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| Autore                  | Hadley Steven   |
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| ISBN                    | 9783030629700<br>3030629708<br>9783030629694<br>3030629694  |
| Edizione                | [1st ed. 2021.]   |
| Descrizione fisica      | 1 online resource (252 pages) : illustrations   |
| Collana                 | New Directions in Cultural Policy Research, , 2730-9258   |
| Disciplina              | 700.688   |
| Soggetti                | Cultural policy<br>Ethnology - Great Britain<br>Culture<br>Political planning<br>Consumer behavior<br>Cultural Policy and Politics<br>British Culture<br>Public Policy<br>Consumer Behavior   |
| Lingua di pubblicazione | Inglese   |
| Formato                 | Materiale a stampa  |
| Livello bibliografico   | Monografia  |
| Nota di bibliografia    | Includes bibliographical references and index.  |
| Nota di contenuto       | Chapter One: Introduction -- Chapter Two: Democratic Cultural Policy -- Chapter Three: Audience Development -- Chapter Four: The Development of Practice: Two Dilemmas -- Chapter Five: The Traditions of Audience Development -- Chapter Six: Characteristics of Audience Development -- Chapter Seven: Audience Development and Democracy: Third Dilemma -- Chapter Eight : Conclusion. |
| Sommario/riassunto      | Encouraging more - and different - people to attend the arts remains a vital issue for the cultural sector. The question of who consumes culture, and why, is key to our understanding of the arts. This book examines the relationship of audience development to cultural policy and offers a ground-breaking perspective on how the practice of  |

audience development is connected to ideas of democratic access to culture. Providing a detailed overview of arts marketing, audience development and cultural democracy, the book argues that the work of audience development has been profoundly misunderstood by the field of arts management. Drawing from a rich range of interviews with key individuals in the audience development field, the book argues for a re-conceptualisation of audience development as an ideological function of cultural policy. Of importance for students, academics and researchers working in arts management and cultural policy, the book is also vital reading for anyone working in the arts, cultural and heritage sectors with an interest in understanding how our relationship with the audience has been constructed. .

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