I think that most of the groups in Cape Coast select patrons strategically to market them by leveraging on the popularity of the patrons. Where the patrons showed interest, the groups are able to gain a lot of contracts from new patrons who may even be situated outside of Cape Coast. To tell the truth, this strategy has not really worked so well because a lot of the times, it is not something that is direct (the patrons are not aware of such intensions that they should consciously market the group). It is something that is indirect and it is only cautious within the groups' leadership that, let's get this person because he is popular but you usually see the patrons only inviting them when they (the patrons) themselves have programmes but not when these patrons are marketing our programmes elsewhere. So, that has not really worked so much.

Another participant also shared his view:

Though I get most of my gigs especially, marriage ceremonies and funerals, through social media, they come in the form of recommendations and the clients tell me that the group's contact was given to them by other clients. Recommendations work perfectly for me (Odikro Royals participant)

In the case of the Centre for National Culture, the success of recommendation as a strategy could be measured by the increasing number of performances secured by, for example, its affiliate groups after it had publicised those groups during its programmes and in brochures of the Centre.

Well, we at the centre recommend our affiliate groups to our audiences every time we put up performances. We talk about the groups which are affiliated to the centre and how they could be reached if anybody wants a

group to perform for him. I cannot state exactly if such recommendations are good ways of publicising the groups but at times they help especially when people contact them and so they inform us that they secured more “gigs” through the recommendations we made [CNC participant].

Beside these traditional forms of marketing strategies, the digital marketing strategy in social media forms gave massive advantage to the selected groups and departments as part of their audience development strategies. The successes of these media forms were measured using a range of metrics such as comments from patrons, the calibre of people commenting, number of shared advertisement, tweets, retweets, likes, tags, reviews and follows. In most cases, the number of times these metrics occurred underscored the efficiency of the marketing strategy. According to one of the CNC participants;

We look at comments on our Facebook page or WhatsApp pages. How many people have liked or have commented on our programme. The number of people who click on like or write comments indicated that our audience size is increasing or decreasing. At times, we compare recent likes and comments to previous ones. We also take a look at the people who commented. So, we will go through and see if those commenting are people who are arts lovers or new customers or they are in the industry ... So, we look at the status of the people and sometimes their profession. These help us to know if it is just arts lovers who came for the programme or there are new faces.

Another participant from CNC confirmed:

We look at programmes we have had and the audiences we are able to attract. There was a time I was managing one of the social media pages of the CNC folkloric group and then you will see that anytime a video clip of any of our programmes is placed there, people, apart from commenting, will be hitting the inbox of the group, asking for contacts of the leaders; asking for how much the group charges for a programme and all that. At times too, a few will show interest.

Similar to the submission of participants from CNC, the participant of Odikro Royals Dance Company acknowledged that the group measured the success of

their social media strategies by the number of likes, comments and tweets which populated its social media pages.

I get to know the effectiveness of my social media strategies based on the number of followers, comments, likes and at times the chats I have with followers. So, I have about five thousand followers on Facebook. On Instagram, it is over 2600 while Twitter has the same figure as Instagram. With globalisation comes that doorway for promotion. Okay, I have free promotion because I don't have to go door-to-door now to say I dance or something. I get people that when I go for a programme they video and then put it on their social media so what I do is that I tag myself there. Right now, if I go on Instagram, just with hash tag Odikuro Royals, I will see anybody who has watched us even though I might not be the one who posted those videos [Odikro participant].

The participant from the Central Vocal Ensemble noted that the group measured the success of its social media strategy by the number of deals the group attracted within a projected period as well as invitations to performance festivals. He stated:

We know that our approach has been a success based on the number of events we are invited to within a stipulated period of time. For example, for a period now we have been engaged in so many programmes and that have increased the likes on our social media page. Every group wants social media presence but the reason why we get more people visiting our social media handles is that we hardly put images that are not of quality and unattractive on the page because pictures speak a lot about the group and things like that.

Though a majority of the participants agreed that these metrics helped in measuring the successes of these social media sites, one participant indicated her doubts about the criteria for measuring these successes. She claimed:

People may comment, like or share whatever the groups put on their social media handles but that does not guarantee their coming to the programme. So, I think the best way to measure the success of marketing done on social media is to look at the actual number of people who came for the said event (Participant 4).

This was a clear indication of possible challenges to these success stories which had been presented under the next research question.

Discussion of results

Outreach activities, posters and banners, word of mouth, paid adverts on televisions and radio, personal recommendations, door-to-door publicity, personal branding and dawn broadcasting were the commonly used and the most preferred traditional strategies to audience development by the selected groups. They were the commonly used because they demanded less advanced technological capabilities from groups for their production and distribution unlike the digital media forms. Though digital media appeared to be in vogue with somehow easy access to metrics for measuring their successes or otherwise, the results pointed out groups found means of measuring the successes of traditional media strategies. This confirms the propositions of LaMontagne (2018) and Heil (2016) that traditional promotional strategies still worked, could be relied on and their success could be measures.

One identifiable metric some groups (Theatre Studies Department together with AFRIMUDA foundation and CNC) used in measuring the success of outreach strategies was the number of audiences who patronised the outreach programmes, their levels of participation and repeated requests for those performances or new ones. This was a confirmation to claims by Modern Marketing Partners (2012) and Lauck (2019) that the number of audiences that patronise a product or service inform a company or business of the success of its marketing strategy. The Central Vocal Ensemble depended on repeated requests

from Senior High Schools as its criterion for measuring success of outreach activities.

One new metrics for measurement of success for outreach activities was the use of outcomes of Basic Education Certificate Examination and West African Senior Secondary Certificate Examination examination results. This might be attributed to the nature, target and purpose of these outreach activities. As far as the Theatre Department was concerned, an increase in the number of passes in the BECE English Language paper and the WASSCE English Language and Literature-in-English papers meant its outreach activities were successful. In the schools, these projects often took the form of stage performances of play texts and students' interaction sessions meant to help prepare students for their final year examinations and also as a form of arts education and taste cultivation for the arts. To this end, if students' participation in these performances and interactions with performers resulted in impressive passes in their final examination, then such an outreach strategy was assumed to be a success.

In my opinion, this criterion was problematic in that several factors come into play in an assessment of the outcome of a learning situation like the nature of the setting for teaching and learning, the teaching and learning process, mode of delivery, assessment content and criteria. All these among others needed to be considered when assessing the success of strategies used in marketing. Morijiri (2016), for example, posits that musical factors (musical composition, musical style, information derived from the score and instrument specific features), extra-musical factors (performers' emotional expression, the interaction with an

audience, the performance intentions and the listeners' perceptions) and non-musical factors (visual influences such as body movement, stage behaviour, figure and dress contextual influences, such as programme order and ethnicity) must be considered when assessing the success of performance of students of music. For the Theatre department to use just the passes of students and not failures to conclude that a strategy was efficient appeared problematic. The case was that some students who patronised the performance might have failed while others who did not patronised passed. Would these two scenarios not defeat the logic of the argument made by the Department? Students might participate in outreach activities but their perception, emotional disposition, cognitive retentive levels and appreciation abilities might positively or negatively affect the outcomes of their examinations.

Outreach activities within surrounding communities in the forms of theatre for development projects were deemed successful based the high numbers of community members who patronised projects and because of the participatory nature of the projects. From my perspective, a high representation of community members might not always prove that an activity was successful. Community members might participate in their numbers but the main intent of the activity might not be realised especially where activities were of short term, alienated from the cultural context of audiences and also lacked sufficient follow-ups.

Modern Marketing Partners (2012) assert that traditional marketing strategies like print, audio and audio-visual media can be said to be successful when sales revenue, unit volumes, profit margins which are often tied to company

or brand successes upsurge exponentially. The assumption is that the more people come into contact with these marketing strategies, the likelihood of increase in sales. In these instances, emphasis is mostly placed on profit maximisation which is assumed to come out of the number of clients or audiences who come into contact with these marketing advertisements or who visit or contact the group or business or who patronise what product or service through in-bound telephone calls or inquires, events inquires or through promotional codes (Heil, 2016; Modern Marketing Partners, 2012). Juxtaposing findings from the study with that of literature, I could say that the measurement of success of print, audio and audio-visual media in audience development were not only by the number of audiences that patronised programmes or per the profit margins made by commercial groups as purported in the literature but by the number of “deals” or engagements that came to commercialised groups and repeated requests. As highlighted in the results, the mission of a majority of the groups and departments was more of societal orientation and not profit maximisation. As a result, they did not rely on profits but on their ability to reach a wider segment of the population with artistic presentations as means of arts education, cultural transmission and appropriation (Culture Pour Tous, n.d.; Quintas, 2014), a vital medium to counteracting cultural exclusion of a larger part of the population in the Metropolis.

Some groups which operated as both for-profit and non-profit rarely provided services for individual audiences. Their targets were event organisers who directly dealt with their audiences. To this end, groups did not directly

determine the number of audiences; their main objective was to deliver the service and get paid or rewarded. Thus, their engagements never correlated to the number of audiences who patronised the performances. The measurement of success, in their case, hardly depended on the level of participation from audiences and the aftermath interactions among performers and audiences. Though the Central Vocal Ensemble used sales revenue to measure success, its main objective was not profit maximisation looking at the meagre amount it charged for its performances. This was similar with the two academic departments whose performances primarily aimed at encouraging wider conversation and awareness creation on the arts, arts education and participation (Forbes Nonprofit Council, 2017). These notwithstanding, they sometimes charge a meagre amount as performance fee to defray production costs.

Other metrics used as measurement criteria for success of some traditional strategies were the number of people who stood to view and discuss especially print media advertisements. These happened typically within the university setting where students working on publicity had the opportunity to either interact with other students as they post publicity materials at vantage points or as they move round to reinforce their publicity activities. To them, the mere look or discussion of publicity materials by students culminated to their success in publicising their performances. The designs for posters and banners appeared to provoke some level of curiosity in target and potential audiences. The faces of “star performers” displayed on these posters and banners might have been acting as a “magic wand” which got people discussing and sometimes arguing about the presentational

prowess of performers. This directly or indirectly affected the number of audiences who eventually filled the performance space and also the number of people who trooped to the department for enquires for prospective applicants. The strategic placement of print ads also determined their success rate. The more people viewed displayed banners and posters, the more interested or curious they become about the performances according to participants. In my candid opinion, viewing and discussing advert materials for performances might not necessarily suggest their effectiveness to achieving audience development objectives. On the one hand, these actions of viewers might serve as barriers to their participation especially where visuals went contrary to their beliefs, interests and tastes. On the other hand, materials would succeed in publicising the organisation or its services or both. To this end, measurement metrics needed to be more analytical than this superficial. Market research and strategy evaluation appeared vital to ascertaining the efficiency of promotional strategies.

To most participants, getting access to audio and audio-visual media for marketing activities was quite difficult not to talk about the measurement of their success. Television media were yet to take root in the Metropolis. The television section of the Campus Broadcasting Services (CBS) of the University of Cape Coast was yet to operate fully. Its radio section had been doing tremendously well but groups were yet to fully explore such avenue and even other existing stations in Cape Coast Township. With the exception of one regional television channel – Ocean 1 TV - the only community television station, Coastal TV, which was providing media coverage for most of the artistic activities within Cape Coast

appeared to be crippled with diverse challenges which had limited its visibility within the Cape Coast Metropolis. Television media houses operating outside of the Metropolis were hardly the target of groups and departments due to the bureaucratic nature of their activities. To this end, most radio stations were hardly explored for promotional activities of performing arts groups with the exception of the Centre for National Culture which had created several collaborations with media houses in and outside the Metropolis. Some participants noted that their outfits used to engage some radio media houses with such engagements positively affecting their activities. They cited examples where teasers and the jingles created for performances appeared to have whipped the appetite of existing and potential audiences thereby causing performance venues to be almost filled to capacity. Unfortunately, such activities were no more as publicity crew continuously neglected such marketing strategies.

One interesting observation which came from the academic sector was that it was difficult to measure the success of just one type of marketing strategies considering the combination of strategies used in promoting activities of the Department. The difficulty was especially with mainstream marketing strategies other than other approaches like public relation, outreach, arts education and cultural mediation practices. Lauck (2019), Heil (2016) and LaMontagne (2018), however, mention that there are still means to checking the value of individual traditional strategies even when more strategies are combined for marketing and promotional purposes. They indicate that measurement systems like referral questions, brand survey, coupon codes, unique phone number and email address,

QR codes, landing pay URLs and redirect domains can be attached to traditional ads to track number of viewers, users and callers for enquires, purchases and requests. Groups, however, were yet to explore or lacked the resources for instituting proactive systems like Google Analytics which could enhance the use of measurement systems proffered by Lauck.

Digital marketing strategies, especially, social media pages websites had been of immense help to the performing arts groups and organisation. The results portrayed that groups had been relying heavily on these forms to promote or market their services or products within a wider geographical space (within and outside of the Metropolis) where traditional marketing strategies appeared restrictive. To measure the success of these strategies, most of the groups and the departments used either the growth in the numbers of followers, social mentions, clicks on like buttons, tags or tweets. Numbers in these cases indicated efficiency of the media used. This confirms the assertion of Nolasco da Silva (2020) that “social mentions”, tweets, hashtags, “reach” and conversations project success of strategies in audience development and engagement. Social mentions displayed the size of people discussing a group’s brand or artistic content on its social media platform. Though tweets and hashtags do not project how many posts and messages are around a brand, they presented to groups and departments how many people are talking about their brand or organisation. “Reach” shows how many people have seen the content offered to the consumer (Nolasco da Silva, 2020). It served as a great indicator of potential audience size for the groups and

departments apart from its ability to measure how far artistic product content and message had spread across other social media platforms.

Another finding which came to light was how some groups measured the efficacy of their media strategies by the comments and the personalities associated with the comments. Comments, to Nolasco da Silva (2020), are great indicators of potential audience size because it measures how far a group's artistic content and messages have spread across social media. Smith (2019) adds that comments measure attention which is a more actionable way a brand or product measures engagement. It is easier to show one's love by liking a product but posting a comment is a much deeper engagement, much richer context and consumer insight. Therefore, the practice where groups and departments looked beyond audience views and likes to the comments passed by certain personalities constituted a positive strategy. The Centre for National Culture, Cape Coast, for example, depended on social media not just for potential audiences but as means to connect to potential promoters or personalities within the industry. The Centre presumed that comments from experts within its domain would better inform its practices than comments only from audiences without artistic expertise. That was not to disregard the non-experts because products needed constructive criticisms which sometimes emanate from marketing research to be better positioned in the market and such criticisms might as well come from experts (Armstrong & Kotler, 2013; Kotler & Armstrong, 2010b). In the absence of market research, groups relied on these comments as productive measurement criterion. To this

end, comments, criticisms or endorsement from artistic experts provided the Centre, a lens to see how far it had reached its audiences geographically.

In addition, the results portended that non-academic groups measured the success of some social media strategies by the number of people who sought the contacts of leaders of the groups in order to confirm engagements or prices (commercial groups). To this end, the number of deals a social media handle could secure for a group displayed its efficacy. In spite of all these systems put in place to measure success of strategies, some participants indicated their doubts about the validity of the criteria used for the measurement. Their argument stemmed from the fact that the number of likes, tags, tweets and comments could not equate to the number of people who showed up for events. Thus, concluding that the presence of these metrics meant success of strategies could be flawed. More so, groups and departments employed a variety of social media strategies but lack systems which could track and measure these strategies as identified by LaMontagne (2018), Lauck (2019) and Modern Marketing Partners (2012) per the quantum of viewers and actionable activities which took place in these sites.

Presentation of Results for Research Question 5: What Challenges Limit the Adeptness of these Strategies in Audience Development?

According to Kawashima (2006) and Torregiani (2016), approaches to audience development are without challenges. They either concentrate on removing barriers to arts participation or do not include programming. In some contexts, audience development is often confined to the marketing and education department which often results in poor choice and use of approaches which do not

correspond to their relevant dimensions (widening, deepening and diversifying) of audience development.

Results from the analysis revealed several challenges which hindered the efficiency of most strategies employed by groups and departments for audience development practices. Primary among these challenges was that audience development practices were mostly championed by leaders or directors of the groups in the absence of marketing departments or professional arts managers or marketers. The addition of this very responsibility to the responsibilities of leaders or directors indirectly hindered the smooth execution of promotional and marketing strategies even with support from other members of the groups in the implementation process. A participant from CNC also confirmed that almost all the performing arts groups affiliated to the Centre like AFRIMUDA really faced such challenges.

Yes! I think there are a lot of such challenges. Most of the groups which are affiliated to the Centre really lack professionals who see to the management and marketing aspects of their services. Most lacked the competence even in developing the marketing strategies. So, a lot of the times, when you run checks on those behind the social media marketing, it is the directors of the groups themselves and most of them may not be marketers or professionals in marketing and so, some of the things you even see them post may not really be necessary when it comes to how to market the group or products and services. You see them sometimes posting things that are not in connection with the group on their social media platforms that have been created purposely for the group and so, some of them lack professional understanding of how these groups should even be managed [CNC participant 2].

From an observational viewpoint, though I realised that Odikro Royals' social media pages like Facebook, Twitter and Instagram were managed by the director who saw to the posting, reviewing comments, answering of questions and all

forms interactions on the pages, the participant from the company did not see that as challenging. He noted:

I manage my social media handles like Facebook, Twitter and Instagram.... I develop online questions too to get feedback from my audiences. We chat and if they have videos or pictures I ask them to share with me so I populate the media platforms.... Once a while, I call to find out how they are doing and if there's a programme, we discuss. That's fine with me [Odikro participant].

These multiple roles of leaders or directors often limited their dexterity in efficiently managing the marketing section of their groups. The times promotional adverts were posted and sometimes the quality left much to be desired. Besides, most handlers of social media sites especially hardly interacted with audiences who tried to reach the groups through social media platforms. Comments from audiences were rarely read and those comments which needed feedback were hardly dealt with. In few cases, comments were read and feedback sent to audiences. Audiences who happened to be unsatisfied with such attitudes left and never returned. A participant stated:

I will talk for most of the groups in Cape Coast because we turn to discuss this very issue. Due to the fact that the managers of the social media handles mostly double up as the directors of the groups, they don't have much time to monitor contents of marketing strategies they have even created and how they are performing on media sites... So, sometimes you even go to a group's page which I have been doing a lot of times (I have been monitoring a lot of them because they are affiliated to the centre) and somebody has asked a question and for about four weeks, the group has not answered because maybe the director is out of data or the director is busy doing something else and nobody is willing to take over that responsibility because he or she has not been told to do so. So, until the director sees the comments and answers, the person who asked the question would be waiting forever. Unsatisfied audiences left and never returned. Most groups lost audiences because of this challenge. So, I think that there is also an issue with leadership style and delegation of responsibilities within these groups because almost everything is on the shoulders of the director and there is no chain of leadership where they say these people are in charge of marketing [CNC participant].

The same participant clarified what was happening within the folkloric group at the CNC.

Let's come to CNC. Here, there should have been a marketing department like it is in other Regional centres. However, we have the PR section taking the responsibility of the marketing officer. Mostly, I have to set in to help with the design and management of our publicity items. Like our Facebook page, I am always there to monitor activities and to answer questions where necessary. In fact, I still encounter challenges [CNC participant].

The Central Vocal Ensemble had in place a semi-structured advertising crew made up of some of the members. The crew dealt with the design and execution of promotion activities of the group but under the instruction of the director. Thus, everything in relation to publicity never went into the public domain without the consent of the leader. Despite these, the crew still encountered challenges especially with what content to post and sometimes when to post.

As I indicated earlier on, we are always tactical with our audience development strategies because everybody is doing almost the same thing. So we hardly put images that are not attractive there because we know the market. Just even a picture can speak a lot about the group. The challenge is normally with how quality our choice may appear to the audiences. As I said, content is crucial and that creates the challenge [CeVEn participant].

The Theatre department at the university appeared to operate differently from some of the non-academic groups already discussed though the challenges were similar. The department had what it termed “publicity team” which was made up of either staff and students or only students. The team was not permanently constituted; every performance or production defined its publicity team which was subsequently dissolved after each semester’s programme. This practice, according to one participant, affected the promotion of practical activities of the departments because it took more time for new crew members to devise means of

achieving their objectives which in turn affected the quality of promotional strategies adopted. In most cases, old ways were repeated with their shortcomings.

One of the participants in the FGD detailed the situation:

Each semester, we constitute publicity team for our productions. Initially, each performance or director establishes his or her team to publicise the performance but for close to three academic years now, the department decided that all semester productions must establish one central publicity team which will cater for all the publicity activities of the productions. But for lack of human resources, we have been unable to achieve that.... Every publicity team is dissolved at the end of the semester and new ones constituted at the beginning of the new semester's programmes.... Well, it turns to affect our publicity because the works of previous teams are barely reviewed before new ones are constituted. Newly constituted teams will need time to achieve the desired objectives. If publicity teams are permanently constituted, it may help in that the teams will review their previous works and shape them for subsequent productions. It affects our publicities for semesters' productions but for now there is little to do because of the numbers of students and because the lecturers want every student to taste other aspects of the production process. In fact, I will propose that this aspect of the performing arts – arts management - should be made compulsory for every student but that may not be achieved. Some students may not have the chance to participate in such area especially when he or she is one of the assumed "stars" or performers [FGD participant C].

According to a participant from the Music and Dance department, publicity strategies were often handled by staff members with a few hand-picked students. There was no permanently constituted publicity crew and this placed pressure on staff as they combined their responsibilities with this other one together with the level of apathy exhibited by other staff in this particular context. The conception and design of materials for the audiences even become a challenge.

The department does not have a publicity team or what you might call it. We usually appoint some academic staff to take care of publicity for our programmes. For letters, the administrative staff took care of that but for others like posters and banners or radio announcements; the appointed staff is or are charged with that responsibility. In most cases, it becomes burdensome when others become apathetical and only a few will be

moving about to make sure the programme reaches a lot of people. Sometimes, the quality and efficiency of the strategy is not achieved because they person or team may not have had the needed support from the department. It's a big challenge [Academic participant 6].

For the execution of traditional marketing and promotion strategies like radio advertisement, banners, posters, student broadcast activities, the academic departments relied on their students whose numbers could not measure up to the task. Students hardly cover the entire university space with the available traditional advertisements not to talk about spaces outside of the university. This limited the number of audiences they were able to reach for their performances. In some cases, students on publicity unwilling executed their job and thus, neglected a larger segment of the audience. One of the participants explicated:

Our department counts among departments with low numerical strength in terms of students. That is, when it comes to students, we don't have. Hence, we experience several challenges with the marketing of our productions during the semester. The few good and hardworking students always do a good job but the lazy ones who are unwilling to go out and publicise performances turn to mar the success of our performances. We constantly receive complaints from the serious ones about those lazy ones who do not work but there is nothing we could do though such students suffer for their attitude per the grades they get at the end of the semester. The hardworking one at time became fed up and so neglected such duties. It is a challenge we as a department must find means of resolving [Academic participant 2].

Social media channels used for audience development also faced challenges. These media handles were that of individual students and as such were operated by the students. Though contents of posts were sometimes scrutinised before they were posted on the media handles, the management of feedbacks were left to the students. Whether or not students responded efficiently to comments and feedbacks had never been a priority to the department. One participant noted:

In fact, the social media handles used for publicity were that of the students. It has been so until this semester when I tried to create a central pool for the department with MTN. it therefore becomes difficult for us to manage feedbacks from audiences. I think that may be affecting our audience turnout too because if they, I mean the students, do not respond or respond well to feedbacks, our audiences will be affected. I think it's time we review our publicity strategies [Academic participant 2].

It also came to light that most of the times, the lack of funds and students'

numerical strength impacted on the choice of contents (plays) meant for audience development. To this end, the needs and taste of target audiences were compromised which in turn affected audience turnout. A participant stated:

Sometimes challenges with funds and human resource for the production of performances may dictate the choice of performances which may perhaps meet the taste of the elites in society and which may in a way not be that appealing to the youth. Here in the university students dominate when we are talking about our target population but sometimes we could pick, direct or produce plays that may have a small cast but themes that are not appealing to this segment of the target population. This means, we will miss out on the numbers and even make loss. If it is about meeting the cultural needs, social, political, economic and religious needs of every segment of the audiences, then the department is worst positioned [Academic participant 5].

This problem of lack of funds and logistics again impeded the effectiveness of outreach approaches to audience development. In this situation, groups and departments could not develop nor implement new, attractive and special education programmes. One academic participant stated:

If we should move to the secondary schools or communities for our outreach programmes, we need to plan the programmes; we need to hire buses; we need to feed students; we need to motivate students, we need so many things but here is the case we go to the university and the university tells us that they don't have funds and logistics for such quests. Students' outreach programmes are mostly funded by themselves though the outcomes are the property of the university. In the midst of these, we are unable to expand our outreach programmes or develop new outreach programmes for schools and communities [Academic participant 2].

Another added:

Usually, we embark on outreach programmes to sell the department, especially to students in the Senior High schools in and around Cape Coast but because of lack of funding from the department and the university, we hardly move to the schools we used to visit not to talk of visiting new schools. I'm talking about funding because we usually go with a performance in order to showcase what students do in the department or to interact with the students; publicising the programmes we run as a department, the prospects of reading these programmes and how they can apply to be part of the department after the secondary education. The challenge here is that we struggle to access vehicle and other logistics for such outreach. As a result, most of the staff members are unwilling to initiate such outreach activities unless they can get sponsorship packages for that. It's disheartening (Academic participant 3).

From the submission of the participant of Central Vocal ensemble, every marketing or promotional strategy might not necessarily be inappropriate or inefficient. The challenge was its inability to achieve the desired objective by creating value to the audiences. This, to him, could be hindered by challenges in relation to venue, finance and even time. He asserted:

Sometimes, we try as much as possible to satisfy every customer but it is very difficult especially where you have to relocate or change venue and these venues turn to inconvenience some of the audiences. Some may try and attend but that may end it. I remember we had to move one of our performances to CNC, from campus where majority of our audiences are. A lot of them raised concerns about the change of venue and the inconveniences that caused them. Some were like, "Why should I pay 20 cedis and still pick a taxi to CNC?" In this scenario, the audience has a problem with venue and finance. Others may have challenges with time where programmes are designated to begin at a particular time but for some reasons, they began late [CeVen participant].

To an academic participant, lack of permanent venue or space for performances continued to render publicity materials unreliable which in turn affected production outcomes. The Department always needed to tackle issues of clashes with other programmes at performance venues each and every semester despite the fact that it booked the space, months before the beginning of the academic semester.

My department has no performance space of its own so, we make do with the university's main auditorium which is usually hired out to other people for other events. So, sometimes, we will have a scheduled performance but when you get to the auditorium to setup, you would be told the place has been booked by someone for another event. This means that we would have to find another place quickly to set up and redirect audiences to the new found place because we cannot tell the audience to hang around and wait for the said programme to end. This usually has adverse effect on the publicity that we make because we have to constantly be on the alert to employ new strategies of getting audiences to new venues. Sometimes, we miss so many audiences who may have come later to the original venue [Academic participant 2].

Another also established that venues or spaces for artistic performances were not only unreliable but of sub-standard and as such posed challenges to strategies for audience development. The challenge was that audiences outside the university campus were unwilling to move to campus for performances while those on campus found it challenging moving outside of campus for a performance because of cost of transportation or distance to venues. The participant from CeVEn indicated:

Sometimes the venues for programmes are not too conducive for consumers. For example, we are building a fan base outside campus because as for campus, we have the audience now. Most of our concerts too, we do them on campus because we have the best facilities here. I can't imagine having a concert at the Cape Coast town hall because the place is a mess, especially, the auditorium. Audiences from town are unwilling to move to campus for varied reasons. So, these dynamics affect our audience development practices [CeVEn participant].

For most of the dance groups, the only way to continue to be relevant and to stay in the market was to perform at found spaces or rely heavily on private-owned spaces for their performances. Unfortunately, these private spaces cost so much that a look at their payments for services rendered did not support some of their audience development strategies.

I can say that performance space turn to hinder most of our activities. For example, if my company should decide to perform for public view, we need to secure a good space which we have to pay for. A huge sum of money needs to be invested into that if not we have to use found spaces which mostly are not conducive for dancing. On so many occasions, we finish with performance and we are hurt because of the bad nature of the floor of the performance space. When we compare the cost to payments or our charges, your guess is as good as mine. We run at losses and it is more painful if you have a few audiences who are not appreciative of what you do or who may not help in publicising the company. We need more structures for performance. If possible, government can renovate already existing performance spaces and reduce the cost of hiring for small groups like us [Odikro participant].

Customer satisfaction also posed challenges to adopted strategies. Some participants noted that marketing strategies often became obsolete with time in correlation with changes in technology as well as taste and preference of consumers. Such changes typically affected audience development practices if groups lagged in exploring new and proactive strategies to meet demands and changes. A participant from CeVEn indicated:

As an artist, you should find ways and means to satisfy every consumer who comes for your programme whether they will buy tickets or even if the show is for free. Everybody should take something home but how do you satisfy every customer when their tastes for events and associated contents keep changing in this contemporary period with changes in technology and other aspects of life? Yes, it is one big challenge we face because sometimes we try as much as possible but yet we are not able to satisfy everybody [CeVEn participant].

Another participant also made a point suggesting a group's overreliance on assumption to determine what its audiences desired or preferred. To this end, most groups were unable to ascertain when the taste of its audience had changed in order for the group to prepare something that met the needs and taste of the audience.

With regards to the university community, we are now also trying to get some interesting plays because most of the times, we put up plays that are more academic. We mostly assume that the audiences in the university

don't want serious plays because the perception in the university is that, there's tension and pressure, academic pressure here and there. So, when they get time to just spare, they just want to come to the auditorium to just laugh off their pressure and laugh off their stress and whatever. But that has not really succeeded in increasing the number of our audiences (Academic participant 2).

The foregoing presentation pointed out that groups and departments had been putting in procedures for audience development. Despite their efforts, there seemed to be limitations to these strategies which turned to adversely affect their audience development practices.

Discussion of Results

Traditional and digital media strategies continue to foster exchange practices in every market space (LaMontagne, 2018). Elawadi (2016) identifies two important promotional roles of social media in the marketplace. First, they allow companies to communicate with their audience or allowing audience to communicate with one another and second, they reflect the highly magnified form of word-of-mouth communication. Notwithstanding these important roles, Elawadi (2016) argues that they create adverse effects to marketing than most companies could identify. His argument stems from the assumption that more consumers, based on these roles, are led by other consumers in exchange process in the market space than by advertising. This has given more power to consumers than to the organisations. Challenges set in because organisations cannot directly control consumer-to-consumer conversations; they only have the ability to shape the discussion which must be consistent with organisation's mission and performance goals (Elawadi, 2016). Other challenges emanate from socio-economic conditions, minimal organisational resources (Guerke, 1995), media

marketing challenges (Sharma, 2019), ability to generate and leverage deep customer insights, manage brand health and reputation in a marketing environment where social media plays an important role, assess the effectiveness of digital marketing while increasing talent gap in analytical capabilities within firms (Elawadi, 2016).

From the results, leaders or directors performed multiple roles in management: directing, producing and even marketing, neglecting the concept of division of labour. These multiple tasking of leaders, according to some participants, affected the smooth design, implementation and management of media strategies for audience development practices. This confirmed the finding of Coviello, Ichino and Persico (2010, p. 1) that the “spreading of effort across too many active projects, decreases the performance of workers, raising the chances of low input, long duration of projects and exploding backlogs”. The choice and design of promotional media strategies rest on most leaders or directors which indirectly affected their performance in relation to the management of promotional or marketing strategies and other responsibilities. This did not suggest that members were neglected; their propositions and participations were indirectly subjected to some level of approval from directors or leaders of the group which was inconformity to production rules. Unfortunately, some level of apathy began to breed among members when they had to rely on the final say of directors or leaders on whatever the content of strategies ought to be. All these affected creativity, quality and quantity of work done (D’Angelo, 2019) while reducing productivity (Naish, 2014)

On the contrary, some groups had in place a semi-structured publicity crew which dealt with the promotion of activities of the groups but under the tutelage of the leader. Thus, everything in relation to publicity never went into the public domain without the consent of the leader. The challenge with this system was that such outfits were instituted on short term basis which, for instance, affected the conduction of marketing research and reviews of the efficiencies of strategies used. A typical example was with the academic departments whose short term “publicity teams”, often made up of staff and students, struggled to make productive impact on some of its audience development practices. Bergauer (2017) indicates that firms’ reliance on short-term audience development practices put pressure on the firms’ ability to build audience and break even always.

Thus, the non-establishment of a permanent publicity team created a situation where incoming team members lacked knowledge about which segment to target in order to boost audience attendance. The situation was worsened by the absence of a database for audiences for the departments. Each publicity team, as and when constituted, came with its own ideas of getting products and services to the audience. Unfortunately, publicity teams could not create database on audiences before their term of office ended. Where leaders or directors led marketing activities, a lag in knowledge on advance technology adversely affected marketing practices and the ability to keep in touch with who the audiences were. To this end, tracking and retrieving customer data for the creation of database for audience development practices posed challenges. As Lee et al.

al. (2014) note, the ability of an organisation to track and generate data on its customers provides it the ability to generate and leverage deep customer insights. The direct effect of such practice on audience development was the difficult in ascertaining who the existing clients of the departments were and how to satisfy them, not to talk about which audiences constituted new or potential clients and which audiences needed to be diversified. Despite the fact that bigger database often meant serving a lot of people once and which according to Bergauer (2017) is wrong when a firm seeks to cultivate loyal audience, it would be prudent to generate and leverage deep customer insights by implementing efficient tracking to capture, store, share, transfer, analyse and visualise data in order to out-perform competitors (Leeflang et al., 2014) though an over-reliance on data and hard facts in decision making might lead to reduction in creativity and out-of-the-box thinking (Leeflang et al., 2014).

For the implementation of traditional marketing and promotion strategies like radio advertisement, banners, posters, student broadcast activities, these departments relied on their students who largely lacked tacit knowledge or were inadequate in terms of numbers for the task. This way, achieving success in audience development was extremely low. First, it came to light that students who had limited coded or tacit knowledge about publicity engaged in haphazard publicity. They rarely covered all areas even within the university community with publicity materials. Some, per their negative attitudes, either kept publicity materials or left them unattended to, waiting for staff to order them about. In order to satisfy staff, such students posted materials at irrelevant places or on other

publicity materials resulting in their loss or they being destroyed. From the perspective of proponents of knowledge-based view, firms' knowledge and knowledge management are vital in creating differences among firms (Birou et al., 2019; Gu et al., 2017) and also creating sustainable competitive advantage (Torres et al., 2018). Thus, the lack of knowledge in management and implementation of promotional materials affected their achievement of competitive advantage in audience development.

In the case of Central folkloric of the CNC, the director for the folkloric group together with the public relation section mostly initiated promotional strategies while the Centre's visual arts section mostly dealt with the design of traditional strategies like posters, banners and billboards. Letters which were usually sent out as invitations were written by secretary or administrators of the Centre but with major inputs from the director or leader of the group. This was as a result of the absence of a marketing department, according to participants, from the centre. Though such a department was on paper and was functioning in other regional centres, there was nothing of such in Cape Coast. Rather, the public relation department took up the responsibilities of the marketing officer which adversely affected the execution of the main responsibilities of that department. According to Awan (2017), having no marketing department can lead to chaos in monitoring and controlling marketing activities because such a department is the solution to recognising marketing problems, assessing where the problems exist and evaluating results. The absence of a marketing department in this sense may

result in disorganization, denial of functional specialisation, zero focus on geographical expansion of audiences (Awan, 2017).

Guerke (1995) states that socio-economic factors like lack of funds and logistics together with minimal organisational resources turn to defeat the achievements of long-range organisational objectives to audience development. This was explicitly portrayed by the results where student population of the departments did not help when it came to publicising programmes to audiences. In most cases, productions went on without a structured publicity department. This affected the design and implementation of strategies which mostly arrived late either because the number of crew was inadequate to meet up to expectation or funds allocated for their provision came in late. In some cases, the size, numbers, content and quality affected or defeated the desired effects on audiences. Besides, overreliance of student publicity crew on staff ingenuity to initiate publicity process, though these students were awarded marks at the end of the production season based on the job done, added to the challenges.

According to the results, all the afore-mentioned challenges were underpinned by lack of funds and human resources especially within the Theatre department. Funds for productions were late in arriving for the production team to deliver. Often, productions ended before funds were disbursed to the production team. To this end, directors needed to pre-finance productions before they were later reimbursed. These affected productions especially the promotional aspects which constituted a vital medium for audience development. This was worsened by the lack of human resource which affected the choice of artistic product and

the marketing process. Due to lack of human resource, publicity for semester's performances suffered because not all audiences (target or new) were reached through available promotional materials.

Social media channels for audience development also faced challenges. One challenge had to do with the quality of content posted on channels. Some participants indicated that because content was very influential in attracting audiences, it was needful for groups to check whatever contents were posted on media channels. They, however, pointed out that inadequate time and resource often hindered such achievement. This confirms what Sharma (2019) states that lack of sufficient time to discover and create interesting content, post it at the right place and time, research hashtags, get approval from managers and customers pose challenges to firms. They delaying to respond or react to comments and inquiries sent to especially social media pages resulted in the loss of potential clients. Even where responses were given, the timing was wrong.

Another challenge was leaders' incapacity to determine the level of efficiency of strategies used in audience development practices. Reasons attributed to this were leaders' apathy to conducting market research in order to identify challenges with their media platforms and their limited capabilities in exploring digital media channels used. To this end, groups continued to miss out on audiences due to break in communication or inconsistencies in communication. Another had to do with what Bergauer (2017) captions as "don't have the discipline" where the management of feedbacks on social media handles were left to the students. Whether or not students responded competently or

professionally to comments and feedbacks had never been a priority to the department. Leeftang et al. (2014) note that organisation and capabilities continue to create challenges in that, marketing and related departments are facing a significant talent gap in analytical capabilities coupled with the pervasiveness of marketing activities within companies.

Outreach activities which usually afforded organisations, the opportunity to engage the outside community were thwarted for lack of funds and logistics. For example, the Theatre Department struggled to diversify its outreach performances or activities due to inadequacy of funds. The implication was that new communication methods and special arts education programmes like creative workshops, arts exhibitions, carnivals and public concerts as proposed by Mandel (2016) and Arts Council England (2004) could not be explored as additional strategies to augment the usual staged performances and talks used for audience building and retention. Constant presentation of same or similar activities contributed to decline in the number of audiences because their taste or preference for these forms waned with time.

The lack of performance spaces coupled with dilapidated spaces presented challenging situations for audience development practices. Most of the groups usually had to hire venues for their performances and these places sometimes were not close to the majority of the existing audience thereby reducing the level of patronage because most audiences did not see reason in moving to a far place just to watch a performance and also pay for transportation. These confirm Kershaw et al.'s (2012) argument that arts facilities and venues can act as barriers

to audience development. Groups and departments had to struggle to convince audiences to make it to their performances even with reduced tickets or discounted prices. Besides, groups had to compete with other event organisers for available performance spaces which in most cases failed to enhance audience patronage. In cases where venues for performances were in bad state and thus, created uncomfortable atmospheres for audiences, groups had to bear the blunt of the situation as most audiences never returned for other shows put up by these groups. Regrettably, groups continued to act reluctantly to exploring new avenues for presentations. As Bergauer (2017) notes, reluctance of firms to divert from old models of audience development turns to adversely affect their end results.

Customer value and satisfaction were also a challenge. In most cases, most artistic products rarely met the taste and preference of audiences which indirectly militated against the retention of some of the target and even potential audiences. This happened where groups did not conduct market research and practised what Kawashima (2004) terms “product-led” not “target-led”. She argues that an audience development strategy that strives to achieve cultural inclusion must be “target-led” and focused on prospective audiences, rather than “product-led”. Unfortunately, most groups lacked insight as to how to deal with such challenge because of their unwillingness or failure to conducting market research. In effect, groups failed to ascertain the efficiency of strategies and content to creating customer value and audience satisfaction. This also meant that groups did not know whether to change or revamp strategies in order to sustain target audiences.

Presentation of Results for Research Question 6: What Collaborative Strategies can Support the Building and Sustenance of Audience Development Practices in the Metropolis?

Collaboration and networking have received considerable attention in recent times. They have been described as one of the proactive media for the attainment of the Sustainable Development Goals (UN News Centre, 2015). In the performing arts sector, collaboration has received several commendations per the positive impact it had had in sustaining the sector which is now considered a major booster of most economies (Knight, 2015; Mishan & Prangle, 2014; Ostrower, 2003) especially in the Global North. This section presented on the forms of collaborations and collaborative strategies which groups and departments could explore and harness for effective audience development and sustenance.

The results proved that in the face of existing competitions and their adverse effects on the achievements of the groups and departments, some groups had begun creating collaborations for knowledge sharing for the growth and expansion of their market. It came to light that some groups were already affiliated to the CNC in order for the CNC to project them to a larger audience or client base. Though there was no written down agreement, it was purported that such partnership had helped some of these groups attract or link up with clients for their services. A participant submitted:

Some few groups are affiliated to departments like the CNC and normally rely on the CNC to market them. So, they expect that the CNC should not only give opportunities to the resident group there but also at a point, create the opportunity for them and so, if the CNC is organising a

programme, they should use their platform to market them by inviting them to also come and perform there so that the audience that may come may be interested in them for future programmes and to be able to engage them [CNC participant 2].

It also surfaced that some of these collaborations by private and NGO groups transcended the borders of the country. One of the participants specified some of these:

Collaboration among groups is growing but at a slow pace. For example, we were supposed to collaborate with the choirs from the US next month but they couldn't come because the leader did not follow some procedures but it's going to happen in 2021, yes... those are kind of international collaborations. And at the moment, there's a choir speaking with me from Nigeria. They also want to collaborate with us so we have biannual concerts, here and in Nigeria. As for local collaborations, we have begun to create plenty [CeVEn participant].

Most of these collaborations, according to one participant, were often militated against by politics and nepotism especially when they were created by government departments for performing arts groups or given to groups which bought into the ideals of the ruling government. He lamented:

The collaboration opportunities are there but we have to struggle to get them especially those that involve government departments or those that are outside the country but spearheaded by government departments within Ghana. You may be given such opportunity to collaborate only when you are known to be affiliated to the ruling government. As for local partnerships with other local groups, private, public or volunteer, we are making waves gradually. As a commercial minded person, I want to fight for the international collaboration because those bring in the "hard currency" [Odikro participant].

In the academic context, specifically for the Theatre department, collaborations took the form of guest lectureship, Theatre for Development (TfD) outreach projects, joint productions, training and workshops for students and joint taught courses. One interesting observation was that collaborations like TfD

projects happened with foreign partners and with surrounding communities. These collaborations were often of short term. The others, such as workshops and training, joint taught courses and joint productions which were of long-term and informal were established within and outside of the Metropolis. A participant pointed out:

The department has been able to have a number of collaboration with German departments and an institution in the U.S. That of course means that we've been able to get into their good books. As I indicated earlier on, the department has been able to also link up with an institution in the U.S. I was part of that trip to the US and the Germany one. I think the department has been able to find its way into the U.N. books. That's with the UNICEF project that we're able to do. That's more of a theatre for development project. And the department has also been able to get into the good books of a corporate institution like Coca Cola. Though that collaboration is not there, I just want to point out that we've been able to link up with them. The department has linked up with the Centres for National Culture which are also performing arts institution though with them, it is not only performing arts that they look at. Most of these are by word of mouth... [Academic participant 1]

Another participant from the academic department added that the two performing arts departments together with AFRIMUDA foundation and Odikro Royals collaborated to produce an exquisite performance which attracted a huge audience during the 2019/2020 academic year.

*... for example this semester we did **Tombi: Yes We Can**, a production which involves music dance and drama and we collaborated with the Department of Music and Dance though they are within the same university community. Actually, we brought very two different performing groups from outside the university: AFRIMUDA Foundation and Odikro performing group. So collaboration is rising but slowly because groups are beginning to understand the need [Academic participant 2]*

Collaborations with corporate departments were primarily for marketing or promotional purposes. While these corporate departments provided sponsorship packages for theatre performances, the Theatre department marketed the products

of these corporate departments at its theatre season launch and performance nights.

Discussion of Results

Collaboration has been confirmed to exist in the performing arts sector where activities and practices are collaboratively performed (Lai, 2011; Mishan & Prangley, 2014). Despite existing barriers to collaboration (Kershaw et al., 2012; Mishan & Prangley, 2014), several scholars have identified the benefits of collaboration and their impact on the growth and development of organisations. Guimón (2013) states that collaboration provides greater ability to utilise multiple talents and skills, more and high-quality ideas, innovations and technology transfer apart from the introduction of new ideas, expectations and productive practices. It also increases legitimacy in community and with funders, creating social inclusion and cultural diversity (United Nations, 2008). Dyer and Singh (1998) posit that collaboration improves the strategic position of firms, giving them a competitive advantage.

The results so far revealed that though the number of performing arts groups in the Metropolis was rising, funding and sponsorship, infrastructure, logistics and human resource were creating challenges which militated against the smooth growth and development of the market and audiences. Audiences for the performing arts in the Metropolis kept on dwindling resulting in the decline of the market. Interestingly, some of the groups are into collaboration either within the Metropolis or outside of the country but these collaborations appeared to be less explored as avenues for maximising audience development activities. The results

also indicated that politics and nepotism continued to challenge especially foreign collaborations. The short-term and unidirectional nature of collaboration rendered most of them less effective in advancing the growth and development of the sector. Moreover, the primary intents of most collaboration were not for audience maximisation but other purposes such as teaching and learning, recognition and the creation of artistic products and services.

Recognising the roles that collaboration plays in the growth and expansion of organisations, it is imperative for performing arts organisations in the Cape Coast Metropolis to explore and establish different paradigms of collaboration and collaborative strategies which could enhance and sustain both their audience development practices and the performing arts market. Given the above, I suggested a framework which was a result of my evaluation of some development approaches and collaborations as discussed in chapter two in addition to submissions and opinions of participants in this study. It was important to stress that the framework provided insights and guidance to audience development and sustenance; it was neither prescriptive nor dictator of action (Australia Unlimited, 2017).

A proposed collaborative framework to audience development for the performing arts in Cape Coast Metropolis

Different frameworks have been proposed concerning audience development (Bollo, Da Milano, Gariboldi, Torch, et al., 2017; Kershaw et al., 2012; The Audience Agency, 2017). Many of these theorised models are based on the nature of the relationships between audiences and cultural organisation (Bollo,

Da Milano, Gariboldi, Torch, et al., 2017). In some cases, the perspective from which the organisation views the concept of audience development or the definition assigned to the concept reinforces what framework to explore. It is worth establishing that the concept “audience development” has evolved from a “purely market-oriented approach to a more holistic and processual vision” (Bollo, Da Milano, Gariboldi, Torch, et al., 2017). The holistic approach (which serves as an underlining principle to my framework) is a continually, actively managed process in which the entire arts organisation is involved (Urban Paradoxes, 2018), combining “... elements of arts marketing, public relations and arts education based on more-or-less systematically collected findings of current and potential audiences” (Mandel, 2012, p. 3). Also, definitions or descriptions assigned to the concept of audience development are taken into account when formulating or adopting an audience development framework.

Such contextualisation assists in comprehensively, understanding the planning and practising of audience development. Consequently, the framework as proposed in figure 15 sought to communicate four key issues necessary for consideration in audience development. The framework was descriptive, not prescriptive in that, it simply suggested collaborative process to audience development which could be adapted to suit the mission and vision of performing arts organisations as well as the cultural context within which the market was situated.

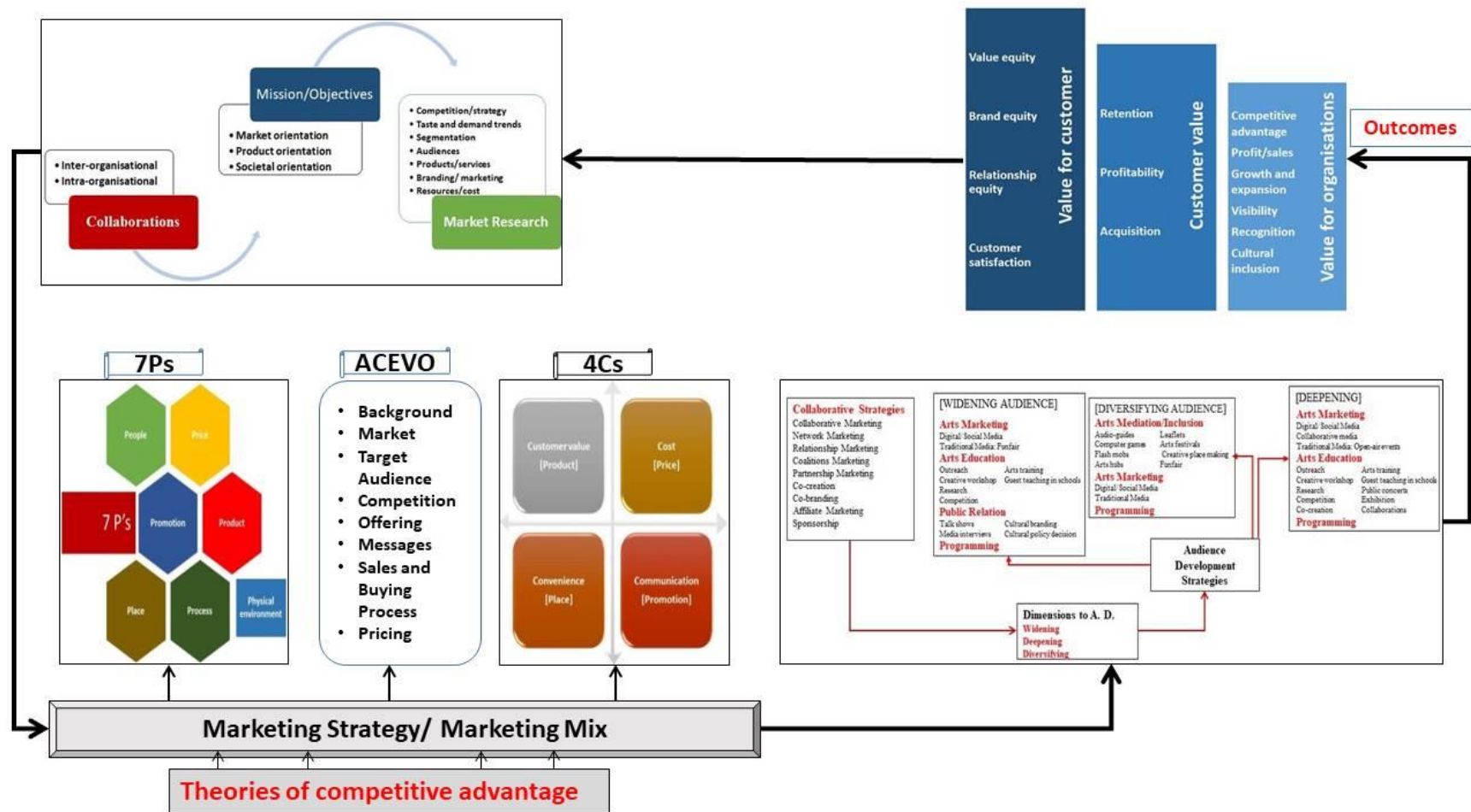


Figure 15: Towards a collaborative framework to audience development in the performing arts
Source: Bello, 2019

The proposed framework was first underscored by theories of competitive advantage and relational view theory of competitive advantage which have been extensively discussed in chapter two and presently illustrated by figure 16.

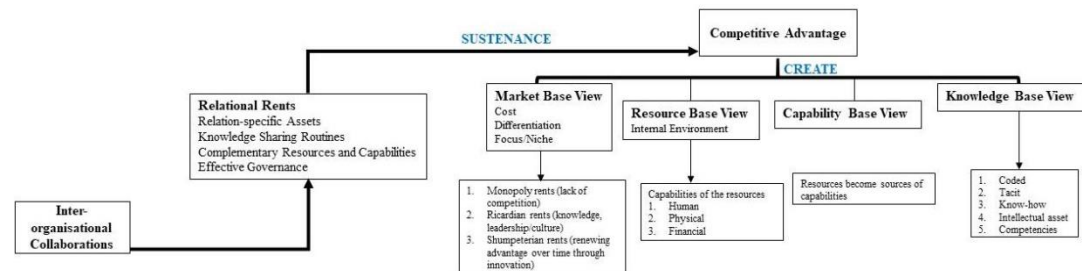


Figure 16: An illustration for theories of competitive advantage

Source: Bello, 2019

Situated within the tenets of Market-Based View (MBV), Porter's theory postulates that an organisation achieves competitive advantage when it cultivates or attains a set of qualities that permit it to outperform its competitors within a marketplace (Porter, 1980 as cited in Wang, 2014). This superior performance, according to Porter, often arises as a result of monopoly rents (protected market position when there is lack of competition), Ricardian rents (the generation of firm-specific resources using idiosyncratic, intangible, internal inputs such as knowledge, leadership or culture) or Schumpeterian rents (dynamic capabilities of renewing advantages over time through innovation). Any performing arts organisation in the Cape Coast Metropolis can adapt to the tenets of MBV to create competitive advantage. To this end, such organisation can through a certain set of qualities outperform its competitors within a marketplace either by creating monopoly within the market which may be difficult or rely on its knowledge and leadership strength and its ability to maintain superiority through innovation. Creating competitive advantage based on the tenets of Resource-Based View

(RBV) theory means that a performing arts organisation will have to rely on its internal resources (physical, human and financial) and capabilities of these resources as a driver of their competitive advantage. From another dimension, an arts organisation may continue to create individual advantage based on its knowledge assets (coded and tacit), know-how, intellectual assets and competencies as proposed by Knowledge-Based View theory. The capabilities of each performing arts organisation can also be used in creating a competitive advantage. Once the organisation identifies these capabilities and deploys its resources strategically, it assumes a competitive position over other rivals.

From the foregoing, an arts organisation in the Metropolis could create competitive advantage but for how long could it sustain the advantage in the face of changing trends in the market practices, technological advancement and the power of globalisation. It was based on this that I proposed that performing arts organisations adopted collaboration and collaborative strategies which fell in line with the proposition of Dyer and Singh (1998) that organisations can sustain competitive advantage through collaborative schemes. The main argument is that inter-firm linkages create relational rents which not just create but sustain competitive advantage.

Objectives of the framework

As stated in my second chapter, collaboration is vital to the sustainable growth of any sector of an economy, like the performing arts sector. This is not to proffer that collaboration operates as a utopia without risks or challenges thereof. There are risks and challenges which directly or indirectly present opportunities

for collaborative schemes to increase the profile of the performing arts market, improve stakeholder engagement and amply the capacity of the sector's effort to driving the growth and development of a national economy (Australia Unlimited, 2017).

This framework reflected views and propositions from participants for this study on reasons for collaboration for audience development within the Cape Coast Metropolis. It also reflected opinions and propositions from scholars and practitioners of arts marketing and promotion globally. The objectives of the framework were to:

1. Suggest potential and dynamic collaboration forms and collaborative strategies which could be explored for sustainable audience development practices in the Cape Coast Metropolis.
2. Recommend that organisations conduct market research and utilise the data to develop their market strategy.
3. Propose marketing strategies which organisations could explore and adapt for the creation and sustenance of competitive advantage.

Principles

The framework was supported by the following principles:

1. Collaboration creates cultural inclusion and social resilience and therefore must benefit all stakeholders in the performing arts.
2. Active participation is vital to successful collaboration. To this end, the framework advocates for actors in collaborating ventures to be given the

right to participate fully in the conception and creation of an audience development plan, its implementation and evaluation.

3. The framework lends itself to the principle of transparency and trust which are core drivers to sustainable collaboration and audience development. Based on this, all actors must be involved in the whole process for the building of trust and commitment.
4. Audience development practices should not only prioritise the needs of audiences by placing them at the centre of activities but strive not to compromise artistic quality and integrity.

Details of the framework

The first of the framework highlighted the forms of collaboration to be created among organisations in the Metropolis, their mission and objectives as well as the conduction of market research to set the tone for the development of a marketing strategy for audience development as showcased in figure 17.

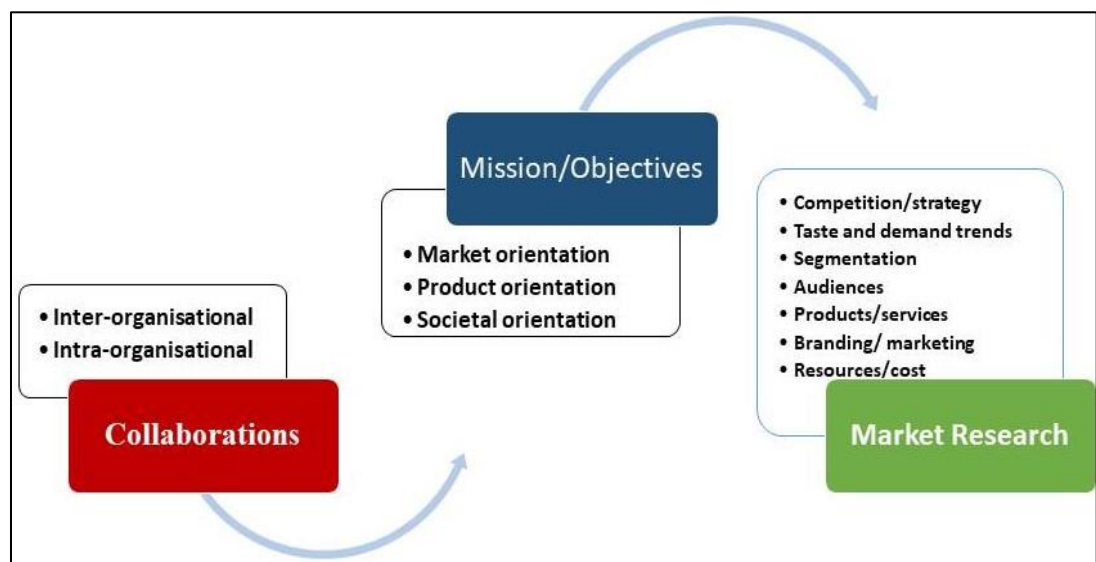


Figure 17: Initial stages of the collaborative framework to audience development
Source: Bello, 2019

Collaboration

The framework first emphasised the creation of inter-organisational collaboration across a broad spectrum of performing arts organisations in the Metropolis. In this form of collaboration, organisations rely on a common vision to create a common project organisation with a commonly defined structure and a new and jointly developed project culture, based on trust and transparency; to jointly maximize the value for the customer by solving problems mutually through interactive processes, which are planned together, and by sharing responsibilities, risk, and rewards among the key participants (Schottle et al., 2014). This needed to be preceded by the establishment of strong intra-organisational collaboration where actors within organisations form intricate networks to collaborate around more complex issues thus, creating the conditions for integrated working to flourish (Grove, Dainty, Thomson, & Thorpe, 2018). According to John Holden, one cannot change the quality of the relationship between the audience and the organisation unless one changes the quality of the relationship within one's organisation.

The framework stressed collaboration for some reasons. According to Scheff and Kokler (1996), the arts sector, groups and organisations can venture into collaboration when the audience size becomes stagnant or begins to shrink. In this way, collaborators can leverage their limited resources by allying themselves with organisations ranging from other nonprofit arts groups to community groups to businesses. Engaged partners develop comprehensive planning, operate well-

defined communication channels, pool resources jointly and share the resulting benefits (Scheff & Kokler, 1996).

Inter-organisational collaboration, as stressed in this framework, could take varied forms with some forms illustrated in figure 18. It cut across public, private, Non-Governmental Organisations, academic, non-academic and corporate organisations. The number of organisations within a collaboration might be defined by the mission and objectives of partnering organisations desiring to collaborate aside their need to enhance firms' innovation potential (Haus-Reve & Rodriguez-Pose, 2019).

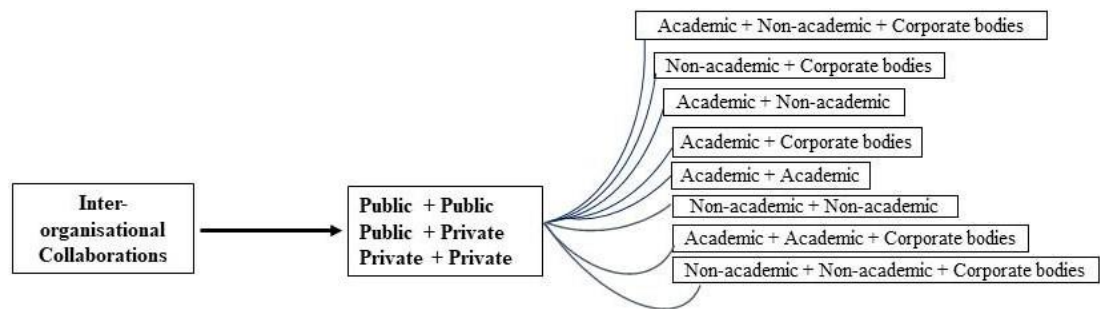


Figure 18: Some forms of inter-organisational collaboration

Source: Bello, 2019

In simple terms, collaboration could take place between or among two or more private organisations, public organisations, private/public organisations or private/public/ corporate organisations as exemplified in figure 18. Scheff and Kokler (1996) indicate that collaboration can take place between arts organisations and other non-profit, non-arts organisations; multiple collaborators; between arts organisations and corporate bodies where these corporate organisations provide noncash contributions in the form of management expertise, technology, volunteers, and products in such strategic collaboration. Callahan (2012), however, posits that

collaborators may rely on a semi-structured, semi-formal or informal collaboration like team, community and relationship collaborative forms. Team collaboration, according to him, creates clear task interdependencies, expected reciprocity, and explicit timelines and goals and to achieve the goal, members must fulfill their interdependent tasks within a stipulated time. The goal of community collaboration is learning rather than on task. To this end, people within the target community share and build knowledge rather than complete projects. Relationship collaboration starts with individual action and self-interest which then accumulates to a network as individuals contribute or seek something from the network. From these few examples, performing arts organisations in the Metropolis could decide on which form to create for their audience development practices. The implication was that collaboration becomes desirable, provides a variety of knowledge which enriches innovation when partners are from different organisations and so bring into play, different sources of knowledge and information (Haus-Reve & Rodriguez-Pose, 2019).

Mission and objectives

Every form of collaboration has a mission or objective to achieve. Within the arts sector, the mission and objectives of organisations always define the content, production and distribution processes. For example, the content may be of artistic value to the consumer, cause societal change or maybe present to audiences, a product of high quality but which does not meet the needs and desires of the audiences. In recent times, the dominant orientations in the discourse of arts marketing are production (Boorsma, 2006), social (Hye-Kyung

Lee, 2005) and marketing or customer (Sorjonen & Uusitalo, 2005). While the objective of production orientation to marketing artistic products and services is to give a high-quality product to the audience which might not succeed in serving the needs and wants of the audiences despite the value (Boorsma, 2006; Langeveld et al., 2015a), marketing orientation combines both product functionality and production efficiency (Production orientation) to deliver products which are designed according to customer desires, needs, and requirements (Dennis et al., 2009; Hsieh, Curtis, & Smith, 2008; Lehman & Wickham, 2014; Sorjonen & Uusitalo, 2005). Social orientation emphasises the need for cultural offerings to contribute to resolving social problems (Kotler, 2002; Mandel, 2012). It, therefore, behoves on collaborators to decide on which of the orientations to pursue in relation to their mission and goals. The framework did not prescribe which orientation organisations need to adopt. Collaborators might adopt a single orientation or synergise two or all the orientations depending on their mission and objectives. A choice of an orientation determined the marketing strategies to adopt beginning with market research.

Market research

Market research has been identified as a critical tool which assists organisations in identifying their target market to develop products for the target audience while to maintain a competitive advantage over other companies in their industry (Twin, 2019). According to Grenier (2019), market research is a set of skills used to gather data to better understand a firm's target market, design better products, improve user experience, and craft a marketing message that attracts

quality leads and improves conversion rates. Twin (2019) states organisations use market research to test the viability of a new product or service by communicating directly with a potential customer. To this end, collaborators in the Metropolis, per this framework, are advised to embark on market research to figure out their target market, get opinions and feedback from audiences. To Grenier (2019), it helps in beating assumptions, trends and the so-called best practices while keeping organisations from planning their strategy in a vacuum as many of the groups practise in the Metropolis.

This type of research could be conducted in house, by the collaborators themselves or by an outside company that specialises in market research. It could take the form of surveys, product testing, and focus groups, interviews, observations, case study, literature review and online research. These instruments could seek information on the audiences and customers, motivation and barriers to arts consumption, consumption patterns, pricing and product, competitors, policy and promotion. One important observation worth noting was that researchers needed to act like journalists and not salespersons. To Grenier (2019), “rather than trying to talk your company up, ask people about their lives, their needs, their frustrations, and how a product like yours could help”. The data collected were to be analysed and used to design the market strategy.

Market strategy

Simply put, an organisation’s overall plan for reaching prospective audiences and turning them into customers in addition to maintaining its current audiences is considered its market strategy (Barone, 2018). This appeared crucial

for audience development practices for collaborating organisations within the Cape Coast Metropolis because it would feature the organisation's value proposition, key brand messaging and data on target audiences' demographics. It would also help in identifying and understanding the needs and taste of audiences and the possibility of implementing the most effective marketing methods. According to Barone (2019), a marketing strategy covers a "big-picture messaging" which informs the company's marketing plan which is the "logistical details of specific campaigns".

Marketing mix is one vital element which underscores a market strategy and needs to be well-defined. The most widely used are the 7Ps and 4Cs and the recent addition of the marketing strategy template proposed by the Association of Chief Executives of Voluntary Organisations (ACEVO) in the United Kingdom as illustrated in figure 19. The 7Ps comprise people, place, price, product, promotion, process and physical environment while the 4Cs consist of communication, customers, cost and convenience. The ACEVO template outlines eight sections: Background, market, target, audience, competition, offering, messages, sales and buying process and pricing. Suggested questions to each section are attached to appendix three for organisations to explore as they develop their marketing strategy. This template, according to the Association, can be strengthened by other development analysis frames such as PESTEL analysis which examines the environment of a market whether emergent or present to offer a picture of the external situation that may impact the performing arts market. Collaborating organisations within the Metropolis needed to define their

marketing mix. To this end, any of these propositions in addition to others not presented in this study could be explored and adopted for the development of a market strategy

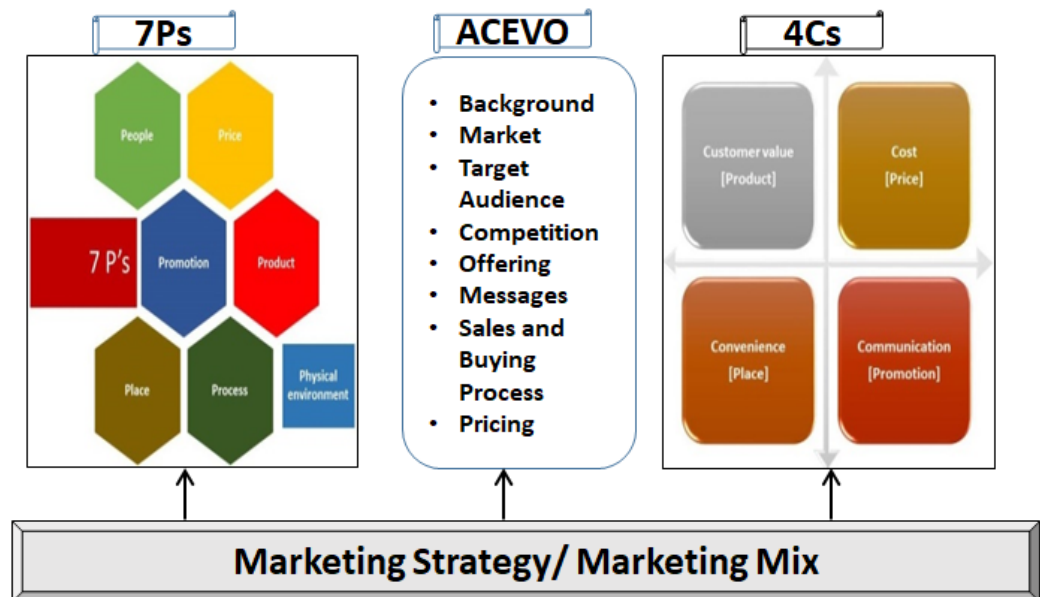


Figure 19: Templates for marketing strategies development
Source: Bello, 2019

Apart from the marketing mix, segmentation, targeting and positioning, promotional tactics and monitoring, assessment and evaluation serve as four vital elements which are crucial to developing a market strategy (Market Business Review, 2020).

Segmentation

Segmentation happens when current and potential customers are characterised into specific segments or groups based on certain similar characteristics (Camilleri, 2018; Market Business Review, 2020) or through an extensive choice of attributes found among purchasers (Martin, 2011). Market segmentation is a consumer-oriented process which provides avenue for market

researchers to look for shared characteristics in consumers. These characteristics can be sub-categorised into demographical, geographical, behavioural, psychographic (Camilleri, 2018; Martin, 2011) and product-related factor (Camilleri, 2018). Demographics capture age, sex, gender, family, education and income while geographic characteristics are those related to place, setting, cultural background or locality of the target audience (Martin, 2011). Psychographic characteristics comprise elements such as needs, social class, interests, lifestyles (Camilleri, 2018; Market Business Review, 2020) while behavioural characteristics consist of user status, usage rate, benefit sought, occasion, loyalty and attitude (Camilleri, 2018; Martin, 2011). Product-related factors are elements of purpose for patronising, function of product, quality and price of product or service (Camilleri, 2018). The implication was that collaborating organisations needed to segment their audiences based on any of the above.

Targeting and positioning

From the foregoing, performing arts organisations in the Metropolis may segment their target audience based on any of the four categories out of these segments, they can choose their targets. Targeting is a means to identifying the untapped needs in the market or audiences who have not be adequately served by competitors. It can also identify the most profitable segment of the target audience (Camilleri, 2018; Market Business Review, 2020). Collaborating organisations may adapt to the afore-mentioned by using differentiated, undifferentiated or concentrated marketing. Differentiated marketing, according to Camilleri (2018) is where they approach different audience segments with different products. For

example, different artistic performances may be used to serve the needs of different audiences based on each segment's needs and preferences. Undifferentiated marketing is the situation where one artistic product is offered to every target audience. Concentrated marketing which involves high-risk is usually practised by organisations with limited resources which target just one or few segments. It is worth stating that collaborators must target only profitable segments.

Product positioning is done when the target(s) is/are selected. Because customers compare products and services, arts organisations must desire to build positioning strategies either around benefits of prospective customers or by differentiating the specific organisation's product from those of competitors or by relying on relevant skills, resources and credibility to deliver on promise and or creating a defensible positioning strategy so that an aggressive competitor cannot quickly neutralise or preempt another positioning strategy(Camilleri, 2018; Market Business Review, 2020).

Promotional strategies

After positioning products, arts organisations need to define their promotional tactics or strategies. The framework proposes the adoption of the holistic approach which emphasises a combination of extended marketing, public relations, arts education and research (Mandel, 2012). These can be sub-categorised into various forms as illustrated in figure 20 such as branding,

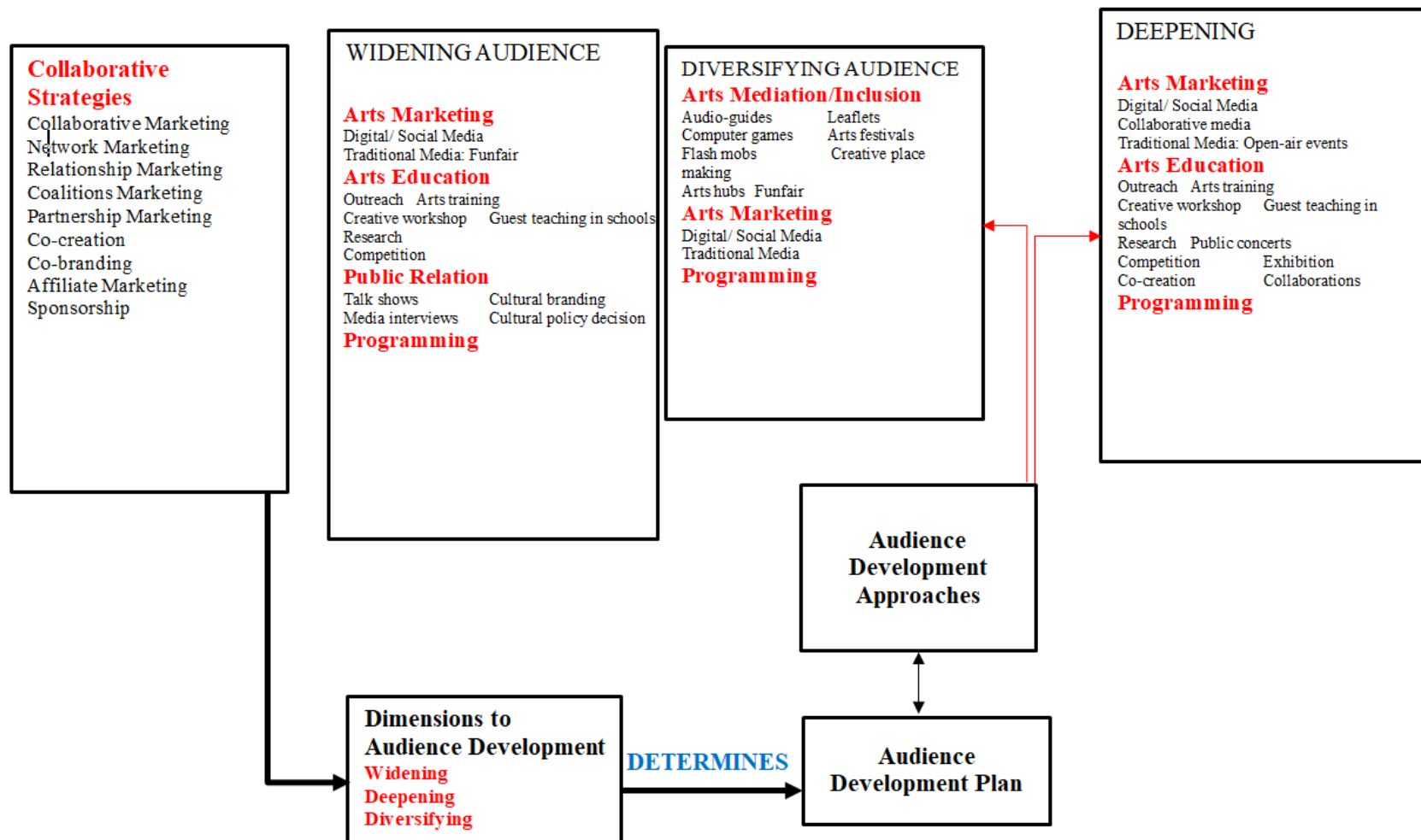


Figure 20: Promotional strategies to audience development
Source: Bello, 2019

communication and attention (viral marketing, guerilla marketing), community outreach, relationship marketing, arts mediation and education, co-creation and collaborative marketing (Key Worker and Arts Ambassadors) and programming which arts managers and artists can explore (Hadley, 2017; Kawashima, 2006; Mandel, 2016). It is important to state that these strategies should be adapted to the cultural context within which they would be employed. In addition, collaborators could explore other indigenous forms which could supplement what had been suggested. It is important to adopt more of the collaborative marketing strategies as outlined in figure 2.

One issue worth discussing was that promotional strategies must be chosen in relation to the dimension of audience development. As illustrated in figure 20, promotional strategies for widening audiences might not prove efficient for deepening relationship with audiences. To this end, collaborators might have to explore diverse forms of strategies in relation to the dimensions they might target. Interesting contents should be used to target the right advertising platforms and audiences for maximum engagement. Promotional strategies should also be up-to-date with latest trends, emphasise two-way communication but should not create boredom (R. Sharma, 2019).

Monitoring and assessment

Measuring one's marketing efforts helps one to determine which strategies are working and which are not. It also helps to devise a future marketing strategy (Camilleri, 2018). Lauck (2019) identifies some crucial ways to monitoring and assessing marketing efforts. Referral questions as one of the monitoring

instruments provide avenue for the organisation to ask new audiences how they found the organisation. Answers from these questions help to identify which strategies are catching attention. Brand survey helps to elicit feedback on how audiences discovered a brand or an organisation. Coupon codes which are placed on marketing materials could also help in tracking which strategies attracted most audiences. Social mentions measure the volume of people talking about your brand or content/industry on social media; tweets and hashtags do not project how many posts and messages are around a brand but how many people are talking about the brand or organisation (Nolasco da Silva, 2020). In monitoring and assessment, collaborators needed to understand not only which of the contents is driving optimal audience engagement; they need to also identify which audience plus content combinations deliver repeated engagements (Newsroom, 2018). All these metrics could be derived from Google Analytics which gives insight into the demographic characteristics of audiences (Culclasure, 2017).

Possible outcomes

Planning and strategising are crucial to audience development (The Audience Agency, 2017; Torregiani, 2016). They harness the chances of arts organisations in growing audiences, increasing reach and enriching experiences (Torregiani, 2016). They help an organisation not to transact only with its audiences but to create relationship. They also provide an organisation with options to which segment of audience to develop, products or service to render and how that could be tallied to the objectives of the organisation. strategising also provides a clear return on investment be it social, cultural or financial

(Boiling, 2016). According to Torregiani (2016), when these are well done, they act as a “forward-looking statement of intent, a commitment to an organisation’s public purpose, to staying relevant and resilient”.

From the perspective of Kotler (2002), marketing is about creating value and satisfaction for the customer. That is, it attracts new customers by promoting superior value while growing current customers by delivering satisfaction. As customers become satisfied, they create value for the organisation as illustrated in figure 21.

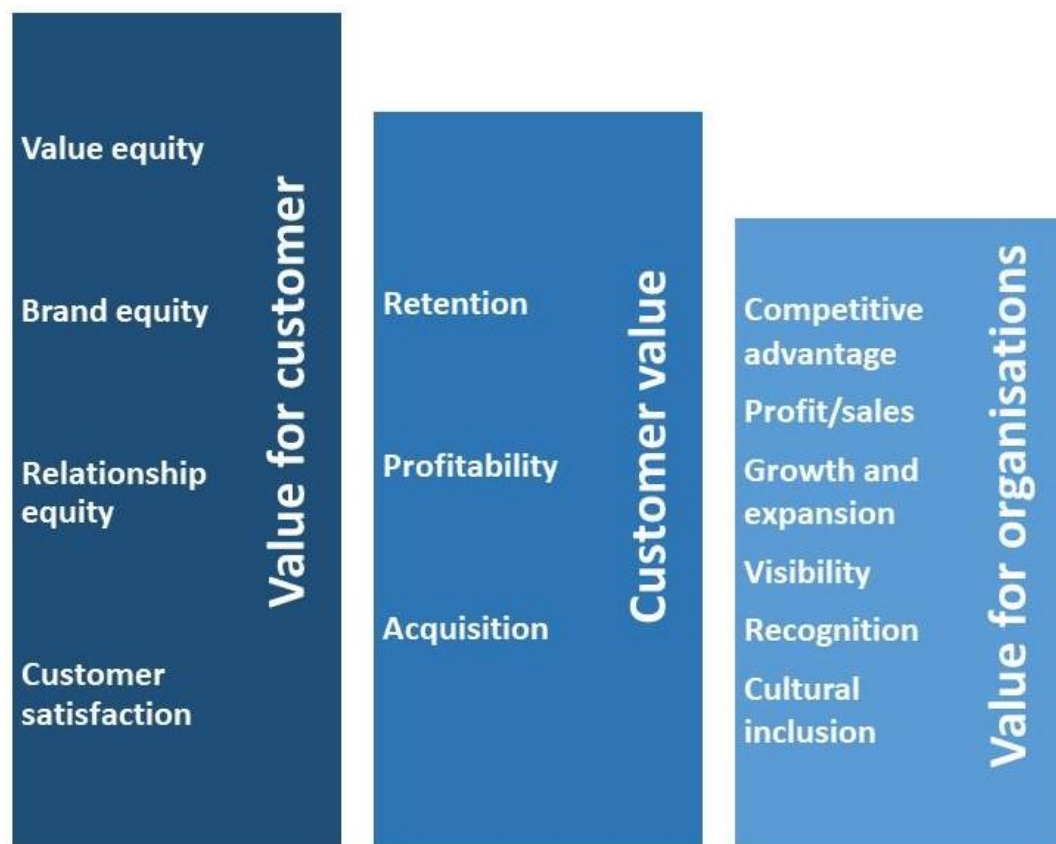


Figure 21: Value creation
Source: Adapted from

Performing arts organisations in the Metropolis could create value for themselves and their audiences should they adopt the processes outlined in the framework.

Value creation helps in determining whether marketing strategies are working and or not. It turns to help organisations revamp their objectives and marketing strategy to future audience development activities. To this end, organisations in the Metropolis might measure the efficiency of the strategy by the outcomes of the activities which would then inform their subsequent objectives and audience development plan.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Overview

The purpose of the study was to explore creative collaborative strategies that would augment existing strategies employed in the building and sustenance of the performing arts market in Cape Coast, Ghana. Specifically, the study sought to describe the current state of the performing arts market in Cape Coast; explore reasons underpinning audience development practices; ascertain strategies employed by performing arts organisation in building and sustaining audiences for the market in Cape Coast and also explore the forms of metrics for measuring successes of marketing strategies. It further identified challenges which limit the adeptness of strategies in audience development before proposing collaborative strategies which could augment existing strategies in the building and sustaining audience development practices.

This study on audience development and sustenance in the performing arts demanded a more qualitative approach, underpinned by the constructivist or interpretivist philosophy. Reasons cited for the choice of this approach were the scantiness of empirical studies on the phenomenon within the defined study area of Ghana in general and also the unique qualities that the performing arts possessed. The study area was restricted to the Cape Coast Metropolis due to the abundance of performing arts groups and organisation and the under-researched nature of the geographical setting. The participants for the purpose of this study were made up of both academic and non-academic performing arts organisation

(music, dance, theatre) in Cape Coast. Six performing arts organisations (two within the academic domain and four non-academic groups) were purposively selected. The study also employed the key informant and convenient sampling techniques.

Interviews and focus group discussions were employed to collect data from participants while WhatsApp conversations were used for further clarification of responses from participants. The interviews were mostly recorded using an audio device. The Qualitative Data Analysis mining software was used for the analysis of data collected during the interviews and FGDs. Responses from interviews and FGDs were then generated into themes for the final write up.

Summary of the Results

All the participants interviewed fell within the categories of lecturers, teaching assistants, directors/managers and deputy directors. All the participants indicated that they had obtained formal training in performing arts and had a first degree, masters or pursuing a doctoral degree. Participants had also practised in the performing arts sector for a considerable number of years ranging between four years and twenty-five years.

The current situation of the market was described based on the geographical position of the market, the dominant art forms exchanged and the organisations which presented these artistic services, their target and potential audiences and the types of market. The analysis revealed that the performing arts market in the Cape Coast Metropolis was geographically well-positioned in that, it was surrounded by several opportunities such as tourist sites and for that matter

a wealth of diverse tourists as target and potential audiences, celebration of local, national and international festivals and then the considerable number of visitors' services. These opportunities created a formidable foundation for the growth and survival of the market only if groups and departments took advantage of those opportunities.

The market was mostly dominated by music performances, dance ensembles and staged drama but among these selected few, music (band music, choral) and dance ensembles, whether they were exchanged for profit or not, were highly patronised. This notwithstanding, their forms of presentation (live or recorded) and the transactional media (paid or free) also informed their patronage levels. Thus, live performances usually amassed high patronage as compared to recorded versions and especially when they were freely performed unless they formed part of events which had been paid for by event organisers. A majority of the audiences within the Metropolis were of the worldview that these artistic forms which had been part of the life of the community since time immemorial needed not be commodified. This affected the activities of commercial groups. In addition, live staged plays or theatre performances which mostly happened within the university community were still struggling to break the monopoly created by music and dance forms. The main reason assigned to this was the little awareness about the importance of theatre or drama in the social, economic and political dispensation of the Ghanaian.

The market showcased four broad categories of performing arts organisations. One category comprised public funded, non-profit performing arts

departments whose main aims were to promote, preserve and develop interest and appreciation for the performing arts. As government organisations, their activities were presumed to be funded from government subvention and IGF. The second category fell under private non-profit organisation whose mission was to promote the arts within Cape Coast and Ghana as a whole. The third category of organisations which operated partly as commercial organisations and partly as volunteering groups combined both commercial and social orientation practices. Part of their activities gathered the unemployed youth, both educated and non-educated for apprenticeship and subsequently, job placement while providing services on commercial bases as means of sustaining their subsidiary ventures. The last category of groups operated for profit or on commercial basis. Their main objective was wealth generation and job creation (UNCTAD, 2008).

Audiences for artistic services comprised persons within the university community and its surrounding villages, students from all Senior and Junior High Schools within and around Cape Coast, employees of corporate organisation, tourists in the Cape Coast community and its environs. Interestingly, departments within the university campus together with a few non-academic private groups could not attract more audiences from outside of the university community, even in the case of tourists unless the artistic performance moved outside of the university to the community. This was because of the elitist nature of artistic presentations provided within the university campus and schools outside of the university. The only period artistic service met the preference of the mass in the community was when outreach activities like Theatre for Development got to the

communities. All other private and the only public non-academic organisation captured audiences across a broad spectrum of contexts, in the Metropolis, the whole of Ghana and abroad.

All the aforementioned were taken into consideration in describing the state of the performing arts market in Cape Coast. Three words vividly described the market and these were competition, variability (with regards to market growth) and challenges based on the operations of the various organisations. The market was said to be competitive since it reflected a high level of competition among organisations. The competition was within and outside of the Metropolis. Unfortunately, competitions which existed within appeared more unhealthy or negative and which somehow over-shadowed the few healthy tactics – presentation of quality services, exhibition of healthy performers’ attitudes, physical appearances and interpersonal relationship. A majority of organisations relied on poaching best performers from among themselves in order to build formidable organisations for the attainment of competitive advantage. On the university campus, “star” performers among the students served as criterion for the achievement of competitive advantage. The implication was that directors had to employ unhealthy practices in order to access these “star” performers for their performances to come out best. This form of unhealthy competition threatened audience development practices on campus and in the Metropolis though some participants viewed such competition as a call to revising and strengthening their audience development strategies.

These unhealthy practices affected the growth and development of the market. The market was experiencing decline in terms of challenges ranging from patronage of audiences, infrastructure development, logistics and funding for production and promotion of products and services, inability to acquire permanent laboratories, no permanent practical space and the dissolution of the folkloric group of CNC in 2012 following a communiqué from the Ministry of Tourism and Creative Arts. Decline in patronage extended to include the limited number of prospective students who apply to read performing arts programmes at the university. The only sub-sector experiencing marginal patronage was the drama or theatre groups but growth in this sub-sector was in relation to the increase in the number of groups. Initially, the Theatre department was the only organisation presenting staged theatres or plays until new groups were and continued to be formed to break the monopoly. Musical performances from individual artistes were missing. Individual artistes who presented live musical performances for events were mostly from outside the Metropolis

Other challenges which impinged on the growth of the market were inadequacy of funding for outreach programmes, diversity in taste and needs of audiences, audience inability and unwillingness to pay reasonable fee for services. In addition, organisations had to battle with technological advancement and its rippling effects on the promotion and marketing of artistic products and services.

The second research objective looked at why and how organisations developed audiences. Major findings which emanated were classified into expansion of audience's numbers, deepening relationship with audiences and taste

cultivation among the youth. First, organisations engaged in audience development to increase the number of audiences. An organisation's ability to capture more audiences gave it competitive advantage. In addition, a majority extended their practices to taste cultivation, arts education and social inclusion while some deepened relationship between their audiences and the arts. To diversify their audiences, organisations reached as many audiences who might not be interested in the arts or had not come into contact with any Ghanaian artistic forms. This was done through traditional songs, narratives, radio talk shows and one-on-one discussions. The primary goal of these organisations was to serve as cultural mediators between the Ghanaian and the arts while deepening the relationship between audiences and performances.

The study uncovered that organisations did not plan for their audience development activities. They relied solely on the little feedbacks from audiences after shows or performances. Though some organisations used to they had stopped. This might be attributed to the non-existence of a marketing or promotion departments for most of the organisations. Even, in the organisations which had in place a semi-structured marketing section, planning for audience development was not a priority.

The third research objective tried to ascertain marketing strategies used by organisations in building and sustaining audiences. The most preferred strategy for public academic and non-academic organisation and some private non-academic groups were outreach activities. Commercial focused organisations preferred mainstream marketing. Outreach strategies in the forms of debates,

Theatre for Development, arts competitions and festivals, workshops and talk shows were used for taste cultivation for the performing arts among basic and secondary school students, Cape Coast community and its environs. They also served as media for arts and cultural education and sensitisation in schools and communities, awareness creation and or raising for the intangible cultural heritage, means of cultural empowerment for the youth and as a media for unearthing the creative abilities and latent talents of children and the youth in Cape Coast and its environs.

To deepen relationship with audiences, some non-academic organisations used public relation strategy like radio talk shows. To expand or increase their target and potential audiences, organisations engaged viral marketing as in social media, traditional media strategies such as radio and newspaper advertisements, outreach activities, letters, billboards and word-of-mouth. Digital media forms used by organisations comprised social media in the likes of Facebook and Instagram handles for organisations and Facebook pages, twitter handles, WhatsApp pages for individual members of the organisations. The choice or selection of plays for campus production by the theatre department was also one main strategy used for audience development. Organisations were not diversifying their audiences.

The successes of the strategies employed by the organisations were measured on the basis of the number of people or audiences who patronised services presented and the level of their responses or participation, the zeal with which schools re-invited organisations to schools' programmes, the number of

engagements organisations accumulated within a stipulated time-frame and the substantial monetary rewards made by organisations. In some instances, some organisations did not use the number of audiences as measurement criterion because whatever the turnout of the audience might be, they were paid by the organiser and not the audiences who attended the performance. Repeated purchases also served as medium for measuring successes of strategies. Successes of digital media strategies were measured using a range of metrics such as comments from patrons, the calibre of people commenting, number of shared advertisement, tweets, retweets, likes, tags, reviews and follows. In most cases, the number of times these metrics occurred underscored the efficiency of the marketing strategy. One interesting finding was that some participants posited that it was difficult to measure the success of just one type of marketing strategies when several forms were used in the promotion.

Looking at the current state of the market coupled with challenges associated with audience development practices, all the participants advocated for the establishment of strong symbiotic collaborations which could augment the marketing practices of all actors within the collaborative venture while helping performing arts organisations revamp their funding opportunities. Based on these suggestions, I proposed a framework which could be adapted to suit the mission and vision of performing arts organisations within the Metropolis and even the whole of Ghana.

Conclusions

Based on the findings of the study, the following conclusions were drawn:

First, the dominant performing arts forms within the Cape Coast Metropolis were music, dance and drama. These were promoted by both academic and non-academic performing arts organisations for audiences such as university students, staff, basic and secondary school students, community members and tourists. All these were supported by several geographical opportunities in the forms of tourist attraction sites, local and international festivals as well as visitors' services which presented conducive and productive environment for the performing arts market in the Metropolis to thrive. However, the market was described to be in a state of decline and gloominess as a result of unhealthily competitions and challenges (decrease in audiences, poor state of spaces for presentation, lack of equipment and logistics, lack of funding) which turned to inhibit its growth. Though these causes were mind-boggling, others such as scanty data on audiences and barriers to arts patronage might have contributed to the current state. These challenges were not highlighted because market research which could unveil these had been neglected by organisations in the Metropolis.

The survival of the market was dependent primarily on audiences who, according to a majority of the participants, defined competitive advantage of any of the organisations. That is, organisations considered their audiences as an essential part of their market and the basis for their attainment of competitive advantage. To this end, organisations assumed that the viable way to survive in the market was to increase the base of audiences by cultivating taste, deepening relationships and diversifying non-arts lovers. Unfortunately, planning for audience development practices which had been globally considered a driver to

achieving audience development goals was compromised. The absence, thus, had implications on the state of the market because groups appeared to lack ideas with regard to which segment of audiences they needed to increase or deepen their relationship with, whether their resources and abilities could meet the activities they desired to implement. The absence implied that activities seemed not reflective of the scale, resources, personality and purpose of organisation (Torregiani, 2016).

In spite of the absence of market research and audience development plan, organisations still explored strategies for their practices. These strategies which comprised public relation, outreach, traditional and social media strategies were to help them build and sustain audiences and or be in business. Deducing from the picture painted by the state of the arts market, however, the aforementioned strategies appeared not efficient and thus, needed revamping. They either mismatched with the dimension(s) of audience development or had become obsolete in supporting proposed activities and therefore, the vision of the organisations. Market research helps to assess whether a vision of an organisation is viable and the viability of a vision helps in determining the strategy to use to attract audiences and the artistic offering and its target audiences (Steidl & Hughes, 1999). Neglecting this aspect of the process renders an organisation less relevant and less resilient in the ever-changing competitive market which would ultimately affect the growth of the market. The productive way to audience development strategy is research into arts participation because it acts as a form of

market research which furnishes an organisation with important issues to creating a solid foundation for its marketing activities (Mandel, 2012).

Successes of strategies were measured using a number of metrics. Principal among these were the number of audiences who patronised artistic services, their level of participation, monetary returns, repeated purchases, comments, feedbacks, questions, likes, tweets and social mentions. Some responses, however, revealed some levels of doubt about these measurement criteria on the basis of the fact that most organisations combined several strategies and as such measuring their individual efficiency would not be feasible. Organisations, however, seemed to have limited ideas or resources as to how different they could measure their successes or had no appetite for failure and thus, had not been exploring new approaches to measuring success. Arts organisations in the Metropolis ought to break new grounds for efficient and adaptable metrics for measuring success which would take into account all factors or variables which would directly or indirectly contribute to the success or otherwise of the strategies. The key to measuring success is to understand not only what content is driving optimal audience engagement but identifying which audiences plus content combinations delivers repeated engagement (True Anthem Newsroom, 2018)

In addition, the inefficiencies of strategies employed by organisations under study were associated with varied forms of challenges which hindered the growth and development of the market. Among these were scantiness of funding for outreach programmes, diversity in taste and needs of audiences, audience

inability and unwillingness to pay reasonable fees for services, lag in technological advancement and its heavy effects on the promotion and marketing of artistic products and services. Groups were, therefore, forced to be selective in their choice of strategies in relation to the availability of resources at hand, even where chosen strategies appeared ineffective. This turned to affect the quality of the audience development practices, thus accounting for the declining state of audiences and the current state of the market.

The preceding conclusions were indicative enough to suggest that the Cape Coast performing arts market was in a deplorable state and needed revamping. The unplanned nature of audience development practices directly or indirectly affected the choice of marketing strategies. The choice of strategies and activities was often challenged by inadequate nature of funds and human resources, logistics, equipment and poor leadership control which affected the achievement of competitive advantage which was measured by the audiences. Propositions made by participants concerning an exploration of collaborative structures were indicative of the fact that individual organisations could not single-handedly build and sustain the market or competitive advantage in these current times where globalisation, technological advancement and economic imbalances continued to threaten the very existence of especially small-scale organisations. These formed the basis for my proposition of a workable framework which is not prescriptive.

Recommendations

The following recommendations were made based on the findings and conclusions which stemmed from the study.

The findings painted a picture of a deplorable state of the performing arts market in the Cape Coast Metropolis. In spite of the various activities in audience development put in place, the number of audiences for artistic offerings kept on reducing. I recommend that groups revamp their activities taking into consideration which artistic content plus audiences would yield repeated engagements, audience satisfaction and retention.

As part of the major findings, organisations neglected one vital practice in audience development which is market research. The neglect appeared to have affected organisational activities to audience development in areas of audience motivation and barriers to consumption, choice of marketing strategies and evaluation criteria. Since market research helps in assessing the viability of the mission and vision of an organisation, the segment of audiences to develop, the strategies to use and how to evaluate these strategies, I recommend that every performing arts organisation engages in quality market research in order to understand the market space, audiences' awareness about the performing arts, their preferences, degree of satisfaction, consumption patterns and barriers to consumption. All these would help organisations identify which dimension(s) of audience development to target, the corresponding strategies to use and appropriate measuring metrics to employ.

Organisations made use of both traditional and digital media strategies to audience development. Unfortunately, most of these strategies appeared to be inefficient and difficult to measure while measurement criteria were put to doubt on the basis that the combination of several strategies generated doubt when organisations indicated that they could measure individual strategy's efficiency. I, therefore, proposed that organisations should choose strategies looking at their mission and objectives, the target market, organisations' capabilities and available resources, right tools and metrics to observe, publish and track the appropriate analytics for individual strategy employed. Though that would be challenging, it would provide an efficient medium for quality assessment of strategies in audience development.

Challenges in relation to funding or sponsorships, logistics, equipment, space/venue and human resources were identified as hindrances to the smooth implementation and assessment of strategies to audience development. Performing arts organisations in the Metropolis could, therefore, create strategic alliances, innovative networks and ecosystems to arrest, if not all, some of these challenges. Strategic alliances would take care of organisations' in-house gaps in technology, human resource and infrastructure networks to create customer value and also promote successful entry of artistic products and services into new markets. Innovative networks would help organisations to examine their environment for technological advancement necessary for promotion and marketing of services, develop individual and group capabilities for a long-term survival and collective well-being of organisations. Ecosystem networks would

provide strong interdependency systems which would be defined by a common set of goals and objectives and complemented by a shared set of skills and knowledge necessary for the achievement and sustenance of competitive advantage (Oana-Maria, 2017).

Based on propositions made by groups that collaborative structures were indeed vital for the sustenance of competitive advantage in in the Metropolis, I recommended a collaborative framework to audience development for groups to explore to their advantage. The framework was not prescriptive and as such groups could add to and deduct from for their use in audience building and sustenance.

Suggestion(s) for further research

The study explored creative collaborative strategies to augment existing strategies used by performing arts organisations in the Cape Coast Metropolis to build and sustain audiences for artistic services. I acknowledge the limitations to the use of the qualitative research approach and thus, call on other scholars to explore the phenomenon using quantitative approach. This could help corroborate or dispute some of the findings of this study and also serve as means to generalise findings.

In addition, a study of this nature could be replicated in other regions in the country to verify the place of conversion and diversion in responses. This would strengthen this discourse on the state of the performing arts market as well as audience development practices in Ghana.

Other studies could pay more attention to audiences and how their socio-demographic attributes motivate or bar them from patronising performing arts offerings in the Metropolis and their influences on the market.

References

- Aageson, T. H. (2009). The economic impact of arts and cultural enterprises on local economies and the role of the cultural entrepreneur. In *New Mexico economic development course*. Silver City.
- Achrol, R. S., & Kotler, P. (2012). Frontiers of the marketing paradigm in the third millennium. *Journal of the Academy of Marketing Science*, 40(1), 35–52. <https://doi.org/10.1007/s11747-011-0255-4>
- Addy, E. S. (2009). The state of education in Ghana in the light of the cultural policy of Ghana. In M. B. Abdallah (Ed.), *Culture and Education in Ghana: Report of the National Conference on Culture (NCC) and Education at the Elmina Beach Resort* (pp. 11–18). Accra: Sub-Saharan Publishers.
- Adu-Gyamfi, E. (2012). Managing of professional theatre groups in Ghana: A case study of Abibigromma, the resident theatre group of the School of Performing Arts, University of Ghana. *International Journal of Music and Performing Arts*, 1(1), 12–28.
- Agyeman, J. (2014, September 22). The creative arts in Ghana; A picture of melancholy. *Graphic Online*. Retrieved from <https://www.graphic.com.gh/entertainment/showbiz-news/the-creative-arts-in-ghana-a-picture-of-melancholy.html>
- Agyemang, P. (2009). Comparison of African musical language and that of the West. In M. B. Abdallah (Ed.), *Culture and Education in Ghana: Report of the National Conference on Culture (NCC) and Education at the Elmina Beach Resort* (pp. 168–172). Accra: Sub-Saharan Publishers.
- Akenoo, M. (2020, February 28). Ghana: The present state of the Ghanaian theatre- A critical appraisal. *Ghanaian Times*.
- Alhassan, D. S. (2018, May 10). The cultural policy of Ghana: Its implementation within the Centre for National Culture. *Ghana News Agency*. Retrieved from <https://thebftonline.com/2018/business/tourism/the-cultural-policy-of-ghana-its-implementation-within-the-centre-for-national-culture/>
- Almalki, S. (2016). Integrating quantitative and qualitative data in mixed methods research—Challenges and benefits. *Journal of Education and Learning*, 5(3), 288. <https://doi.org/10.5539/jel.v5n3p288>
- Amadeo, K. (2019). Competitive advantage: Definition, Porter's 3 methods. Retrieved from <https://www.thebalance.com/what-is-competitive-advantage-3-strategies-that-work-3305828>
- American Marketing Association. (2008). Branding. Retrieved from <https://www.americanmarketingassociation.org/>

- Andreasen, A. R. (1987). *Expanding the audience for the performing arts. Research/Technical*. National Endowment for the Arts. Washington DC.
- Armstrong, G., & Kotler, P. (2013). *Marketing: An introduction*. NJ: Prentice-Hall and Pearson.
- Arogundade, V. (2018). Charitable incorporated organisations. Retrieved from <https://www.voluntaryarts.org/charitable-incorporated-organisations>
- Arts Council England. (2011). *Arts audiences : Insight*. Arts Council England. London.
- National Endowment for the Arts. (2013). *How a nation engages with art: Highlights from the 2012 survey of public participation in the arts*. Washington DC: National Endowment for the Arts.
- Arts Queensland. (2014). *Funding program selection criteria checklists*. London. Department of the Premier and Cabinet.
- Artwatch Ghana. (2017). *The state of creative arts in Ghana*. Accra.
- Asiamah, N., Mensah, H. K., & Oteng-Abayie, E. F. (2017). General, target, and accessible population: Demystifying the concepts for effective sampling. *The Qualitative Report*, 22(6), 1607–1621. <https://doi.org/10.1002/chem.201102203>
- Asiedu, A. M. (2009). *A Historical overview of theatre in Ghana*. Accra.
- Association of Asia Pacific Performing Arts Centres (AAPPAC). (2019). Highlights of the 2019 AAPPAC Manila Conference.
- Australia Unlimited. (2017). *Collaborative marketing framework for market selection*. Australia.
- Awan, A. (2017). Not having a marketing department is a big, big, big mistake.
- Barker, A. (2006). The performing arts sector - policy issues and challenges for the future. Retrieved from <https://www.eurofound.europa.eu/observatories/emcc/articles/the-performing-arts-sector-policy-issues-and-challenges-for-the-future>
- Barlow, M., & Shibli, S. (2007). Audience development in the arts: A case study of chamber music. *Managing Leisure*, 12(2–3), 102–119. <https://doi.org/10.1080/13606710701339272>
- Barone, A. (2018, March 29). Marketing strategy. Retrieved June 16, 2020, from <https://www.investopedia.com/terms/m/marketing-strategy.asp>
- Benish, B. (2013). *Report from Hangzhou, China: The UNESCO congress on culture: Key to sustainable development.*

- Bennett, T. (2015). Cultural studies and the culture concept. *Cultural Studies*, 29(4), 546–568. <https://doi.org/10.1080/09502386.2014.1000605>
- Bergauer, A. (2017). Audience development: The long haul model - a new paradigm that solves the problems of audience attrition, churn, and aging. Retrieved May 5, 2020, from <https://medium.com/@AubreyBergauer/audience-development-the-long-haul-model-3c381a8c0072>
- Bergman, M. M., Eberle, T. S., Flick, U., Forster, T., Horber, E., Maeder, C., ... Widmer, J. (2010). Qualitative research methods. In *Swiss Academy for Humanities and Social Sciences* (Ed.) (pp. 1–60). Konolfingen.
- Bernstein, J. S. (2007). *Arts marketing insights-The dynamics of building and retaining performing arts audience*. John Wiley & Sons, Inc. (First). San Francisco: Jossey-Bass-A wiley Imprint. <https://doi.org/10.1002/9781118785317.weom090011>
- Bin Tareaf, R., Berger, P., Hennig, P., Jung, J., & Meinel, C. (2017). Identifying audience attributes -Predicting age, gender and personality for enhanced article writing. In *ACM International Conference Proceeding Series* (pp. 79–88). New York, New York, USA: Association for Computing Machinery. <https://doi.org/10.1145/3141128.3141129>
- Birou, L. M., Green, K. W., & Inman, R. A. (2019). Sustainability knowledge and training: Outcomes and firm performance. *Journal Manufacturing Technology Management*, 30, 294–311.
- Bloomberg, T. (2010). *Social media marketing GPS*. US. Retrieved from <https://www.politeianet.gr/books/9789604613199-paschopoulos-arsenis-kleidarithmos-nea-mesa-eisai-mesa-151795>
- Boiling, S. (2016). *Transforming future museums: International museum academy Greece:Audience Development Toolkit*. British Council and Stavros Niarchos Foundation. Athens and Thessaloniki. Retrieved from file:///Z:/03_FORSCHUNG/11_Literatur/00_museon_Literaturverwaltung/C itavi Attachments/Audience Development Toolkit.pdf
- Bollo, A., Da Milano, C., Gariboldi, A., Torch, C., Carnelli, L., Karlsson, G. L., ... Georgadze, N. (2017). *Study on audience development - How to place audiences at the centre of cultural organisations*. European Union. Luxembourg. <https://doi.org/10.2766/711682>
- Boorsma, M. (2006). A strategic logic for arts marketing: Integrating customer value and artistic objectives. *International Journal of Cultural Policy*, 12(2), 73–92. Retrieved from <https://www.tandfonline.com/doi/figure/10.1080/10286630600613333?scroll=top&needAccess=true>

- Boorsma, M., & Chiaravalloti, F. (2010). Arts marketing performance: An artistic-mission-led approach to evaluation. *Journal of Arts Management Law and Society*, 40(4), 297–317. <https://doi.org/10.1080/10632921.2010.525067>
- Borgonovi, F. (2004). Performing arts attendance: An economic approach. *Applied Economics*, 36(17), 1871–1885. <https://doi.org/10.1080/0003684042000264010>
- Borwick, D. (2012a). Audience development “vs.” community engagement: Engaging matters. Retrieved from <https://www.artsjournal.com/engage/2012/05/audience-development-vs-community-engagement/>
- Borwick, D. (2012b). Building communities, not audiences: The future of the arts in the United States. (D. Borwick, Ed.) (First). New York: ArtsEngaged.
- Borwick, D. (2015). Engage now!: A guide to making the arts indispensable. Artsengaged. Retrieved from <https://www.bookdepository.com/Engage-Now-Doug-Borwick/9780972780438>
- Botha, K., Viviers, P.-A., & Slabbert, E. (2012). What really matters to the audience: Analysing the key factors contributing to arts festival ticket purchases. *South African Theatre Journal*, 26(1), 22–44. <https://doi.org/10.1080/10137548.2012.754080>
- Botwe-Asamoah, K. (2005). Kwame Nkrumah’s politico-cultural thought and policies: An african-centered paradigm for the second phase of the african revolution. In M. Asante (Ed.), *African Studies History, Politics, Economics and Culture* (p. 302). New York: Routledge, New York & London.
- Breemen, A. (2017). Performance philosophy: Audience participation and responsibility. *Performance Philosophy Journal*, 2(2). Retrieved from <http://www.performancephilosophy.org/journal/article/view/67/138>
- Brocchi, D. (2008). The cultural dimension of sustainability. In S. Kagan & V. Kirchberg (Eds.), *Sustainability: A New Frontier for the Arts and Cultures* (pp. 145–176). Frankfurt.
- Bryman, A. (2016). *Social research methods* (5th ed.). UK: Oxford University Press. Retrieved from https://books.google.com.gh/books?id=cChrgEACAAJ&printsec=frontcover&source=gbs_atb#v=onepage&q&f=false
- Byrnes, W. (2009). *Management and the Arts*. Focal Press, Elsevier Inc. Retrieved from <https://books.google.de/books/>
- Callahan, S. (2012). Of The 3 Types Of Collaboration, Which Type Do You Need. Retrieved from <https://www.trinityp3.com>

- Calouste Gulbenkian Foundation (UK Branch). (2016). Voluntary arts - Inquiry into the civic role of arts organisations. Retrieved February 11, 2020, from <http://civicroleartsinquiry.gulbenkian.org.uk/resources/voluntary-arts>
- Camarinha-matos, L., & Afsarmanesh, H. (2008). Concept of collaboration. In *Encyclopedia of Networked and Virtual Organizations* (pp. 1–315). Information Science Reference.
- Camilleri, M. A. (2018). Market segmentation, targeting and positioning. In *Travel Marketing, Tourism Economics and the Airline Product* (pp. 69–83). Cham, Switzerland: Springer.
- Carnwell, R., & Carson, A. (2004). 15.25. The concepts of partnership and collaboration. *Effective Practice in Health, Social Care and Criminal Justice: A Partnership Approach*, 4–19. Retrieved from <http://www.mcgraw-hill.co.uk/openup/chapters/9780335229116.pdf>
- Chaney, D. (2012). The music industry in the digital age: Consumer participation in value creation. *International Journal of Arts Management*, 15(1), 42–52.
- Child, S., & Shaw, S. (2016). Collaboration in the 21st century: Implications for assessment. *Research Matters: A Cambridge Assessment Publication*, 17–22.
- Cho, M.-S. (2019). The industrialization of Korea's performing arts and its path for globalization. *Kritika Kultura*, (32), 334–352. <https://doi.org/10.13185/2989>
- Chung, T. L., Marcketti, S., & Fiore, A. M. (2014). Use of social networking services for marketing art museums. *Museum Management and Curatorship*, 29(2), 188–205. <https://doi.org/10.1080/09647775.2014.888822>
- Central Press Newspaper. (2011, June 17). Preview of Fetu Afahye festival. *Central Press Newspaper*.
- Centre for National Culture, Coast, (2018). *Summary report, Centre for National Culture, Cenral Region*. Cape Coast.
- Cinema for All. (2015). *Programming and audience development*. United Kingdom 1-9.
- Cogman, L. (n.d.). *Audience development: Strategies, campaigns and tactics*. Retrieved from http://culturehive.co.uk/wp-content/uploads/2013/04/Arts-Derby-audience_development_toolkit.pdf
- Colbert, F. (2002). Entrepreneurship and leadership in marketing the arts marketing the arts: A definition. *Marketing Management*, 5(69), 10. Retrieved from <http://neumann.hec.ca/artsmanagement/articles/04Colbert.pdf>
- Colbert, F. (2009). Beyond branding: contemporary marketing challenges for arts

organizations. *International Journal of Arts Management*, 14–20.

- Conway, T., & Whitelock, J. (2007). Relationship marketing in the subsidised arts: The key to a strategic marketing focus? *European Journal of Marketing*, 41(1–2), 199–222. <https://doi.org/10.1108/03090560710718184>
- Court, P. M. (2001). The impact of “globalization” on cultural identities. *Pontifical Academy of Social Sciences, Acta*, 7. Retrieved from www.pass.va/content/dam/scienzesociali/pdf/acta7/acta7-morande.pdf
- Coviello, D., Ichino, A., & Persico, N. (2010). *Don't spread yourself too thin. The impact of task juggling on workers' speed of job completion* (NBER Working Paper Series No. 16502). Cambridge.
- Cowden, A. G. (2014). *Effect of social media marketing on traditional marketing campaigns in young Icelandic companies. Unpublished*. Reykjavík University. <https://doi.org/10.4324/9781315853178>
- Craik, J. (2007). *Re-visioning arts and cultural policy: Current impasses and future directions*. (J. Wanna, Ed.) (This Edition). Australia: ANU E Press.
- Creative Europe. (2015). Audience development. Education, audiovisual and culture executive agency. Retrieved from https://eacea.ec.europa.eu/creative-europe/finding/audience-development_en
- Creighton, A. (2014, November 23). Theatre audiences are divided by class and social attitudes - Stabroek News. *Stabroek News.com*. Retrieved from <https://www.stabroeknews.com/2014/11/23/sunday/arts-on-sunday/theatre-audiences-divided-class-social-attitudes/>
- Creswell, J. W. (2003). *Research design: Qualitative, quantitative and mixed methods approaches* (Second). London. New Delhi: Sage Publications, Inc.
- Creswell, J. W. (2007). *An introduction to mixed methods office of qualitative and mixed methods research*. A presentation delivered at University of Nebraska-Lincoln on March 9, 2007.
- Creswell, J. W. (2014). *Research design. Qualitative, quantitative, and mixed methods approach* (4th ed.). Sage Publications, Inc.
- Creswell, J. W., & Plano Clark, V. L. (2011). *Designing and conducting mixed methods research* (2nd ed.). SAGE Publications.
- Crompton, J. L., & McKay, S. L. (1997). Motives of visitors attending festival events. *Annals of Tourism Research*, 24(2), 425–439. [https://doi.org/10.1016/s0160-7383\(97\)80010-2](https://doi.org/10.1016/s0160-7383(97)80010-2)
- Crowdtap. (2015). *The collaborative marketing future - How co-creation and advocacy will drive winning companies*. CrowdTap Research Ressources. Retrieved from <http://corp.crowdtap.com.s3-website-us-east->

1.amazonaws.com/whitepapers/Crowdtap-Collaborative-Marketing-Future.pdf

- Cuadrado-García, M., & Perez-Cabanero, C. (2007). Programming practices in the Spanish performing arts market. *Journal of Euromarketing*, 17(1), 69–76. https://doi.org/10.1300/J037v17n01_06
- Culclasure, E. (2017). 3 metrics to measure content marketing success.
- Culture Pour Tous. (2002). Cultural mediation. Retrieved from <https://www.culturepourtous.ca/en/cultural-professionals/cultural-mediation/>
- Daily Graphic. (2015). National Theatre of Ghana, Accra - National Theatre Ghana. Retrieved from <https://ghana-net.com/national-theatre.html>
- D’Angelo, M. (2019). How does multitasking impact productivity?
- Davies, D. (2004). *Art as performance*. UK: Blackwell Publishing.
- De Beukelaer, C. (2014). Creative industries in “developing” countries: Questioning country classifications in the UNCTAD creative economy reports. *Cultural Trends*, 23(4), 232–251. <https://doi.org/10.1080/09548963.2014.912043>
- De Beukelaer, C. (2017). Toward an “African” take on the cultural and creative industries. *Media, Culture and Society*, 39(4), 582–591. <https://doi.org/10.1177/0163443716664856>
- Deloitte Corporation. (2010). *Final report on market analysis of performing arts venues of the West Kowloon Cultural District*. Hongkong.
- De Oliveira, A. (2015). Strategies in support of art appreciation. Retrieved from <https://www.arca.art/en/resources/strategies-in-support-of-art-appreciation/>
- De Rooij, P., & Bastiaansen, M. (2017). Understanding and measuring consumption motives in the performing arts. *Journal of Arts Management Law and Society*, 47(2), 118–135. <https://doi.org/10.1080/10632921.2016.1259132>
- Denise, L. (2008). Collaboration vs. c-three (cooperation, coordination, and communication). *Innovating*, 7(3).
- Dennis, N., Larsen, G., Macaulay, M., Thomas, S. R., Pervan, S. J., & Nuttall, P. J. (2009). Marketing orientation and arts organisations: The case for business sponsorship. *Marketing Intelligence & Planning*, 27(6), 736–752. <https://doi.org/10.1108/02634500910988654>
- Department, Music and Dance. (2018). About department of music and dance. Retrieved from <https://music.ucc.edu.gh/about-department-music-and-dance>
- Dilenschneider, C. (2017). The key to reaching new audiences for cultural

- organizations. Retrieved from <http://www.colleendilen.com/2017/11/15/reach-likely-visitors-not-attending-cultural-organizations-data/>
- Dodgson, J. E. (2019). Reflexivity in qualitative research. *Journal of Human Lactation: Official Journal of International Lactation Consultant Association*, 35(2), 220–222. <https://doi.org/10.1177/0890334419830990>
- Dordzro, J-D. A study of basic schoolbadn pupils' instrument choices: Case study of schools in the Accra metropolis, Ghana. Unpublished master's thesis, Department od Music and Dance, University of Cape Coast.
- Durmaz, Y., & Efendioglu, I. H. (2016). Travel from traditional marketing to digital marketing. *Global Journal of Management and Business Research*, 16(2), 35–40.
- Dyer, J. H., & Singh, H. (1998). The relational view: Cooperative strategy and sources of interorganizational competitive advantage. *The Academy of Management Review*, 23(4), 660. <https://doi.org/10.2307/259056>
- Edirisingha, P. (2012). Interpretivism and positivism (ontological and epistemological perspectives). Retrieved rom <https://prabash78.wordpress.com/2012/03/14/interpretivism-and-postivism-ontological-and-epistemological-perspectives/>
- Elawadi, I. M. (2016). Digital marketing and social media: Challenges and solutions, (August).
- Elmusharaf, K., Farrokhi, F., & Mahmoudi-Hamidabad, A. (2012). Qualitative Sampling Techniques. *Theory and Practice in Language Studies*, 2(4), 784–792. Retrieved from <http://www.academypublication.com/issues/past/tpls/vol02/04/20.pdf>
- Ernst & Young Global Limited. (2014). *Creating Growth - Measuring cultural and creative markets in the EU*. European Commission (p. 100). Retrieved from [http://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/\\$FILE/Creating-Growth.pdf](http://www.ey.com/Publication/vwLUAssets/Measuring_cultural_and_creative_markets_in_the_EU/$FILE/Creating-Growth.pdf)
- Etikan, I., Musa, S. A., & Alkassim, R. S. (2016). Comparison of convenience sampling and purposive sampling. *American Journal of Theoretical and Applied Statistics*, 5(1), 1–4. <https://doi.org/10.11648/j.ajtas.20160501.11>
- Eurobarometer TNS Opinion & Social. (2007). *Special Eurobarometer 278. European Cultural Values*. Eurobarometer TNS Opinion & Social.
- Eurobarometer TNS Opinion & Social. (2013). *Special Eurobarometer 399. Cultural access and participation*. Retrieved from http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf

- EY. (2014). *Creating Growth: Measuring cultural and creative markets in the EU*.
- Fanizza, S. (2009). Audience development. Retrieved from <https://audiencedevelopment.wordpress.com/2009/01/>
- Fanizza, S. (2014). Defining audience development. Retrieved from <https://buildmyaudience.com/defining-audience-development/>
- Fillis, I. (2011). The evolution and development of arts marketing research. *Creative Arts Marketing*, 1(1), 1–35.
- Fio, R. C. (2018). *Cultural policy and performing arts promotion: A study of Centre for National Culture, Cape Coast*. Cape Coast University. Retrieved from <https://books.google.de/books>
- Fitjar, R. D., & Jøsendal, K. (2016). Hooked up to the international artistic community : External linkages , absorptive capacity and exporting by small creative firms, 694. <https://doi.org/10.1080/17510694.2016.1154654>
- Flolu, J. (2009). Some approaches to teaching culture. In M. B. Abdallah (Ed.), *Culture and education in Ghana: Report of the National Commission on Culture (NCC) and education at the Elmina Beach Resort* (pp. 59–70). Accra: Sub-Saharan Publishers, Ghana.
- Forbes Nonprofit Council. (2017). Council post: Nine ways nonprofits can increase community engagement. Retrieved from <https://www.forbes.com/sites/forbesnonprofitcouncil/2017/10/17/nine-ways-nonprofits-can-increase-community-engagement/#1b13032f7799>
- Fox, N. (2019). Public relations: Academic and applied research. Retrieved from <https://belmont.libguides.com/c.php?g=65860&p=424912>
- Freeman, E. R. (2010). *Strategic management: A stakeholder approach*. (E. R. Freeman, Ed.) (Digital). USA: Cambridge University Press. Retrieved from <https://books.google.de/books>
- Frempong, B. (2018). *Residents' perception of the effects of Oguaa fetu afahye and PANAFEST events in Cape Coast, Ghana*. University of Cape Coast.
- Frimpong, M. (2015). *Towards an audience development plan for the national theatre of Ghana*. University of Ghana.
- Fuhse, J. A. (2015). Culture and social networks. In *Emerging trends in the social and behavioral sciences* (pp. 1–15). Hoboken, NJ, USA: John Wiley & Sons, Inc. <https://doi.org/10.1002/9781118900772.etrds0066>
- Fyall, A., & Garrod, B. (2005). *Tourism marketing: A collaborative approach*. (A. Fyall, B. Garrod, C. Cooper, M. C. Hall, & D. Timothy, Eds.). UK: Cromwell Press. Retrieved from <https://books.google.de/books>

- Gainer, B., & Padanyi, P. (2002). Applying the marketing concept to cultural organisations: An empirical study of the relationship between market orientation and performance. *International Journal of Nonprofit and Voluntary Sector Marketing*, 7(2), 182–193. <https://doi.org/10.1002/nvsm.178>
- Gattenhof, S. (2019). First nations first: Rreshaping the Australian performing arts market through respectful engagement of aboriginal and torres strait islander artists and companies. *Journal of Arts Management Law and Society*, 49(6), 413–425. <https://doi.org/10.1080/10632921.2019.1664691>
- Gattenhof, S., & Seffrin, G. (2014). Evaluation of the Australian performing arts market 2014-2018 - Year One Report.
- GhanaLegal. (n.d.). University Of Ghana Act 1961. Retrieved November 12, 2019, from <http://laws.ghanalegal.com/acts/id/70>
- Ghana Statistical Service. (2013). *Cape Coast municipality*. Cape Coast.
- Ghana Statistical Service. (2012). *2010 population & housing census*. Sakoa Press Limited.
- Ghana Statistical Service. (2017). *Trends in the tourism market in Ghana: 2005-2014*. Accra.
- Gibson, C., Hardy, J. H., & Buckley, M. R. (2014). Understanding the role of networking in organizations. *Career Development International*, 19(2), 146–161. <https://doi.org/10.1108/CDI-09-2013-0111>
- Grenier, L. (2019, January 22). How to do market research in 4 steps: A lean approach to marketing research. Retrieved from <https://www.hotjar.com/blog/market-research/>
- Grönroos, C. (2004). The relationship marketing process: Communication, interaction, dialogue, value. *Journal of Business and Industrial Marketing*. <https://doi.org/10.1108/08858620410523981>
- Grove, E., Dainty, A., Thomson, D., & Thorpe, T. (2018). Becoming collaborative: A study of intra-organisational relational dynamics. *Journal of Financial Management of Property and Construction*, 23(1), 6–23.
- Grover, V. (2015). Research approach: An overview. *Golden Research Thoughts Journal*, (February).
- Gu, Q., Jitpaipoon, T., & Yang, J. (2017). The impact of information integration on financial performance: A knowledge-based view. *International Journal of Production Economics*, 191, 221–232.
- Guerke, D. G. (1995). *Audience development: Identifying the chanllenges for non-profit arts organisations in rural communities*. New York.

- Guimón, J. (2013). *Promoting university - industry collaboration in developing countries*. Washington DC.
- Gummesson, E., & Mele, C. (2010). Marketing as value co-creation through network interaction and resource integration. *Journal of Business Market Management*, 4(4), 181–198. <https://doi.org/10.1007/s12087-010-0044-2>
- Guo, C., & Acar, M. (2005). Understanding collaboration among nonprofit organizations : Combining resource dependency , institutional , and network perspectives, 34(3), 340–361. <https://doi.org/10.1177/0899764005275411>
- Hadley, S. (2017). European Commission final report: Study on audience development – how to place audiences at the centre of cultural organisations. *Cultural Trends*, 1–4. <https://doi.org/10.1080/09548963.2017.1345739>
- Hagan, G. P. (2009). The importance of culture in formal education system and preparation for life. In M. B. Abdallah (Ed.), *Culture and education in Ghana: Report of the National Conference on Culture (NCC) and education at the Elmina Beach Resort* (pp. 1–10). Accra: Sub-Saharan Publishers, Ghana.
- Hagan, G. P., Addy, E. S., Aguri, F. A., Andam, K., Yankah, K., Anyidoho, A., ... Ankana, J. (2009). Culture and education in Ghana : Report of the national conference on culture (NCC) and education at the Elmina Beach Resort. In M. B. Abdallah (Ed.), *Culture and Education in Ghana* (p. 1-260). Cape Coast: Sub-Saharan Publishers, Ghana. Retrieved from <https://trove.nla.gov.au/work/231829323?q&versionId=255857937>
- Hargrove, C. (2014). *Cultural tourism: Attracting visitors and their spending*. Washington.
- Harlow, B. (2014). *The road to results: Effective practices for building arts audiences*. Retrieved from <http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/Pages/The-Road-to-Results-Effective-Practices-for-Building-Arts-Audiences.aspx>
- Harper, C. (2018). *Collins Cobuild advanced learner's dictionary* (Nineth edition). UK: Collins Cobuild publishers.
- Haus-Reve, S., & Rodriguez-Pose, A. (2019). Does combining different types of collaboration always benefit firms? Collaboration, complementarity and product innovation in Norway. *Research Policy*, 48(6), 1476–1486.
- Hausmann, A. (2010). Viral marketing for arts institutions : Challenges and opportunities for engaging in Web 2 . 0 and social media. *ANZAM 2010*, 1–15.
- Hausmann, A., & Poellmann, L. (2013, July). Using social media for arts

marketing: Theoretical analysis and empirical insights for performing arts organizations. *International Review on Public and Nonprofit Marketing*. <https://doi.org/10.1007/s12208-013-0094-8>

Hayes, D., & Slater, A. (2002). "Rethinking the missionary position" - The quest for sustainable audience development strategies. *Managing Leisure*, 7(1), 1–17. <https://doi.org/10.1080/13606710110079882>

Heil, E. (2016). Measuring the effectiveness of traditional marketing. Retrieved from <http://www.storyteller.mn.com>

Hennink, M. M., Kaiser, B. N., & Marconi, V. C. (2017). Code saturation versus meaning saturation: How many interviews are enough? *Qualitative Health Research*, 27(4), 591–608. <https://doi.org/10.1177/1049732316665344>

Hooley, G. J., Piercy, N., & Nicoulaud, B. (2008). *Marketing strategy and competitive positioning* (4th ed.). Essex: Prentice Hall.

Houldsworth, D. (2003). *Why geography matters in marketing strategy- The spatial dimension to customer communications and marketing*. Retrieved from <https://www.directionsmag.com/>

Howard, D. (2016, April 9). Understanding cultural marketing. *Jamaica Observer*. Retrieved from http://www.jamaicaobserver.com/news/Understanding-cultural-marketing_57206

Hsieh, J., Curtis, K. P., & Smith, A. W. (2008). Implications of stakeholder concept and market orientation in the US nonprofit arts context. *International Review on Public and Nonprofit Marketing*, 5(1), 1–13. <https://doi.org/10.1007/s12208-008-0001-x>

Hughes, H. L. (2002). Culture and tourism: A framework for further analysis. *Managing Leisure*, 7(3), 164–175.

Hume, M., Mort, G. S., & Winzar, H. (2007). Exploring repurchase intention in a performing arts context: who comes? and why do they come back? *International Journal of Nonprofit and Voluntary Sector Marketing*, 12(2), 135–148. <https://doi.org/10.1002/NVSM.284>

Hunt, S. D., Arnett, D. B., & Madhavaram, S. (2006). The explanatory foundations of relationship marketing theory. *Journal of Business and Industrial Marketing*, 21(2), 72–87. <https://doi.org/10.1108/10610420610651296>

Idang, G. E. (2015). African cultures and values. *Phronimon*, 16(2), 97–111. Retrieved from http://www.scielo.org.za/scielo.php?script=sci_arttext&pid=S1561-40182015000200006

- International Trade Centre UNCTAD/WTO (ITC) & World Intellectual Property Organization (WIPO). (2003). *Marketing crafts and visual arts: The role of intellectual property*. Geneva: ITC/WIPO. Retrieved from http://www.wipo.int/edocs/pubdocs/en/intproperty/itc_p159/wipo_pub_itc_p159.pdf
- Johnson, B. R., Onwuegbuzie, A. J., & Turner, L. A. (2007). Towards a definition of mixed methods research. *Journal of Mixed Methods Research*, 1(2), 112–133.
- Kawashima, N. (2006). Audience development and social inclusion in Britain: Tensions, contradictions and paradoxes in policy and their implications for cultural management. *International Journal of Cultural Policy*, 12(1), 55–72. <https://doi.org/10.1080/10286630600613309>
- Kay, P., Wong, E., & Polonsky, M. (2008). Understanding barriers to attendance and non-attendance at arts and cultural institutions: A conceptual framework article. In *ANZMAC 2008 : Australian and New Zealand Marketing Academy Conference 2008 : Marketing : Shifting the Focus from Mainstream to Offbeat* (pp. 1–7). Canning Bridge: Promaco Conventions.
- Kayser, T. (2014). True collaboration is a partnership: Six ingredients for making it so. Retrieved May 9, 2019, from <https://www.linkedin.com/pulse/20140418191855-78767208-true-collaboration-is-a-partnership-six-ingredients-for-making-it-so>
- Kershaw, A., Johanson, K., & Glow, H. (2012). *Building arts audiences : Arts participation and barriers report*. Moonee Valley.
- Kim, M., Pandey, S., & Pandey, S. K. (2018). Why do nonprofit performing arts organizations offer free public access? *Public Administration Review*, 78(1), 139–150. <https://doi.org/10.1111/puar.12769>
- Klein, A. (2019). Cultural marketing - Customer relationship marketing. Retrieved from <https://www.goethe.de/en/uun/auf/dsk/mooc/cul.html>
- Knight, H. (2015). Collaborative value creation: How arts and business organisations create value for society, (September), 1–377.
- Knudsen, L. G. (2008). *Collaboration in R & D : Drivers and forms*. Copenhagen.
- Kolb, B. M. (2013). *Marketing for cultural organizations: New strategies for attracting and engaging audiences*. Routledge, Taylor and Francis Group (3rd ed.). New York: Routledge, Taylor and Francis Group . Retrieved from <https://books.google.de/books>
- Kong, C. S. H. (2018). *Arts participation and consumption survey*. Hongkong. Retrieved from <http://www.censtatd.gov.hk/hkstat/sub/sp140.jsp?productCode=B1010003>

- Korean Arts Management Services. (2008). *Asian Arts Theater: Research on the Actual Condition of Performing Arts in Asia*. Korea.
- Kotler, P. (1989). *Social marketing*. USA: Free Press. Retrieved from <https://www.amazon.com/Social-Marketing-Philip-Kotler/dp/0029184614>
- Kotler, P. (2002). *Marketing management. Millenium edition*. (P. Kotler, Ed.), *Pearson Custom Publishing* (Special Ed). USA: Pearson Custom Publishing. <https://doi.org/10.2307/1248668>
- Kotler, P., & Armstrong, G. (2010). *Principles of marketing (13th Edition)*. Prentice Hall. Retrieved from <http://www.amazon.com/Principles-Marketing-Edition-Philip-Kotler/dp/0136079415>
- Kotler, P., Burton, S., Kenneth Deans, Brown, L., & Armstrong, G. (2013). *Marketing* (9th ed.). Australia: Pearson Australia. Retrieved from <https://books.google.de/books>
- Kruger, M., & Saayman, M. (2019). Motives of circus attendees in South Africa: The case of Cirque du Soleil Dralion. *Southern African Business Review*, 19(2), 51–73. <https://doi.org/10.25159/1998-8125/5905>
- Lai, C. A., & Poon, J. P. H. (2009). Location, marketing, and the financial flexibility of nonprofit performing arts organizations in second tier cities. *Journal of Nonprofit and Public Sector Marketing*, 21(2), 160–183. <https://doi.org/10.1080/10495140802529409>
- Lai, E. R. (2011). *Collaboration : A literature review research report*.
- LaMontagne, M. (2018). 7 KPIs to measure traditional media buy success with digital analytics.
- Langeveld, C., Belme, D., & Koppenberg, T. (2015a). Collaboration and integration in enlarging financial , artistic and social value by doing it collectively : A qualitative study in the Netherlands, 1–112.
- Lauck, T. (2019). 10 ways to measure traditional marketing campaign performance. Retrieved from <http://www.hivermindinc.com/insig>
- Lee, H. T. K. (2001). Performing arts administration and management in Vietnam - A comparative study introduction : The development of arts training Vietnamese performing arts -- The changing context of policies for arts, 1–11.
- Lee, H. (2005). When arts met marketing. *International Journal of Cultural Policy*, 11(3), 289–305. <https://doi.org/10.1080/10286630500411309>
- Lee, H. (2014). Arts marketing needs to integrate a social impact dimension to satisfy stakeholders, 1–2. <https://doi.org/10.1002/nvsm.9/abstract>

- Lee, H.-K. (2005). Rethinking arts marketing in a changing cultural policy context. *International Journal of Nonprofit and Voluntary Sector Marketing*, 10(3), 151–164. <https://doi.org/10.1002/nvsm.9>
- Leeflang, S. H. P., Verhoef, P. C., Dahlström, P., & Freundt, T. (2014). Challenges and solutions for marketing in a digital era. *European Management Journal*, 32, 1–12.
- Lehman, K., & Wickham, M. (2014). Marketing orientation and activities in the arts-marketing context: Introducing a visual artists' marketing trajectory model. *Journal of Marketing Management*, 30(7–8), 664–696. <https://doi.org/10.1080/0267257X.2013.838987>
- Lehrman, M. (2015). Model of audience engagement. Retrieved from <https://www.artsjournal.com/>
- Lemon, L. (2017). Applying a mindfulness practice to qualitative data collection. *Qualitative Report*, 22(12), 3305–3313.
- Lindelof, A. M. (2015). Audience development and its blind spot: A quest for pleasure and play in the discussion of performing arts institutions. *International Journal of Cultural Policy*, 21(2), 200–218. <https://doi.org/10.1080/10286632.2014.891585>
- Loewy, J., Torossian, A., Appelbaum, M., Fleming, A., & Tomaino, C. (2019). Lincoln center moments: Integrating accessibility and enhancement through expanding performing arts experiences. *Arts and Health*. <https://doi.org/10.1080/17533015.2018.1555177>
- Lund, R., & Greyser, S. A. (2015). Corporate sponsorship in culture – A case of partnership in relationship building and collaborative marketing by a global financial institution and a major art museum, 1–34. Retrieved from http://www.hbs.edu/faculty/Publication_Files/16-041_0a81dd11-2e2f-459c-8eca-008f24bb313e.pdf
- Mabbitt, C. (2012). Audience development and branding. Retrieved from <https://audiencedevelopment.wordpress.com/tag/audience-development-and-branding/>
- Mahea, T. (2014). The role of marketing in organizations. Retrieved from <https://www.linkedin.com/pulse/20140915080650-84228363-the-role-of-marketing-in-organizations-by-timothy-mahea/>
- Mahmoud, M. A., & Hinson, R. E. (2012). Market orientation in a developing economy public institution: Revisiting the Kohli and Jaworski's framework. *International Journal of Public Sector Management*, 25(2), 88–102. <https://doi.org/10.1108/09513551211223758>
- Malm, E. (2015). Building individual reciprocity into campus-community

partnerships. *Journal of Service-Learning in Higher Education*, 4(1).

- Mandel, B. (2012c). Audience development as a field of arts management research Published in: Jahrbuch für Kulturmanagement des Fachverbands für Kulturmanagement. Transcript Verlag/Journal for Cultural Management, Bielefeld 2012, (Maitland 2000).
- Mandel, B. (2014). Audience development als Aufgabe von Kulturmanagementforschung. *Zukunft Publikum*, (Mandel). <https://doi.org/10.14361/transcript.9783839422854.15>
- Mandel, B. (2016a). Cultural marketing. Berlin: Goethe-Institut and Leuphana. Retrieved from <https://www.goethe.de/en/uun/auf/dsk/mooc/cul.html>
- Mandel, B. (2016b). From ``serving`` public arts institutions to creating intercultural contexts: cultural management in Germany and new challenges for training. *Encatc Journal of Cultural Management and Policy*, 6(1), 5–12.
- Mandel, B. (2017). *Arts/cultural management in international contexts*. (B. Mandel, Ed.) (First). Hildesheim . Zürich . New York: Georg Olms Verlag.
- Mandel, B. (2019). *Arts consumption , empirical results from visitor and non visitor studies*. Hannover.
- Mandel, B. R. (2018). Can audience development promote social diversity in German public arts institutions? *Journal of Arts Management Law and Society*, 49(2), 121–135. <https://doi.org/10.1080/10632921.2018.1517064>
- Market Business Review. (2020). What is a marketing strategy? Definition and examples. Retrieved from <https://marketbusinessnews.com/financial-glossary/marketing-strategy/>
- Markusen, A., & Gadwa, A. (2010). Arts and culture in urban or regional planning: A review and research agenda. *Journal of Planning Education and Research*, 29(3), 379–391. <https://doi.org/10.1177/0739456X09354380>
- Martin, G. (2011). The importance of marketing segmentation. *American Journal of Business Education*, 4(6).
- McCarthy, K. F., Brooks, A., Lowell, J., & Zakaras, L. (2001). *The performin arts in a new era*. Pittsburgh.
- McKenzie, N. (2016). Branding, brand & marketing. Retrieved from <http://creativesandbusiness.com/2810-branding-brand-marketing/>
- McLeish, B. J. (2011). *Successful marketing strategies for nonprofit organizations: Winning in the age of the elusive donor* (2nd ed.). New Jersey: John Wiley and Sons. Retrieved from <https://books.google.de/books>
- Ministry of Tourism, Culture and Creative Arts. (2014). *Medium-term*

development plan (2014-2017). Accra.

- Mishan, M., & Prangle, A. (2014). Barriers to inter-organisational collaboration amongst performing arts organisations in South Africa. *South African Theatre Journal*, 27(2), 125–146. <https://doi.org/10.1080/10137548.2014.876821>
- Mkpuluma, C. (2017). *The geography of marketing*. Madison, USA. Retrieved from <http://www.localizationinstitute.com>
- Morijiri, Y. (2016). Influential factors in the evaluation of music performances : Focusing on musical factors, extra-musical factors and nonmusical factors. *Bulletin of Tokyo Gakugei University, Division of Arts and Sports Sciences*, 68, 1–14. Retrieved from <http://hdl.handle.net/2309/146216>
- Morse, J. M. (2015). “Data Were Saturated” *Qualitative health research*, 25(5), 587–588. <https://doi.org/10.1177/1049732315576699>
- Muchapondwa, E., & Stage, J. (2013). The economic impact of tourism in Botswana, Namibia and South Africa. *Natural Resource Forum*, 37(2), 80–89.
- Naish, J. (2014, May 10). Is multitasking bad for your brain? Experts reveal the hidden perils of juggling too many jobs. *Daily Mail, UK*. Retrieved from dailymail.co.uk/health
- National Assembly of State Arts Agencies. (2018). About state arts agencies - NASAA. Retrieved from <https://nasaa-arts.org/state-arts-agencies/>
- National Commission on Culture. (2004). *The cultural policy of Ghana*. (M. Ben Abdallah, Ed.). Accra: Afram Publications.
- National Endowment for the Arts. (2019). Grants for arts projects guidelines: We fund/we do not fund. Retrieved from <https://www.arts.gov/grants-organizations/gap/we-fund-we-do-not-fund>
- Nelson, J. (2017). Using conceptual depth criteria: Addressing the challenge of reaching saturation in qualitative research. *Qualitative Research*, 17(5), 554–570. <https://doi.org/10.1177/1468794116679873>
- Nesbitt-Larking, P. W. (Paul W. (2007). *Politics, society, and the media*. Broadview Press. Retrieved from https://books.google.com.gh/books/about/Politics_Society_and_the_Media.html?id=3Wlzx8Qss8C&redir_esc=y
- Neuman, L. W. (2014). *Social research methods: Qualitative and quantitative approaches*. Pearson New International Edition (Vol. 57). Pearson Education Limited. <https://doi.org/10.2307/3211488>
- Newberry, C. (2018). How to define your target market: A guide to audience

- research. Retrieved March 2, 2020, from <https://blog.hootsuite.com/target-market/>
- True Anthem Newsroom. (2018). How to measure audience development success. Retrieved from [https:// www.trueanthem.com/](https://www.trueanthem.com/)
- Niehoff, M. (2018). 3 ways to model collaboration and partnership in schools and classrooms. Retrieved May 15, 2019, from <https://www.gettingsmart.com/2018/02/3-ways-to-model-collaboration-and-partnership-in-schools-and-classrooms/>
- Nolasco da Silva, C. (2020). 4 metrics you must measure for social media success.
- O’Leary, Z. (2004). *The essential guide to doing research*. SAGE Publications, London, England.
- O’Reilly, M., & Parker, N. (2013). “Unsatisfactory Saturation”: A critical exploration of the notion of saturated sample sizes in qualitative research. *Qualitative Research*, 13(2), 190–197. <https://doi.org/10.1177/1468794112446106>
- Oana-Maria, P. (2017). The four main types of business collaboration. Retrieved from hypeinnovative.com
- OECD. (2012). *Market definition? OECD*. <https://doi.org/10.1007/s11151-011-9302-z>
- OfCom. (2016). *Geographic market definition*. Hull City and London.
- Ostrower, F. (2003). Cultural collaborations: Building partnerships for arts participation, 46. Retrieved from <http://www.wallacefoundation.org/knowledge-center/audience-development-for-the-arts/strategies-for-expanding-audiences/pages/building-partnerships-for-arts-participation.aspx>
- Padanyi, P., & Gainer, B. (2004). Market orientation in the nonprofit sector: Taking multiple constituencies into consideration. *Journal of Marketing Theory and Practice*, 12(2), 43–58. <https://doi.org/10.1080/10696679.2004.11658518>
- Modern Marketing Partners. (2012). Measuring marketing: Traditional measures. Retrieved from <https://www.modernmarketingpartners.com>
- Paul, A. M. (2013). You’ll never learn: Students can’t resist multitasking, and it’s impairing their memory.
- Pinon, J. L. (2019). Performing arts in West Africa. In J. L. Pinon & M. van Winden (Eds.), *Le Corps ne ment pas* (pp. 1–3). Utrecht: ASCL Library.

- Pirnes, E. (2008). *Meaningful culture and cultural Policy: A broad concept of culture*. Unpublished, Finland.
- Porter, M. E. (2008). *Competitive advantage: Creating and sustaining superior performance*. (M. E. Porter, Ed.) (second). The Free Press. Retrieved from <https://books.google.de/books>
- Prendergast, M. (2004). Theatre audience education or how to see a play: Toward a curriculum theory for spectatorship in the performing arts. *Youth Theatre Journal*, 18(1), 45–54. <https://doi.org/10.1080/08929092.2004.10012563>
- Price, N. (2008). The connections between academia and industry, (December), 26–27.
- Priyadharshini, M. (2014). The research design.
- Quesenberry, K. A. (2018). The basic social media mistakes companies still make. *Harvard Business Review*, (1).
- Quintas, E. (2014). *Cultural mediation: Questions and answers*. Montreal. Retrieved from http://www.culturepourtous.ca/en/cultural-professionals/cultural-mediation/wp-content/uploads/sites/18/2015/09/Guide_mediation_eng_coul.pdf
- Rajendran, J., & Indapurkar, K. (2018). Determinants of consumption of performing arts in Delhi NCR. *International Journal of Advanced Scientific Research and Management*, 3(12), 263–268.
- Ratten, V., & Ferreira, J. J. M. (2017). Future research directions for cultural entrepreneurship and regional innovation. *International Journal of Entrepreneurship and Innovation*, 12(3), 163–169.
- Rentschler, R. (2007). Museum marketing: Understanding different types of audiences, 149–168. <https://doi.org/10.4324/9780080472058-12>
- Rentschler, R., & Radbourne, J. (2008). Relationship marketing in the arts: The new evoked authenticity. In *The Routledge companion to nonprofit marketing* (pp. 241–252). Taylor and Francis. <https://doi.org/10.4324/9780203936023.ch14>
- Rentschler, R., Radbourne, J., Carr, R., & Rickard, J. (2002). Relationship marketing, audience retention and performing arts organisation viability. *International Journal of Nonprofit and Voluntary Sector Marketing*, 7(2), 118–130. <https://doi.org/10.1002/nvsm.173>
- Republic of Ghana. University of Ghana Act, 2010 (ACT 806) (2010). <https://doi.org/10.1002/9780470423851.part2>
- Rexeisen, R. J. (n.d.). Collaborative marketing. *Journal of Lifelong Learning*, 4.

- Rigava, J. (2016). Geographical influences upon a business.
- Rijamampianina, R., February, Y., & Abratt, R. (2003). A framework for concentric diversification through sustainable competitive advantage. *Management Decision*, 41(4), 362–371. <https://doi.org/10.1108/00251740310468031>
- Robins, I. (2006). The performing arts sector - visions of the future. Retrieved from <https://www.eurofound.europa.eu/observatories/emcc/articles/the-performing-arts-sector-visions-of-the-future>
- Roed, H. (2000). *Of Oslo university-industry collaboration : Systemic interaction or one-way knowledge transfer ?* University of Oslo.
- Roller, M. (2012). Interviewer bias and reflexivity in qualitative research. Retrieved from <https://researchdesignreview.com/2012/11/14/interviewer-bias-reflexivity-in-qualitative-research/>
- Rollins, R., Dearden, P., & Fennell, D. (2016). Tourism, ecotourism and protected areas. In P. Dearden, R. Rollins, & M. Needham (Eds.), *Parks and Protected Areas in Canada: Planning and Management* (Fourth, pp. 391–425). Toronto: Oxford University Press.
- Ruth, R. (1998). Museum and performing arts marketing: A climate of change. *Journal of Arts Management Law and Society*, 28(1), 83–96. <https://doi.org/10.1080/10632929809597280>
- Saayman, M. (2011). Motives for attending the Cultivaria arts festival. *South African Journal for Research in Sport, Physical Education and Recreation*, 33(1). <https://doi.org/10.4314/sajrs.v33i1.65492>
- Saayman, M., & Saayman, A. (2006). Does the location of arts festivals matter for the economic impact? *Papers in Regional Science*, 85(4), 569–584. <https://doi.org/10.1111/j.1435-5957.2006.00094.x>
- Sarantakos, S. (2015). *Social research* (4th ed., Vol. 82). Palgrave Macmillan.
- Sargeant, A. (1997). Marketing the arts—a classification of U. K. theatre audiences. *Journal of Nonprofit and Public Sector Marketing*, 5(1), 45–62. https://doi.org/10.1300/J054v05n01_04
- Saunders, B., Sim, J., Kingstone, T., Baker, S., Waterfield, J., Bartlam, B., ... Jinks, C. (2017). Saturation in qualitative research: Exploring its conceptualization and operationalization. *Quality & Quantity*, 52(4), 1893–1907. <https://doi.org/10.1007/s11135-017-0574-8>
- Scheff, J., & Kokler, P. (1996). How the arts can prosper through strategic collaborations. *Havard Business Review*, (January-February). Retrieved from <https://hbr.org/1996/01/how-the-arts-can-prosper-through-strategic-collaborations>

- Schottle, A., Haghsheno, S., & Gehbauer, F. (2014). Defining cooperation and collaboration in the context of lean. In *Teaching lean construction IGLC-22* (Vol. 49, pp. 1269–1280). Oslo, Norway.
- Seaman, B. A. (2011). Attendance and public participation in the performing arts: A review of the empirical literature. *SSRN Electronic Journal*. <https://doi.org/10.2139/ssrn.895099>
- Services, K. A. M. (2008). *Asian arts theater: Research on the actual condition of performing arts in asia*. Korea.
- Sharma, G. (2017). Pros and cons of different sampling techniques. *International Journal of Applied Research*, 3(7), 749–752.
- Sharma, R. (2019). 22 experts revealed their biggest social media marketing challenges. Retrieved from <https://statusbrew.com/insights>
- Sharma, S., Sharma, E., Sharma, Y., Board, M. E., Designing, A., Student, M. P. E., & Noida, S. S. (2015). Academia industry interaction: A 'win- win' partnership, 1(1), 26–28.
- Smith, D. (2019). Goodbye to likes: What should the new engagement metric be?
- Soini, K., & Dessein, J. (2016). Culture-sustainability relation: Towards a conceptual framework, 13–15. <https://doi.org/10.3390/su8020167>
- Song, H. (2015). Theatrical performance in the tourism industry: An importance–satisfaction analysis. *Journal of Vacation Marketing*, 1–13.
- Sorjonen, H., & Uusitalo, L. (2005). Does market orientation influence the performance of art organizations? *Aimac*, 1–15. Retrieved from http://neumann.hec.ca/aimac2005/PDF_Text/SorjonenH_UusitaloL.pdf
- Steidl, P., & Hughes, R. (1999). *Marketing strategies for arts organisations*. Australia Council. Redfern.
- Stoner, J. L. (2013). Let's stop confusing cooperation and teamwork with collaboration. Retrieved from <https://seapointcenter.com/cooperation-teamwork-and-collaboration/>
- Suri, H. (2013). Epistemological pluralism in research synthesis methods. *International Journal of Qualitative Studies in Education*, 26(7), 889–911. <https://doi.org/10.1080/09518398.2012.691565>
- Swaminathan, V., Sorescu, A., Steenkamp, J.-B. E. M., O'Guinn, T. C. G., & Schmitt, B. (2020). Developing brands in a hyperconnected world: Refocusing theories and rethinking boundaries. *Journal of Marketing*, 84(March). Retrieved from <https://www.ama.org/2020/01/29/developing-company-brands-in-a-hyperconnected-world/>

- Swanson, S. R., Davis, J. C., & Yushan Zhao. (2008). Art for art's sake? An examination of motives for arts performance attendance. *Nonprofit and Voluntary Sector Quarterly*, 37(2), 300–323. <https://doi.org/10.1177/0899764007310418>
- The Audience Agency. (2017). Creating an effective audience development plan. Retrieved from <https://www.theaudienceagency.org/insight/guide-to-audience-development-planning>
- The Wallace Foundation. (2012). Nine effective practices for audience development, 2012.
- Throsby, D. (2001). *Economics and culture*. United Kingdom: Cambridge University Press.
- Thurman, P. (2013). *Traditional and social media marketing comparison case: The coca-cola company*. Lahti University of Applied Sciences.
- Toffler, A. (1980). *The third wave* (First). New York: William Morrow and Company, Inc. Retrieved from <https://archive.org/details/TheThirdWave-Toffler/page/n7>
- Tongco, M. D. C. (2007). Purposive sampling as a tool for informant selection. *A Journal of Planet, People and Applied Research*, 158, 147–158.
- Torregiani, A. (2016). Audience-centred design. The Audience Agency website
- Torres, A. I., Ferraz, S. S., & Santos-Rodrigues, H. (2018). The impact of knowledge management factors in organizational sustainable competitive advantage. *Journal of Intellectual Capacity*, 19, 453–472.
- Trumbull, E. W. (2007). Introduction to theatre–The audience in the theatre. Retrieved from <https://novaonline.nvcc.edu/eli/spd130et/audthea.htm>
- Twin, A. (2019, June 25). Market research. Retrieved from <https://www.investopedia.com/terms/m/market-research.asp>
- Udoka, A. B. (2016). Dances of Africa: From lived experience to entertainment. *The IATC Journal*, (23).
- UN News Centre. (2015). UN adopts new global goals, charting sustainable development for people and planet by 2030. *United Nations Department of Economic and Social Affairs*. <https://doi.org/10.1080/02513625.2015.1038080>
- UNCTAD. (2008). Defining the creative industries, 1–6. Retrieved from http://www.northernperiphery.eu/files/archive/Downloads/Project_Publications/97/Marketing_Material/Defining_the_Creative_Industries.pdf
- UNCTAD & United Nations. (2008). Creative economy outlook and country

profiles: Trends in international trade in creative industries. *Harvard Business Review*, 8(9), 74. <https://doi.org/10.1097/TP.0000000000000149>

United Nations. (2008). *Creative economy report 2008 - The challenges of assessing the creative economy: Towards informed policy-making*. United Nations.

United Nations Conference on Trade and Development. (n.d.). UNCTAD delivers on the Sustainable Development Goals. Retrieved November 21, 2018, from [https://unctad.org/en/Pages/About UNCTAD/UNCTAD-and-the-Global-Goals.aspx](https://unctad.org/en/Pages/About_UNCTAD/UNCTAD-and-the-Global-Goals.aspx)

University of Cape Coast. (2015). *50th Vice Chancellor's annual report*. University of Cape Coast Press.

University of Ghana. Basic laws, Pub. L. No. ACT 806, 301 (2012). Ghana.

Urban Paradoxes. (2018). Re-imagine Europe: Towards a sustainable audience development. Retrieved from https://re-imagine-europe.eu/resources_item/re-imagine-europe-towards-a-sustainable-audience-development/

Valeau, P. J. (2015). Stages and pathways of development of nonprofit organizations: An integrative model. *Voluntas*, 26(5), 1894–1919. <https://doi.org/10.1007/s11266-014-9501-y>

Vivekananth, A. (2015). Role of marketing in modern organizations. *International Journal of Management*, 6(1), 496–499.

Vogt, W. P., Gardner, D. C., & Haeffele, L. M. (n.d.). *When to use what research design*. Retrieved from <https://eric.ed.gov/?id=ED530594>

Walker, J. T. L. (2012). The use of saturation in qualitative research. Retrieved from https://www.researchgate.net/publication/229162984_The_use_of_saturation_in_qualitative_research

Walmsley, B. (2012). Why people go to the theatre: A qualitative study of audience motivation. *Journal of Customer Behaviour*, 10(4), 335–351. <https://doi.org/10.1362/147539211x13210329822545>

Walmsley, B. (2016). From arts marketing to audience enrichment: How digital engagement can deepen and democratize artistic exchange with audiences. *Poetics*, 58, 66–78. <https://doi.org/10.1016/j.poetic.2016.07.001>

Wang, H.-L. (2014). Theories for competitive advantage. *Being practical with theory: A window into business research*, 33–43.

Williams, R. (1983). *Cultural theory and popular culture*. (J. Storey, Ed.) (2nd ed.). Athens: The University of Georgia Press.

- Willis, K. G., & Snowball, J. D. (2009). Investigating how the attributes of live theatre productions influence consumption choices using conjoint analysis: The example of the National Arts Festival, South Africa. *Journal of Cultural Economics*, 33(3), 167–183. <https://doi.org/10.1007/s10824-009-9097-z>
- Woo, E., Yolal, M., Cetinel, F., & Uysal, M. (2012). A Comparative study of motivation across different festival products. *Emerald*, 1–12.
- World Health Organisation. (2010). Partnerships. Retrieved from <https://www.who.int/about/collaborations-and-partnerships/partnerships/>
- York, K. (2019). *Experiential marketing in the performing arts*. American University.

Appendix A

Interview Guide for academics and non-academic participants

Dear Sir/Madam

Thank you for assenting to be a part of this study which seeks to explore creative and practicable strategies that would augment existing strategies used in building and sustaining the performing arts market in Cape Coast, Ghana. I wish to assure you that the interview is strictly for academic purposes only. As such, confidentiality and anonymity are guaranteed. Your selection as a participant in this study was informed by your extensive experience and knowledge on the subject of interest here. I am therefore interested in learning from you; about your experiences and thoughts on this topic under study. I plead for your permission to record the session. Thank you once again for your time and participation.

Section A: Socio-demographic Background of Participants

1. Could you please tell me about yourself? (name, age, education, position in the group/organisation)

Section B: Current status of the performing arts market in Cape Coast, Ghana.

2. How would you describe the performing arts market in the Metropolis in relation to the geographical position of the Cape Coast Metropolis? (probe for available opportunities which set a conducive atmosphere for the groups or organisations)
3. In your opinion, which performing arts forms dominate the current market and why?
4. How would you classify performing arts groups or organisations in the Metropolis in relation to their mission? (probe for specifics – private, public/government, public-private, NGO, profit, not for profit or volunteer)
5. How do these define the market types? (profit, non-profit, volunteerism)
6. Who constitute the target or current audiences?
7. How is/are the purchasing habit(s) like? (Probe for repeated purchase after first experience with the group)

8. From the discussion so far, how would you describe the state of the performing arts market in the Metropolis? (Is the market growing or declining, infrastructural development, equipment and logistics – are they available; programmes, project support mechanisms – are artists and organisation funded)
9. What factors may have accounted for this current state?

Section C: Audience development process

10. Why do you develop audiences and how? (Probe whether to enlarge the number or deepen relationship or change their perception about the performing arts so they become patrons)
11. Who constitute your target and why?
12. How does your outfit plan its audience development practices? (Probe to find out about written/coded plan, market research, segmentation types and why)

Section D: Strategies for building and sustaining the performing arts market in Cape Coast.

13. What marketing/promotional strategies do you employ for your audience development activities and why?
14. To what extent do you consider the audiences when choosing your strategies? Probe for barriers to consumption.

Section E: Successes of the strategies

15. How do you measure the success of these strategies?
16. Which form(s) of metrics do you use to measure the successes of the strategies?

Section F: Challenges to audience development strategies

17. What challenges do you face or anticipate using these strategies?
18. How do you respond to these challenges?

Section G: Collaborative strategies for strengthening and sustaining the performing arts market in Cape Coast.

19. Which other strategies aside these current forms you have already mentioned would you wish to explore? (If participant does not state any collaborative strategy, proceed to question 22)
20. What is/are your position(s) on collaboration and collaborative strategies to audience development practices? (Probe if the participant does not mention any collaborative strategies. Probe for examples)

Appendix B

Focus Group Discussion for Teaching Assistants

Dear Sir/Madam

Thank you for agreeing to be a part of this study which seeks to explore creative and practicable strategies that would augment existing strategies used in building and sustaining the performing arts market in Cape Coast, Ghana. I wish to assure you that this discussion is strictly for academic purposes only. As such, confidentiality and anonymity are guaranteed. Your selection as a participant in this study was informed by your extensive experience and knowledge on the subject of interest here. I am therefore interested in learning from you; about your experiences and thoughts on this topic under study. I plead for your permission to record the session. Thank you once again for your time and participation.

Section A: Socio-demographic Background of Participants

1. Could you please tell me about yourself? (name, age, education, position in the department)

Section B: Current status of the arts market in Cape Coast, Ghana.

2. How would you describe the performing arts market in the Metropolis in relation to the geographical position of the Cape Coast Metropolis? (probe for available opportunities which set a conducive atmosphere for the groups or organisations)
3. In your opinion, which performing arts forms dominate the current market and why?
4. How would you classify performing arts groups or organisations in the Metropolis in relation to their mission? (Probe for specifics – private, public/government, public-private, NGO, profit, not for profit or volunteer)
5. How do these define the market types? (Clarify what profit, non-profit, volunteerism mean)
6. Who constitute the target or current audiences?
7. Based on your experiences, how is/are the purchasing habit(s) like? (Probe for repeated purchase after first experience with the group)

8. From the discussion so far, how would you describe the state of the performing arts market in the Metropolis? (Is the market growing or declining, infrastructural development, equipment and logistics – are they available; programmes, project support mechanisms – are artists and organisation funded)
9. What factors may have accounted for this current state?

Section C: Audience development process

10. What do you think are some of the reasons for developing audiences?
(Probe whether to enlarge the number or deepen relationship or change their perception about the performing arts so they become patrons)
11. How were you or do you go about it?
12. Who constitute your target and why?
13. How does your outfit plan its audience development practices? (Probe to find out about written/coded plan, market research, segmentation types and why)

Section D: Strategies for building and sustaining the performing arts market in Cape Coast.

14. What kind of marketing/promotional strategies do you employ and why?
15. To what extent do you consider the audiences when choosing your strategies? Probe for barriers to consumption?

Section E: Successes of the strategies

16. How do you measure the success of these strategies? (Practical example(s))
17. Which form(s) of metrics do you use to measure the successes of the strategies?

Section F: Challenges to audience development strategies

18. What challenges do you face or anticipate while using these strategies?
19. How do you respond to these challenges?

Section G: Collaborative strategies for strengthening and sustaining the performing arts market in Cape Coast.

20. Which other strategies aside these current forms you have already mentioned would you wish to explore? (If participant does not state any collaborative strategy, proceed to question
21. What is/are your position(s) on collaboration and collaborative strategies to audience development practices? (Probe if the participant does not mention any collaborative strategies. Probe for examples)

Appendix C

Marketing Strategy Template – (ACEVO)

1. Background

A. What business are we in? (What needs does our organisation meet in the marketplace?) (2–3 sentences)

B. What services and/or products do we provide? (1 paragraph)

C. What are our organisation's objectives over the next two years? Be as specific as possible, and make sure to address the following goals:

- Number of users/customers
- Revenue
- Profit
- Market share

D. What compelled us to start this organisation/service?

2. Market

A. What is the market opportunity? What is the market size? Be sure to look at market size with respect to geography.

B. How can the market be segmented into logical customer/user groupings?

C. What are the key sector trends that are inspire our success? What sector trends can inhibit our success?

D. What is the economic climate now and in the next couple of years? How will the economic climate affect our organisation/service?

E. Is our organisation or market affected by business cycles or seasons? If so, describe how it is affected

3. Target Audience

A. What market segments are we targeting (list segment name and characteristics)? What segments are we not targeting?

B. What kind of audience are we targeting? What are its members' demographics and psychographics (for example, what keeps them awake at night, including both fears and opportunities)? List multiple audiences in order of priority.

C. What is our customer's primary reason for buying or wanting to use our product or service?

D. Why would someone prefer our offering versus that offered by the (other organisations) competition? (You might want to answer the section on competition and then come back to this question.)

E. Are there any issues or concerns that the target audience might have regarding this type of product?

4. Competition

A. What categories of competition threaten our success? Label each category, and identify its key characteristics. Prioritise the categories from greatest to least threatening.

B. Which companies pose the greatest threat, and how do they differentiate themselves? What strategic or tactical elements do they use that threaten our success? List the strengths and weaknesses for each of these elements.

C. Which competitors have the largest market share within our target market segments? Which competitors have the greatest visibility with our target audience?

D. How will we differentiate ourselves to best challenge competition?

E. What barriers to entry into the marketplace are we creating for ourselves?

5. Offering

A. What need is our service/product designed to fill? Identify the need for each target audience.

B. What features and associated benefits does our offering provide? Identify features and associated benefits for each target audience. (Our proposition)

C. How do we deliver the features identified in item B? Be specific—this is the proof that we can do what we say.

D. Of these features, which ones differentiate us from the competition?

E. What improvements can we make to our offering to better meet customer needs?

F. What new offerings would our customers most like us to develop?

6. Message

A. What does each of our identified target audiences know and believe about us today?

B. What is the single most important message that we must communicate to ALL of our target audiences?

C. What evidence can be used to support the claim that we make in our single most important message?

D. List the single most important message that we must communicate to EACH target audience. (This might or might not be the same answer as in item A.)

E. What evidence can be used to support the claims for each message listed in item D?

F. What happy clients do we have today that we can reference in our communications? What service did they buy/ make use of from us, and why are they happy?

G. What kind of personality do we want to portray in our communications? What tone? What passion?

H. What is the net impression about our organisation or offering that we want clients and partners to take away after each interaction with our organisation?

7. Sales and Buying Process

A. What is the process for selling our services or products (list the key milestones in the process)? Do we use any of the following processes?

- Direct personal sale
- Direct online sale
- Indirect through channels

B. Who is involved, both from our organisation and from our transaction channel partners, in each step of the sales process?

C. How does our target audience buy our type of offering? Is the purchase an impulse buy or a planned purchase?

D. What purchase process steps do the members of our target audience follow? Does this process vary based on the organisation (seller) that they select? If the process does vary, explain how and/or why?

E. What buying criteria does our target audience use to select an offering?

F. What criteria does our target audience use when selecting an organisation?

8. Pricing

A. How important is price in the decision process? (See the “Sales and Buying Process section” above.)

B. What is our current pricing structure, including discounts, tiered options, reimbursements and so on? Do our customers understand it?

C. Which of our competitors is considered the price leader? What does the price leader charge for its offering? How does the price leader determine its price?

D. What are our other competitors charging for their offerings?

E. What can be done to reduce costs without affecting quality?

F. What *tradeoffs of price or value, or of both price and value, do customers make? (Trade-offs: giving up of one benefit, advantage, etc. in order to gain another)

G. What is the perceived value of our offering as compared to its price?

H. What service(s) do we currently include in the price of our product? What services can we consider now and in the future?

I. Are competitive price changes anticipated in the near future?

J. What sector trends are going to drive prices up? What sector trends are going to drive prices down?

9. Communication and Promotion

A. What written material of organisation to you have, is the language simple and easy to read?

B. How are you communicating the true needs that are being addressed by your service?

C. How frequently do your customers review their service provider?

D What events that are being held which could increase your organisations viability?

E What is the normal communication pattern with your customers? Can you add marketing activities to this communication?

F What information material do you already give to your customers or potential customers? How clear is this on your organisations brand? And what services you offer?

G What other materials or information do you think would be of benefit to your customers to help them make informed choices?

H How else would your customers like to hear about your organisation and the services it provides

I. Which key channels of communication will be most useful and relevant for your customers?