5.6 Strategies for the development of cultural publics

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This chapter first provides a reflection concerning cultural publics from three factors: the value of cultural practices, the role of publics in the cultural fact, and interests and demand states. Secondly, there is a reflection concerning the sense and goals of the management of publics as reference framework for the proposal of a development model. Thirdly, five general strategies are articulated for the comprehensive development of publics of a cultural project, paying special attention to child and adolescent publics. Finally, relationship management methodologies are pointed out as the most appropriate for the development of cultural publics.

1. Previous conceptualisation

Any reflection concerning culture publics demands a previous conceptualisation as terms are ambiguous. The signifier culture has not yet a definition which is appropriate for everyone, so we keep thinking about its content and scope, even more in a globalised and digitalised society where everything changes more quickly than our capacity of analysis and reflection.

However, the second term of the syntagm is even more ambiguous. Publics refer to the set of people interested in participating in certain cultural practices. Each cultural practice has its public, so the signifier “cultural publics” is an abstract concept referring to the universe of people interested in different cultural practices of a social reality. We talk about publics in plural to express the diversity of personal universes, tastes and benefits sought of people interested in a cultural practice. People who are interested become “followers” because they want to take part in the practices proposed as well as to have information about their creators, their interpreters, and the projects to be developed.

The set of followers of a cultural practice is turned into a community when there is an interaction among them. Communities of publics can be territorial, when their relations are mostly in-person before, during or after meetings; virtual, when their relations before or after meetings only take place through channels which are not in-person, such as emails, blogs, or social networks; or ephemeral, if relations born and die in the tempus of an in-person experience.

The term “publics” is used in our latitudes to refer to these communities of followers. The term comes from Latin, populicus, which evolved to publicus, which means "belonging to people”. It is the nominalisation of an adjective, so it is an abstract concept.
What publics of a certain cultural practice have in common is their interest in participating in it and in having information about the factors and processes which make it possible and share it with others interested. Interest is a resident attitude based on values and aesthetics. Interest, called “need” by Pierre Bourdieu (BOURDIEU, 1988), turns into demand when a value proposal is available and affordable. The demand implies the active quest of how meeting interests and the willingness to assume their costs (time, money, opportunity cost, etc.).

The difference between publics and stakeholders, term provided by Edward Freeman (FREEMAN, 1984) to name all parts interested in a project, is that publics have interest not only in obtaining benefits, but in participating.

The goal of this chapter is, however, dealing with the goals and the procedures to develop cultural publics. In other words, for what purpose and how we can make that the various cultural practices have more followers. However, since interests are based on values and aesthetics, we should first think about the objective and subjective value of cultural practices because the proposal could be achieved in that the proposed practices have more value and that this value is perceived by a larger number of citizens.

The value of cultural practices

Firstly, we should distinguish between the objective and the subjective value of a cultural practice. The objective value is that recognised by the cultural sector and the social reality in which it is performed. The subjective value is that felt by each person.

We can establish the following taxonomy of objective values of cultural practices:

**Intrinsic values**
- As personal experience, they give autotelic welfare at an intellectual, sensory, and emotional level.
- As human exchange, they provide knowledge and symbolic and aesthetic references which facilitate the critic consciousness, the understanding of complex social realities and the construction of value systems contributing to the personal development.
- As shared experience, they contribute to the creation of consciousness and collective identity, to the interiorization of civic values and to the social cohesion development.

**Instrumental values**
- Economic value
  - They create wealth, directly or indirectly contributing to the increase of GDP and providing intangible assets, such as the creative and innovative capacity to develop other productive industries.
  - They have a passive or a non-usage value, such as the value of existence, prestige, option, or legacy.
- Relational value
  - Social distinction or expression of the group identity.
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The **subjective value** is the perception that each person has of objective values. The values described in the taxonomy are not exclusive so that, when they are perceived in a same cultural practice, some of them are strengthened and consolidated. The concept of **benefits sought** provided by Natel and others coincides with that of subjective or perceived values of a cultural practice: publics participate in a certain cultural activity mainly due to a combination of subjective values or benefits sought.

The **social penetration rates of cultural practices** in a cultural community indicate, on the one hand, the differences of subjective value given by their members and, on the other hand, their degree of accessibility. The Survey on Cultural Habits and Practices in Spain 2010-11 showed that the most usual cultural activities, in annual terms, were **listening to music**, **reading** and going to the cinema (84.4%, 58.7%, and 49.1%, respectively), followed by visits to **monuments** (39.5%), the attendance at **museums or exhibitions** (30.6% and 25.7% respectively) and at **current music concerts** (25.9%). In middle positions, we find the annual attendance at **libraries** (20.5%), **theatres** (19.0%), **archaeological sites** (13.9%), **galleries** (13.6%), and classical **music concerts** (7.7%).

The subjective value mainly depends on the personal value system (PVS) of each citizen. The PVS is built throughout life but is structured in the adolescence based on internalised experiences in childhood, particularly in the first socialisation, as P. Bourdieu concluded in his studies. The great diversity of social and cultural experiences lived by citizens in childhood and throughout their life implies many subjective values.

The subjective valuation of a cultural practice therefore depends on the coincidence perceived between the objective values of a practice and the PVS of each citizen. From this point, the **main potential allies** for the development of publics are the mediators of educational processes in childhood and adolescence, both those operating in the familiar scope and in the educational system.

Publics as cultural agents

Culture can be considered as a praxis or human experience. It can also be considered as a set of **signifiers** (languages and codes) and a set of **meanings** (knowledge, beliefs, values, feelings, etc.), distinguishing **objective** culture (collective heritage) from **subjective** culture (personal capital).

In the cultural fact as human experience, **two different agents** interact:

- **Creators** who invite other citizens to share their reflections about the personal or social reality through in-person practices or online consumption of their productions.

- **Other people participating** in in-person proposals of creators or consuming their productions. These people are considered **publics, users, or participants** (in the policies of cultural democratisation), and **consumers or customers** (from the economic or market perspective). Also, depending on the activity they perform, they are called spectators, viewers, visitors, readers, audiences, etc.

Anyway, what we cannot ignore is that **publics are important agents in the cultural fact**. Publics are not just the political justification of certain public investments, not the equipment required for creators to meet their ego, not the anonymous consumers who support the development of cultural industries, not “the dark side of...
the room". Cultural practices are not just consumption goods, but practices or products of public interest that should be protected and promoted by public powers.

Cultural interests and demand states

The participation of publics in certain cultural practices is voluntary, and it mainly depends on two factors: interest and accessibility.

Specialists have developed different explanatory logics of cultural interests. One of them, the logic of distinction, proposed by Bourdieu, argues that cultural practices of citizens are distinction practices of the social group of belonging. The aesthetic-erotic logic argues that the diversification of interests is the result of the pleasure obtained from the cultural practices in which they participate.

Interest arises from the significant and satisfactory experience as the desire to repeat. It is a favourable attitude toward certain cultural practices as it is considered that they meet certain expectations or needs. It is a resident, inactive attitude turning into an active demand when opportunities available to meet it are perceived.

We can identify four progressive demand states:

1. Non-existent or negative demand
2. Latent or unsatisfied demand
3. Occasional reactive demand
4. Regular, endogenous, and proactive demand

The existence or intensity of a positive or negative cultural existence puts each person in a state and encourages mobility. It should also be considered that the relation between publics and creators or promoters is developed through the following phases:

1. Curiosity and approach phase. The prescription of third parties or circumstantial factors makes that certain citizens pay attention to certain cultural practices.
2. Test phase. If there are not factors preventing them, the first experiences take place. If the experience is satisfactory, the desire to repeat emerges or is strengthened; if it is negative or irrelevant, the process is blocked.
3. Confidence development phase. Confidence on the creator or the promoter emerges after several satisfactory experiences, which is strengthened by the accumulation of positive experiences, generally reciprocal. Confidence implies to consider the creator or the promoter as the reference supplier or prescriber. In the phase of consolidated confidence, the impact of one or several unsatisfactory or irrelevant experiences do not affect the continuity.
4. Commitment development phase. Confidence generates willingness to commitment, which is the main factor of continuity concerning the participation in creators and promoters’ proposals, even in bad circumstances.
Each member of the set of publics of a cultural practice can be placed in one of the demand states and in relation to that cultural practice previously defined, circumstance which makes the development of publics more complex as its diversity increases. But the identification of states allows us to define common strategies for each.

2. Goals of the development of publics

Although most of the responsible for cultural facilities and projects usually declare their interest in developing publics, goals could be very different. Interest in publics can be instrumental or final, publics can be those giving meaning to a cultural project or simply those making it sustainable.

In any cultural project, the wished role of publics in its development should be defined, that is, the goals of the management model adopted.

We can point out three main complementarity goals which, among others, are present in the development of publics:

1. Contribution to the personal development of citizens participating in them.
2. Contribution to the social cohesion and to the development of the cultural community where they take place.
3. Contribution to the financial sustainability or to the satisfactory exploitation of cultural projects.

Each cultural project establishes a hierarchy between those goals according to its nature, mission, and circumstances, but in some way, they should always be present both in projects which opt for culture of excellence and in those which operate in the paradigm of sociocultural aspects as a reactive rhetoric stressing the social dimension of cultural practices.

3. A comprehensive development model

The conceptual framework previously defined leads us to propose a comprehensive development model of the cultural project’s publics based on the demand states. This model radically distinguishes the development of child and adolescent publics from the development of adult publics.

We can establish the categories of publics showed in the following table:
The development of child and adolescent publics are described later. In the case of adult publics, we can establish six demand states in relation to a cultural proposal:

<table>
<thead>
<tr>
<th>Estadio</th>
<th>Perfil</th>
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<tbody>
<tr>
<td><strong>1. Públicos con demanda inexistente o negativa</strong></td>
<td>No tienen interés por unas determinadas propuestas culturales probablemente porque no han tenido ninguna experiencia de referencia que haya sido significativa y satisfactoria. Son públicos indiferentes a una determinada propuesta cultural.</td>
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<tr>
<td><strong>2. Públicos con demanda latente</strong></td>
<td>Tienen interés por participar en determinadas prácticas escénicas, probablemente debido a la interiorización de los valores o intereses de terceros, pero no han podido acceder a ellas a causa de determinadas barreras o resistencias. Este interés residente no satisfecho se considera demanda latente.</td>
</tr>
<tr>
<td><strong>3. Públicos primerizos</strong></td>
<td>Han tenido una o diversas primeras experiencias, superando determinadas barreras o resistencias, pero aún no las han interiorizadas y, por lo tanto, aún no tienen intereses definidos o consolidados.</td>
</tr>
<tr>
<td><strong>4. Públicos ocasionales</strong></td>
<td>Son públicos con un cierto grado de consumo cultural, de mayor o menor intensidad, de carácter reactivo, que toman la decisión de consumo de forma ocasional, propuesta a propuesta, como respuesta a estímulos del entorno personal o social (prescripción de terceros, publicidad, circunstancias personales, etc.). A medida que incrementan el consumo van consolidando sus intereses.</td>
</tr>
<tr>
<td><strong>5. Públicos regulares</strong></td>
<td>Son públicos que tienen un cierto patrón o pauta de consumo, intensivo o de baja intensidad, de carácter proactivo, en los que la demanda es endógena o a partir de ciertos compromisos formales de consumo (como los abonos o la inscripción en clubes de consumo) para asegurar el nivel de consumo que consideran adecuado.</td>
</tr>
<tr>
<td><strong>6. Públicos amigos o colaboradores</strong></td>
<td>Son públicos dispuestos a colaborar en el desarrollo de una propuesta cultural porque se sienten identificados con sus valores, objetivos o estéticas. La disposición a colaborar puede ser residente e inactiva, y puede desarrollarse a través de colaboraciones ocasionales o participando en alguna plataforma o asociación de amigos o colaboradores. Sus aportaciones a una práctica cultural son en forma de tiempo, dinero, dilusión o prescripción.</td>
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</tbody>
</table>
Each citizen is in one state related to a certain cultural proposal, staying in it or developing toward a higher or lower state according to experiences and circumstantial factors. State publics can be developed according to the following model defining lifts among the various states.

Some macro-categories can be established:

- **Active publics or assistants**: those participating in cultural proposals, from beginners to collaborators.
- **Inactive publics**: those who do not participate, whether they are indifferent or have interest in participating.
- **Potential publics**: publics interested in certain state practices, participating or not in them.

The processes of mobility among states, called lifts, can be spontaneous or induced. Lifts A1 and A2 allow indifferent publics to go to interested or beginners. Lift B allows publics with latent demand to go to beginners. Lifts C, D, and E allow to promote from beginners to occasional and regular publics, as well as to collaborators.

**Development strategies of publics** are processes induced to encourage the ascending mobility among states. They are medium-term processes developed by specific actions or measures. For example, a season-ticket system for a cultural programming is a measure to develop a strategy of consumption regularisation. Each cultural project, according to its goals and circumstances, defines the main strategies for the period under planning.

### 4. General strategies

Strategies are processes addressed to achieve certain goals based on various demand states. We propose five general strategies (COLOMER, 2013):

1. **Creation of cultural value and interests** in people with non-existent demand.
2. **Elimination of barriers and increase of accessibility** in people with latent demand.
3. **Creation of endogenous demand and cultural habits** in occasional reactive publics.
4. **Increase of interests and increase of cultural capital** in regular proactive publics.
5. **Implication and promotion of the participation** of publics willing to collaborate.

To develop these strategies, we should articulate the policies of offer with those of demand.

- **Policies of offer** should generate and disseminate diversified and accessible value proposals.
  - They should be perceived as contributors of use value.
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- They should be diversified because of the different citizens’ values and interests.
- They should be accessible to not discriminate citizens with a lower acquisitive and use capacity of resources of the environment.

- Policies of demand should include cultural practices in the system of citizens’ values and interests.
  - Values and cultural interests arise from significant cultural experiences.
  - For experiences to be significant, they should be internalised.
  - People can assimilate third parties’ values and interests, particularly in the first socialisation.

**Increase of interests and increase of cultural capital in regular proactive publics**

Regular proactive publics of a cultural practice are their main asset. It is the first step in a process of developing publics. There are two strategic objectives: keep them or develop them.

- **Keeping them** consists in meeting their needs, which are dynamic, through a personalised dialogue based on mutual confidence and knowledge.
- **Developing them** consists in increasing their interests and in easing the increase of their cultural capital.

To increase their interests, cultural promoters should propose practices beyond their recognised tastes and preferences. Based on the generated confidence, publics probably accept the risk of exploring them to broaden their horizons. If the new explored practices represent positive experiences, they will be included in the universe of consolidated interests, thus broadening and diversifying them, and generating more opportunities of consumption and, in turn, a greater frequency. The increase of consumption frequency also leads to the creation of habits of incidental regularity.

To increase their cultural capital, it is necessary to facilitate the internalisation of experiences. Publics could turn into advanced publics if they increase their capacity to decode the languages in which the different cultural proposals (signifiers) are expressed, to enjoy each cultural experience in all its dimensions and records, to critically analyse their contents (meanings), as well as to promote and develop creation and consumption initiatives according to their interests.

**Creation of endogenous demand and cultural habits in occasional reactive publics**

The second step is to develop regularity habits in occasional publics. There are two ways for this purpose:

- The increase of the cultural consumption frequency spontaneously implies the creation of patterns or habits.
- The offer of instruments for consumption commitment, such as season tickets.

Season tickets and other instruments for consumption commitment are a publics’ conscious decision in a consolidated state of occasional consumption. Different types of season tickets can adapt to the various levels
of the tendency to commitment:

1. Season tickets for a whole season, programming or collection of cultural products.
2. Season tickets for a programming itinerary or a production line.
3. Season tickets for a certain number of activities or products, already selected or to choose.

A season ticket implies an advance payment, and therefore, a consumption commitment. Commitment has two levels:

- Firstly, a commitment of publics with themselves to avoid that external or circumstantial factors could prevent them from enjoying a programming or product.
- Secondly, a commitment of future consumption with cultural promoters, a sign of confidence and support to their work.

The commitment with the stage space implies considerations. The most common are as follows:

- Full and advance information about the programmed shows.
- Access to certain activities exclusive for season-ticket holders.
- Priority choice of seats.
- A personalised relation.

The regular commitment or season ticket is for a period, a season or a programming, a period of six months, an artistic cycle, a product collection or line, etc. It can be automatically or explicitly renovated, with a certain vegetative loss of season-ticket holders. The balance of low and high losses shows the overall satisfaction of season-ticket holders concerning the usual occasional publics that do not want to adopt regularity commitments.

Implication and promotion of the participation of publics willing to collaborate

The third step is to promote the implication and participation of regular publics in the cultural project development. This strategy can be developed through two complementary ways:

1. The commitment arising from the emotional links developed by publics.

   It is based on the fact that regular publics tend to establish emotional links of satisfaction and confidence with their cultural suppliers, thus implying in some cases a high willingness to involve and commit to the project to ensure its continuity and development.

   It is necessary to distinguish the emotional implication in a cultural project generated by satisfaction and confidence, leading to the empowerment of programmes of commercial loyalty developed by Don Peppers (PEPPERS & ROGERS, 1996) and other specialists in one-to-one marketing. Programmes of loyalty pursue two main objectives through systems of market information: determining the potential value of customers throughout life and ensuring their loyalty if possible. This programme is used by large companies, such as Amazon, Dell Computers, Hewlett Packard, British Airways, and the pioneer Avon.
is a loyalty conditioned by point systems and presents, that is, a captive loyalty which avoids the pursuit
of other suppliers of the same type of products and does not generate positive emotions or confidence.

2. The commitment arising from the identification with values and objectives of the project.

When publics identify the coincidence of their values, objectives, and aesthetics with those of a cultural
proposal, they are willing to commit to it.

María José Quero (QUERO GERVILLA, El compromiso como variable mediadora para la predicción de las
futuras intenciones de consumo en los servicios. Una aproximación empírica a los consumidores de artes
escénicas en España, 2011) studied the commitment as a mediator variable to predict future intentions
of consumption in performing arts. She concluded that satisfaction and confidence are important in that
they are useful to build the commitment of the client to the organisation, but the high levels of
satisfaction or confidence do not guarantee that customers increases their intentions to consume in the
future. Quero researched the commitment of spectators to their usual stage spaces as they are identified
and linked to the organisation, considered as “partner”. She also considered that satisfaction is required
in the initial phase of a long-standing relation, but satisfaction is less important over time in favour of
commitment.

These publics are committed in the medium and long term, and are willing to contribute their personal
assets, such as contacts, time, money, etc., in exchange for participating in the process leading to
empowerment.

Publics involved in a cultural project constitute a virtual community of interests that, if appropriate, can
in turn be a cultural platform or partnership to operate as legal person in their environment. The
involved publics participate in the decision-making concerning contents and activities, support the
dissemination of the project, are proactive prescribers in their social relations, and, in certain cases, are
willing to contribute financial resources. They are the main asset to attract new publics as they
communicative channel is word-of-mouth, the most primitive and effective channel.

Elimination of barriers and increase of accessibility for people with latent
demand

The fourth step is to encourage the elimination of barriers and to increase the accessibility to a certain cultural
practice. Strategies to attract publics with latent demand aim to facilitate that citizens interested in certain
cultural practices who have never participated in them can have the first experiences by overcoming, through
professional mediation or voluntary collaborators (cultural ambassadors), their resistances and barriers.

In the state of latent demand, there are usually different barriers or resistances blocking or stopping
consumption. Three categories can be distinguished:

- Mental barriers: In many cases there are mental factors blocking the access to a first experience,
  particularly prejudices on social groups who are the addressees of the offer, doubts or insecurity
  whether the cultural proposal is going to satisfy the benefits sought, the opportunity cost or whether

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The lack of experience will prevent from having the acceptable behaviour so that the condition of beginner will be perceived by the other assistants.

- **Physical barriers**: The lack of accessible offer in the life environment and the lack of mobility to go to other environments in which the offer is.
- **Resistances**: Factors acting as a counterweight. The accumulation of contrary factors causes resistances to the pushing force of interest, thus neutralising it. The most common resistances are the lack of time or schedule conciliation, the high costs to access, the lack of adequate information, the lack of companionship or transports, the unfavourable personal circumstances (economy or health), etc.

The **product test** is essential to activate interest and turn it into demand. The management of a first cultural experience has two challenges: to **obtain latent publics participating** in a certain practice for the first time and to achieve their satisfaction and the desire to repeat. According to F. Colbert, it is necessary to consider that a cultural experience is made up of an artistic product, one or several peripheral products, services and context, and that satisfaction is the result of the interaction of the four factors.

The creation of value and cultural interests in people with non-existent demand

The firth step is to **awaken the interest** in a certain cultural practice in publics with non-existent demand. This is the most complex step, which is developed in a longer term.

1. To awaken interest, it is first necessary to **attract the attention**. The following aspects are required for this purpose:
   - To have **significant value proposals**.
   - To achieve that objective publics **focus their attention** on those proposals.

2. If we have attracted their attention, we can try that they have their first satisfactory cultural experiences **generating interest in that cultural practice**. To achieve this, three aspects are required:
   - That they participate in a **first cultural experience** (capture).
   - That they want to repeat (satisfaction).
   - That they have a second or more experiences (repetition)

Those publics participating in a first experience are required to give their **contact data** to promoters to obtain information of new proposals. If not, all capture effort to achieve a first experience is possible to be lost because of the lack of continuity.

To facilitate that publics with latent demand **participate in a first cultural experience**, there are mainly two complementary ways:

1. To promote that the **involved publics** have the functions of ambassadors and prescribers, and if they perceive willingness, guide or accompany them in the process to give security in the state of beginners.
2. To promote **adequate communication campaigns**, particularly in media and networks to **disseminate and to increase the social value** of proposals, to **prescribe the participation** and to channel the
potential demand to a reception platform (for example, the website or an in-person point of attention, depending the cases) to achieve contact data to issue an information or an invitation.

To create value of certain cultural proposals, it is necessary to insist on context values (due to the lack of an own criterion, indifferent publics basically operate through dominant values in their context), to reduce barriers or resistances (prejudices about culture is something elitist and boring: culture is very expensive, not knowing how to behave in certain activities, etc.), and to look for a way of mediation (in group, invited by an expert spectator, in a promotional offer with additional incentives, through a consumption club, etc.).

5. The development of child and adolescent publics

There is a significant professional unanimity in considering that the most effective strategy to create new publics is to promote the children and adolescents’ access to cultural practices.

A study by María José Quero provides important data concerning this issue (QUERO GERVILLA, *El paradigma del marketing relacional: una aproximación innovadora para la gestión de servicios culturales*, 2008). However, the results of investing in children and adolescents are in the medium and long term, and this is a disadvantage in immediate policies.

During childhood and adolescence, the scale of personal values, tastes, and preferences forming the lifestyle is configured. All the inputs internalised during the following states of childhood are crystallised in the adolescence as values and rules of behaviour. This scale of values configured in the adolescence, although developed throughout life, keeps a notable continuity during the adult life. If we facilitate diversified cultural and quality experiences in this stage of life, values and tastes based on these attributes will be shaped, thus determining a critical and proactive consumption profile. Consequently, from the perspective of the development of publics, the cultural training of children and adolescents is the most profitable investment and, surprisingly, the one with the least attention.

Children and adolescents sometimes participate in cultural experiences without internalising them. In the learning theory, it is clear that the experience and emotions are essential conditions for learning, but learning is not produced if the experience is not internalised consisting of a contrast between the recent important experience and the distant systematised experience in our memory, thus leading to a new and continuous hierarchy of values and interests. If the experiences are not significant, they do not transcend and cannot be therefore internalised.

As for children and adolescents, the internalisation of significant experiences depends a lot on the mediators intervening in that experiences. We should consider than children and adolescents are dependent people, that is, they do not make themselves decisions as they need prescription, authorisation, or financing. In adolescence, children move from the vertical group to the group of equals where there is no mediation but leaderships carrying out the prescriptive function. The needs and capacities of each evolutionary phase should be considered, particularly the progress from specific to abstract thinking taken place in puberty.

There are three scopes of life through which cultural experiences can be accessed:
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- The familiar group.

Many cultural experiences of children and adolescents take place through the family or are perceived and internalised as rules of behaviour of a social group. Familiar practices in the first socialisation are those most determining the cultural tastes and interests because, apart from generating interest in accessing to new experiences, such experiences are internalised as values of the social group by imitating the behaviour of reference adults.

- The school group.

In school practices, there are sometimes many cultural activities, but usually few significant experiences. Some of them take place within the educational centre, such as workshops and other activities, and others consist of the participation of school groups in cultural practices of the environment. Mediators are professionals of the education field who use educational techniques or methodologies to internalise the experience. Also, the school group gives the outstanding opportunity to create interest in certain cultural practices in children and adolescents of families without any cultural capital. However, for a stage experience to be transcended to a learning level, the existence of emotion in the mediator accompanying the child or adolescent is required. The main weakness of cultural practices in the school system is that many teachers do not have interest in the practice they are participating.

- The group of equals.

In adolescence, children move from a hierarchical social group (the family) to a group of equals where they must find a place and a status. The group of equals establishes new values and group practices pressing each member. The values internalised in childhood come into conflict many times with group values and are tackled differently, but the adolescent usually renounces familiar values until guaranteeing a place in the group of equals. When the group of equals go to a cultural experience, outside the familiar or school group, it behaves as mediator in the internalisation of the experience.

6. The relational management of publics

To adopt the strategies mentioned above, we can adopt the methodologies and techniques proposed by the discipline of marketing, particularly those concerning the relational marketing.

Depending on the dimension and diversification of the market, three marketing models can be established:

- Massive marketing

The industrial revolution introduced the possibility of mass production and carry out massive publicity of common products. The situation turned from selling in abundance to branded goods. Massive publicity ensured a good positioning of the product, and therefore excellent commercial results. A way of massive marketing is the massive sale through networks based on geometrical expansion (such as Avon or Tupperware) without structural or commercial costs, or through networks of pyramid selling. With the evolution of the market, however, tastes and needs are being diversified. The market, initially
homogeneous, is being fragmented in subsets with specific consumption profiles. Massive mass media have also been fragmented.

- **Segmented marketing**

  The fragmentation of developed markets allows segments with different consumption profiles to be identified. Organisations can apply a segmented marketing if they diversify their products and their communication into demand segments. Fragmentation can be done at three levels: segments, niches or cells. Some organisations apply a sole segment market (with greater risk) and others apply a multi-segment market (with more diversified risk and possibility of economies of scale which reduce structural costs). There are organisations offering several products for a sole market segment and others offer a different product to each market segment.

- **Personalised marketing**

  Some organisations adapt their products and communication to each individual customer. The model of craftspeople’s production is preindustrial because they produce tailor-made products for each customer. Products are singular, but they have high prices. Mass industries promoted the standardisation of the product and its social acceptance as prices were significantly lowered. The management of customer’s databases enables us to produce again more personalised products, even individualised products with not very high prices. A model of massive marketing has been mostly applied in the cultural management despite publics are a limited social segment. The considerable social impact of mass media (an issuer and many recipients) implied large campaigns of massive marketing with good results in daily consumption goods but it was not acceptable for culture products due to their condition of specialised purchase goods.

We should also differentiate two very different models:

**Transactional marketing**

The transactional marketing operates in the short term and aims at achieving the maximum satisfactory transactions for individuals and organisations. It usually operates through suppliers of specialised services (for example, ticketing companies) as a direct contact with publics is not required, as well as not many information about them as it is generally linked by segments.

**Relational marketing**

The relational marketing aims to build lasting relations. It operates in the medium and long term and develops satisfactory relations with publics. A direct and regular contact with each individual is essential to have wide knowledge of their interests and habits. It also needs that the organisation focuses its work system in publics and that the marketing strategy is assumed by the whole team. In this context, the roles of seller-buyer are integrated, and a community of interests is created in which there are exchanges between the parties; these exchanges develop as confidence increases.

A personalised relation with publics is usual in primary organisations. However, there is a specialisation of
roles and levels of responsibility in complex organisations, thus implying the dispersion of contacts with publics. In many cases, the leadership core does not have the opportunity to contact with them. No one has overall information about publics, thus making the personalised relation something of a challenge. In recent years, technological applications called **CRM** (Customer Relationship Management) have emerged and allow the information generated in channels of relation with publics to be included in a database as well as its automated analysis as the basis of future personalised relations with them, with the possibility of programming individualised answer routines in each transaction or contact.

Each cultural organisation opts for a transactional or relational marketing according to its mission or activity. Even a same organisation can apply different strategies for different types of customers or services, although public cultural services in general mostly require a model of relational marketing due to their nature and objectives. Some organisations are created with a system focused on the construction of relations with customers, but if a cultural organisation want to change from an organisational model focused on the product to another focused on publics, it must change its organisational culture and invest in training.

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**References**


