Motivation, Ability, and Opportunity to Participate: A Reconceptualization of the RAND Model of Audience Development

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Abstract

A recent study by the RAND organization proposes a new model of audience development in which potential audience members are segmented into three groups: participating, inclined to participate, and disinclined to participate. The model suggests that audience members progress through various processes from being disinclined to participate, to being inclined to participate, to participating, and that the factors influencing the choice to participate are different in each of the three stages. This model is an improvement over earlier models of audience development, but it is still too simplified: its segmentation of the potential audience does not account for multiple barriers to participation at the different stages, and its characterization of the choice process disregards the potential for a marketing strategy to impact on multiple audience segments. By drawing on the Motivation/Ability/Opportunity model from consumer research, this paper will attempt to create a more specific segmentation of the arts market, suggest strategies for reaching each of these segments, and demonstrate the potential complications that can arise when a strategy impacts on multiple segments.

Keywords: audience development, market segmentation, marketing strategy

In the fall of 2001, shortly after the RAND model of audience development (McCarthy and Jinnett, 2001) was published, I attended a presentation and discussion of the model at which the majority of the audience was made up of arts administration practitioners. The presenter guided the audience through a careful explanation of the model, in particular its contention that a consumer's inclination to participate in the arts is a function of the consumer's perceptions of the arts, and that practical factors, such as performance time, date, location, and price, do not impact the consumer's decision to participate until after he or she is already inclined to participate. The presenter went on to discuss the implications of the model for market segmentation, pointing out that if a company wishes to target consumers who are not yet inclined to participate, a strategy the RAND model calls diversifying the audience, the model suggests that the company should implement strategies that would impact on the consumer's perception of the arts, and not manipulate practical factors.

The audience for the presentation appeared to follow the explanation of the model and participated actively in the discussion. However, toward the end of the discussion, a practitioner asked, "So, if I want to diversify my audience, I just lower my prices, right?" Price is clearly a practical factor, exactly what McCarthy and Jinnett recommended against manipulating in an audience diversification strategy. The other audience members appeared just as confused as to how the model should be implemented in a practical situation. The realization that practitioners were having difficulty in implementing the RAND model led me to examine its strategic implications more closely. I found two problems that made the model difficult to implement in practice. First, in making the distinction between perceptual and practical factors and the roles they play in influencing the decisions of consumers, the model does not allow for the possibility that both kinds of factors can interact to influence the inclination of a potential audience member.

Second, the model also does not account for the fact that marketing decisions made by the organization will impact people at various stages of the model in various ways. A strategy implemented to attract consumers at one stage of the model can actually have negative effects on consumers at other stages of the model, including current audience members.

Using a model from the consumer behavior literature, the Motivation/Ability/Opportunity model, this paper will attempt to reconceptualize the RAND model's audience segments in a way that will allow for multiple barriers to participation to impact on a potential audience member at the same time, and will demonstrate the potential effects of a marketing strategy on all segments of the audience. This model allows practitioners not only to segment their audience based on their inclination to participate, but also to understand which barriers to participation are impacting on which segments, and what the impact of their marketing decisions will be on their entire audience. This understanding better enables arts organizations to make decisions as to which audience segments to target, which marketing strategies will be appropriate for those segments, and whether the potential outcomes of those strategies, positive and negative, will fit the organization's mission and enable them to meet their marketing goals.

The RAND Model of Audience Development

The RAND model of audience development (McCarthy and Jinnett, 2001) divides the decision process to participate in the arts into distinct stages. The process begins in the background stage, which includes the individual's general attitudes toward the arts. These attitudes may be influenced by socio-demographic factors, socio-cultural factors, personality factors, and the individual's past experience with the arts. There has been a great deal of research to support the impact of these background factors on the individual's likelihood of participating in the arts in the future. The key addition of the RAND model is the division of the decision process from this point on into three distinct stages. Although McCarthy and Jinnett do not suggest that every individual follows this process in a precise linear fashion, they do contend that individuals progress through the stages sequentially, and that different factors influence the decision in different stages of the model.

During Stage 1, the individual forms a predisposition to participate in the arts. This evaluation is based on perceptual factors, such as the individual's personal beliefs about participating in the arts as well as their perceptions of their reference group's view of the arts. McCarthy and Jinnett believe that individuals complete this attitude formation stage at the perceptual level before any considerations of practical factors, such as performance time, date, location, and price are undertaken. Once the individual has developed an inclination to participate during Stage 1, these practical factors then determine whether the individual progresses to become a participating audience member in Stage 2 of the process. Finally, in Stage 3, the individual participates in an actual arts experience, evaluates his/her reaction to the experience, and adjusts his/her attitudes toward participation based on this experience. This model is presented in schematic form in Figure 1. Individuals in Stage 1 are referred to as being disinclined to participate, individuals who have moved to Stage 2 have become inclined to participate, and individuals in Stage 3 are currently participating audience members.

--INSERT FIGURE 1 ABOUT HERE--

McCarthy and Jinnett suggest that an understanding of this model can inform the marketing decisions made by arts organizations. For example, many arts organizations have operated under the assumption that individuals who are disinclined to participate in the arts are chiefly influenced by the high price of attendance, and therefore attempted to diversify their audiences by lowering their prices or offering special discounts targeted to disinclined segments. According to the RAND model, however, these individuals are likely to be in Stage 1, forming their initial attitudes toward the arts based on perceptual factors. Manipulating prices to target these individuals would be useless, since practical factors such as price do not even enter into the decision process until Stage 2. By understanding which stage their target markets are in, arts organizations can better target their marketing strategies by manipulating the correct factors – perceptual factors to target disinclined individuals for an audience diversification strategy, practical factors to target inclined but not participating individuals for an audience broadening strategy, and experiential factors to target currently participating individuals for an audience deepening strategy.

While this application of the model appears straightforward, McCarthy and Jinnett have overlooked two key issues which make their model very difficult to implement successfully in practice. First, by restricting perceptual factors to Stage 1 of the model and practical factors to Stage 2 and assuming that individuals move through the stages sequentially, they exclude any possibility that the two types of factors can interact to influence a decision to participate in the arts. Second, by recommending different marketing strategies to target individuals in different stages of the model, they disregard the potential effects that these strategies may have on individuals who are not in the target stages but will still be exposed to the marketing tactics of the organization. These two problems will be elaborated in the next two sections, along with potential implications for practical application of the model.

Problems in the RAND Model – Multiple Barriers to Participation

The assignment of perceptual factors to Stage 1 and practical factors to Stage 2 of the RAND model is based largely on evidence from Schuster's (1991) study of American art museum audiences, which suggested that current participants in the arts are more likely than non-participants to cite practical factors as reasons why they do not attend the arts more often. However, this result may be somewhat misleading. All but three of the factors included in Schuster's survey are practical factors, and participants were as likely or more likely than non-participants to cite these three perceptual factors (Feel Uncomfortable, Poor Quality/Not Very Good, Procrastination/Lack of Motivation) as reasons for non-attendance as well (table 7, p. 34). On the surface, it appears that participants may simply have more reasons for non-attendance, or more diverse reasons for non-attendance than non-participants. But what is more significant about the division of perceptual and practical factors between these two groups is that it makes the assumption that these factors cannot interact to jointly influence an individual's decision to participate.

There is extensive evidence in the marketing literature to suggest that practical and perceptual factors often influence each other. For example, in consumer evaluations of products, practical factors such as price (Brucks and Zeithaml, 1991; Dodds and Monroe, 1991; Lichtenstein and Ridgway, 1993; Monroe, 1976), brand name, (Brucks and Zeithaml, 1991, Dodds and Monroe, 1991, Monroe, 1976) or store name (Bao and Mandrik, 2002, Dodds and Monroe, 1991) are often used as a cue for more perceptual attributes that are less easily assessed, such as quality (Brucks and Zeithaml, 1991, Dodds and Monroe, 1991, Monroe, 1976) or prestige (Bao and Mandrik, 2002, Lichtenstein and Ridgway, 1993). The influence can also work in the opposite direction. Goodstein (1997) found that by changing consumer's perceptions of a brand in comparison to its competitors, advertisements can actually decrease the consumer's price sensitivity, leading the consumer to be willing to pay more for that brand. In the alternative, Muncy (1996) found that when consumers perceived a high level of similarity between brands, they become more price sensitive, and perceive a higher price for one of the brands as unfair.

The implication of this research for the RAND model is twofold. First, practical factors may influence the formation of perceptions during Stage 1. As an illustration, imagine an individual, Mr. Average Joe, who is disinclined to participate in the arts because he perceives the arts to be elitist – the arts are for wealthy intellectual snobs, not for people like him. If Mr. Average Joe learns of an arts event that is priced too high for him to be able to afford, this reinforces his perception that the arts are only for the wealthy elite, and thus reinforces his disinclination to participate. Second, perceptions may impact the evaluation of practical factors during Stage 2. If an individual perceives the arts as something that should be valued very highly and appreciated whenever possible, he/she will be less likely to be price sensitive and will evaluate a high price as quite reasonable. In fact, Scheff's (1999) survey found that current arts patrons have extremely low price sensitivity. On the other hand, if an individual perceives the arts as an occasional activity that is not very important when compared to other activities, the same high price is likely to be evaluated as too expensive, and the individual is not likely to become a participating audience member. The full implications of these joint effects become apparent when one considers the second problem in the model, that of marketing strategies impacting multiple audience segments.

Problems in the RAND Model – Impacting Multiple Audience Segments

By prescribing specific marketing strategies to target audience members in different stages of the model, McCarthy and Jinnett do not account for the fact that arts organizations cannot completely control who will be exposed to their marketing efforts. It is likely that individuals in all three stages of the model, including currently participating audience members, will be exposed to the same marketing tools, and they are likely to have very different reactions depending on which stage they are in at the time. For example, let us return to Mr. Average Joe in the previous section who perceives the arts as elitist, and is therefore disinclined to participate (Stage 1). Suppose that an arts organization in his city has decided to implement a strategy of broadening, attempting to attract individuals who are inclined to participate (Stage 2) but unable to participate due to the practical factor of being unable to afford the ticket price. To target these patrons, the organization lowers its prices. Since being exposed to high ticket prices has contributed to Mr. Average Joe's perception of the arts as elitist, lowering prices may have the secondary effect of changing his perception of the arts and could possibly convert him to being inclined to participate.

However, suppose we have a second individual, Ms. Sophisticate, who is currently participating (Stage 3) in part because she likes the fact that the arts are a luxury item. Her perception of the value of the arts is tied to the high prices that she pays for her tickets – she believes that things that are higher priced are also of higher quality, and she is willing to pay top dollar to see the highest quality art in the city. When the organization lowers its prices to try to attract those individuals who are inclined to participate but cannot afford to, they may also change Ms. Sophisticate's perception of the quality of their art. If she believes that their art is of lower quality, she is less likely to want to attend. While Mr. Average Joe goes from being disinclined to being inclined to participate, Ms. Sophisticate goes from being currently participating to being disinclined to participate. It is commonly espoused in marketing that it is cheaper to maintain a current customer than to attract a new one. In this case, the arts organization has gained a potential new audience member, but they have also lost a current audience member, all through a strategy which was intended to attract neither.

This example is in no way intended to suggest that arts organizations should not pursue new marketing strategies or attempt to attract new audiences, but only serves to point out that these efforts will have repercussions throughout the market, a feature which is not captured in McCarthy and Jinnett's model. In order to implement these marketing strategies effectively, practitioners must understand not only the barriers to participation for different market segments, but also the potential effects of these strategies on segments other than the target segments. With this understanding, organizations can better evaluate different strategies to determine which will be the most beneficial given the current makeup of their market.

The Motivation/Ability/Opportunity Model

Arts organizations can improve their evaluation of their market and the potential impact of their strategies by better understanding specific barriers to participation and how they impact on the various audience segments in their market. Although the RAND model divides the key factors impacting participation into perceptual and practical, it does not discuss how these factors act as barriers and how the manner in which they act as barriers can change depending on how they interact with each other. Consumer research has often employed a model known as the Motivation/Ability/Opportunity model, which is based on the premise that consumers experience barriers to action because they lack either the motivation to act, the ability to act, the opportunity to act, or some combination of the three. It is this incorporation of the combinations of barriers in the model that will enable arts organizations to better understand and segment their market.

The Motivation/Ability/Opportunity model was originally applied to information processing and advertising effectiveness. MacInnis and Jaworski (1989) examined the impact of consumers' motivation, ability, and opportunity to process information on the depth of their processing and their attitudes toward advertising. Subsequent studies have explored the relationships among these variables and their impacts on information processing and attitude formation, and suggested that advertisers can manipulate motivation, ability, and opportunity in order to increase processing of information from advertising (MacInnis, Moorman, and Jaworski,1991).

Rothschild (1999) applied this model to social marketing, suggesting that social marketing targets can be segmented into those who are prone, unable, and resistant to behave in the manner that the marketer desires based on their motivation, ability, and opportunity. In this context, motivation is defined as the desire to behave or act, ability is defined as having the skills or proficiency to act (for example, this may include the ability to overcome an addiction or peer pressure in order to act in the manner that the marketer desires), and opportunity is defined as the absence of environmental barriers to action. Rothschild suggests that social marketers can use the tools of education, marketing, and law in different combinations to change the motivation, ability, and opportunity of consumers in order to convert consumers that are unable or resistant to behave into consumers that are prone to behave in the manner that the marketer desires.

Rothschild's model suggests that the Motivation/Ability/Opportunity model can be applied to behavior as well as to information processing. His categorization of targets into prone, unable, and resistant to behave parallels McCarthy and Jinnett's segmentation into participating, inclined to participate, and disinclined to participate, yet it offers a more detailed analysis of why consumers are in each cell. This can be used to determine strategies for reaching each audience segment. When applied to audience participation, the motivation, ability, and opportunity in this model are defined as the motivation to attend arts events, the ability to purchase tickets to arts events, and the opportunity to access the location and time of arts events. These definitions reflect the core definitions of these constructs from the original model: the motivation to behave interacting with both individual factors (ability) and environmental factors (opportunity). An application of this model to audience participation is presented in Figure 2.

--INSERT FIGURE 2 ABOUT HERE--

Each cell in the Motivation/Ability/Opportunity model represents a different combination of motivation, ability, and opportunity to participate, and therefore a different segment of the market. The cells are labeled according to Rothschild's prone, unable, and resistant to behave classification, along with the RAND model classification of participating, inclined, and disinclined to participate. Current participants in the arts (Stage 3) fall into cell 1 of this model, individuals who are inclined to participate but face practical barriers to participation (Stage 2) fall into cells 1-4, and individuals who are disinclined to participate due to perceptual factors

(Stage 1) fall into cells 5-8. This model divides inclined and disinclined individuals into more precise segments based on the specific barriers to participation that they face, and allows for the possibility that individuals in Stage 1, who lack the motivation to participate, may also face practical barriers to participation of ability and opportunity.

Each market segment is elaborated below, along with a brief discussion of marketing strategies aimed at converting this segment into participating audience members.

Cell 1 – The Patron of the Arts

Individuals in cell 1 are prone to behave – they have the motivation, ability, and opportunity to participate. This segment is where currently participating audience members are found, along with individuals who are highly inclined to participate. The only potential barrier to participation for the individuals in this cell is ignorance of the specific opportunities to participate. Rothschild's model suggests that individuals in this segment are the only ones in the market that can be reached solely through education. In other words, in order to attract those consumers in this segment who are not yet participating, we need only to educate them about where and when they can participate and how to order tickets, and they will comply.

Cell 2 – The Patron Next Door

Individuals in cell 2 have the motivation and the ability to participate, but they are unable to participate because they do not have the opportunity. In the RAND model, these individuals would be classified as inclined to participate, but unable to due to the practical barriers of place and time. We can convert these individuals into participants by removing the barriers of place and time, by bringing the art to them, where and when they need it. For example, an individual who has a great desire to attend a performance of the symphony orchestra in the nearest big city and can afford the ticket may still find that the two hour drive to the city is too high of a cost, and therefore choose not to participate. The symphony can convert this individual into a participant by bringing the symphony to him/her, perhaps through a regional tour.

Cell 3 – The Wanna-Be Patron

Individuals in cell 3 are in a similar circumstance to those in cell 2, but for them, the key barrier is price. These individuals have the desire and the opportunity to attend arts events, but they cannot afford to. This is the only cell in the model in which a price discount is recommended. The classic example of targeting consumers in this cell is the student rush ticket policy common to many performing arts organizations. Many students have the motivation and opportunity to attend arts events, but due to their limited income while they are in school are unable to purchase tickets. Rush ticket policies make any remaining seats available at a pre-set time, usually 30 minutes before curtain time, for a significant discount. This practice enables organizations to offer a discount to individuals in cell 3 without losing revenue from a general discount to the rest of their patrons or from unsold seats.

Cell 4 – The Wanna-Be Patron Next Door

Individuals in cell 4 are unable to attend due to a combination of limited ability and limited opportunity. They suffer from the same difficulties as individuals in cells 2 and 3, and a combination of the strategies used in those two cells can be used to target these patrons. For example, when the symphony's regional tour comes to a college town, they may consider offering student rush tickets for those performances. Including a free concert in a park when the tour travels to a location where a portion of the population cannot afford the ticket price would be another strategy that applies to this cell.

Cell 5 – The Football Fan

This segment is the most difficult one to reach, and a source of dismay to many arts organizations. Individuals in this cell have the ability and the opportunity to participate in the arts, but they lack the motivation. These are people who appear on the surface to be just like current participants, and are often difficult to distinguish using demographic research, but for some reason, they are not participants. An excellent example of this phenomenon is the football fan. This individual lives in a city which boasts an excellent football team, along with an equally excellent symphony orchestra, art museum, opera company, ballet company, and repertory theater company. The football fan is willing to spend $250 per ticket for seats on the 50-yard line for an important football game, but is not willing to spend $25 per ticket to attend any of the arts organizations. He/she has the ability and the opportunity, but no motivation.

The RAND model suggests that these individuals may hold negative perceptions of the arts, which is very much in keeping with the suggestions of this model. Communications and programming decisions may help the organization to change these individuals' perceptions of the arts, but it is also equally likely that the effort required to reach this segment may force the organization to exhaust their communications budget or to change their programming to the point where it violates their artistic mission. Sadly, this may be a segment which is simply not possible to convert into participants using the standard tools of marketing.

Cell 6 – The Weary Traveler

Individuals in cell 6 also lack the motivation to participate, but their lack of motivation acts in combination with a lack of opportunity to prevent them from participating. As was the case for Mr. Average Joe with prices in the earlier illustration, it is very possible that the lack of opportunity may be contributing to the lack of motivation for these individuals. If the opportunity barrier is geographic, for example, individuals in this cell may perceive the time and monetary cost of traveling to participate as too expensive to motivate them to participate. Bringing the opportunity to them will solve the practical problem, as it did for cell 2, but there is an additional element to contend with in this cell. Here, we must not only bring the opportunity to them, but also change their perceptions of the value of the opportunity. Any place and time adjustments must be accompanied by programming or communications decisions that are designed to increase these individuals' motivation to participate.

An excellent example of a strategy targeted to individuals in this cell was the rush hour concert series of a New York City performing arts organization. This organization determined that a large portion of their potential audience was disinclined to participate primarily for reasons of opportunity. These individuals worked in New York City during the day, but they lived in the suburbs and commuted daily. To attend an 8:00 pm concert on a weekday night, they either needed to hang around the city for three hours after they finished work at 5:00, or fight traffic on the drive home only to turn around and drive back for the concert. The temporal costs were too high, and were decreasing motivation. The organization responded by creating a series of concerts that began at 6:00 pm (removing the time barrier) and promoting the concerts to commuters as an alternative to rush hour traffic – instead of fighting traffic right after work, attend a concert instead, and by the time the concert is over, the traffic will be gone (removing the perceptual barrier). Simply changing the time of the concert was not enough – the organization needed to change commuter's perceptions of how the concert could fit in to their evening. By positioning the concert as an alternative to traffic, the organization was able to change perceptions in this segment.

Cell 7 – The Neglected Neighbor

As in cell 6, individuals in this cell lack the motivation to participate, and their lack of motivation is in part due to their inability to participate. This segment is disinclined to participate in part because they perceive the monetary cost of participation to be too high. This is different from those individuals in cell 3 who perceive the price to be appropriate but simply cannot afford to pay it. This segment is not willing to pay the price. Lowering prices alone is unlikely to convince this segment to participate; instead, we must change their perceptions of the value of participation. As with cell 6, the necessary strategy is a combination of pricing and programming or communications.

A good example of this segment might be a community of young creative professionals in a major city. Let us assume for the purposes of this example that these individuals have a limited budget for leisure activities, and a strong preference for contemporary art that reflects current thinking and situations that they can relate to. While technically these individuals may be able to afford the ticket prices, they must decide where to spend their limited leisure time funds, and they may not be motivated to spend that limited budget on tickets to see Shakespeare or Eugene O'Neill. However, they may be motivated to spend those funds on tickets to an contemporary play that fits with their preferences. Simply lowering the price of the Shakespeare performance will attract individuals in cell 3, but not in this cell. These individuals need to value the arts event highly enough to be willing to purchase tickets. Of course, if the contemporary play is priced completely out of their ability to pay, it will defeat the purpose of the strategy – both pricing and programming or communications must be considered here.

Cell 8 – The Stranger

Individuals in cell 8 lack the motivation, ability, and opportunity to participate. The most practical application of this cell is a brand new market – individuals in the next city, for example. A strategy targeted to this cell would be the equivalent of a company opening a new branch in a new market. Reaching these individuals requires a completely new marketing plan, beginning from scratch to figure out their needs and how the organization can meet them. The key issue in this cell is not whether it is possible to reach these individuals, but whether it is reasonable and worthwhile to attempt to pursue this segment. This question can best be answered with consideration of the organization's mission. An organization's mission may specifically encourage the development of completely new audiences such as this one. On the other hand, if the organization needs to abandon key elements of its mission in order to reach these individuals, then it is not practical to attempt to convert this segment.

Putting the Model Together

The Motivation/Ability/Opportunity model allows arts organizations to segment their markets more precisely and to better understand which marketing strategies to use to target specific segments. The key benefit to this model, however, is that it also allows organizations to see how their strategy will affect the rest of the market. Marketing strategies and decisions in this model are represented by the lines separating the cells. The position of the line separating the ability to participate and the inability to participate, for example, is determined as much by the organization's current ticket price as it is by the income level of the various audience segments. When arts organizations make marketing decisions or change marketing strategies, they shift these lines, effectively changing which individuals fall into which cells. The goal of these strategies appears to be to move as many individuals as possible into cell 1, converting them into participating audience members. But since arts organizations cannot actually move people, they can only shift lines, their decisions have repercussions throughout the market that should be considered.

For example, suppose that an organization wants to target those consumers who have the motivation and opportunity to participate, but lack the ability. The strategy suggested by the model is to lower prices. By lowering prices, the organization shifts the ability line downward, and a group of individuals who were previously in cell 3 are now in cell 1. The key is that the individuals did not move, rather the boundaries of the cells were redefined with the organization's change in strategy. However, when the ability line shifted downward, it also reclassified individuals from cell 4 to cell 2, cell 7 to cell 5, and cell 8 to cell 6. The organization now has more participating audience members in cell 1, and individuals from cell 4 have now become easier to reach, since they face only one barrier now, not two. But, individuals from cell 7, who were reachable before, are now in cell 5, from which it is nearly impossible to convert an individual into a participating audience member. And, as was demonstrated earlier, if the change in price affects the perceptions of value of the current audience members, individuals in cell 1 may change their motivation and end up in cell 5 as well.

The value of this decision will rest on the makeup of the specific market that this organization faces. If there are many individuals in cell 3 and very few in cell 7, then the potential gains of this strategy clearly outweigh the costs. However, if there is only a small portion of the market that falls into cell 3, and in particular if there is another way to change their ability without shifting the entire line (for example, offering student rush tickets without changing price levels for the rest of the market), this may be a more beneficial strategy.

Individuals who are disinclined or inclined to participate may never move along the paths of the RAND model to become participating audience members on their own, either due to a lack of motivation, ability or opportunity to do so. By understanding these barriers, arts organizations can change their marketing strategies to enable these individuals to participate on their own terms. However, before any changes in strategy are implemented, organizations must consider the potential repercussions across the market. Targeting some segments may compromise the organization's ability to reach other segments or even to maintain its current audience. Decisions as to which segments to target should be driven by an analysis of the makeup of the organization's specific market and by the organization's mission.

Conclusion

The Motivation/Ability/Opportunity model of audience participation addresses both of the problems that were identified in the RAND model. First, the model incorporates multiple barriers to participation by allowing the three factors to act in combination on the different cells. Specifically, the model suggests that the two practical factors – ability and opportunity – are independent of each other, and have an additive relationship. An individual can be unable to afford an arts event, unable to access the event, or both unable to afford and unable to access the event. Motivation, however, interacts with the other factors, changing the nature of the impact of both ability and opportunity. The interactive nature of the motivation factor is what enables organizations to reach individuals who lack the motivation to attend. When an individual has the ability and opportunity to participate but lacks the motivation, conversion to a participating audience member is difficult because the organization must directly change the individual's perceptions of the arts. However, if an individual lacks the ability and/or opportunity to participate as well as the motivation to participate, organizations can influence the individual's motivation to participate by influencing perceptions that are directly related to the missing ability and opportunity factors. The individual's motivation to participate can be changed by changing his/her ability and opportunity to participate.

Second, the model addresses the problem of impacting multiple audience segments by enabling the arts organization to see the entire market as a whole. While the RAND model often accurately predicts the impact of a marketing strategy on the targeted segment, the Motivation/Ability/Opportunity model allows organizations to see the effects of the strategy on the remainder of the market as well. As suggested earlier, some of these may be additional positive effects of the strategy, but some may be unexpected negative effects that can drastically change the overall outcome. By allowing marketers to see the full impact of their strategies, this model can better assist arts organizations in making good strategic decisions.

Figure 1
The RAND Model of Audience Development
(McCarthy and Jinnett 2001)

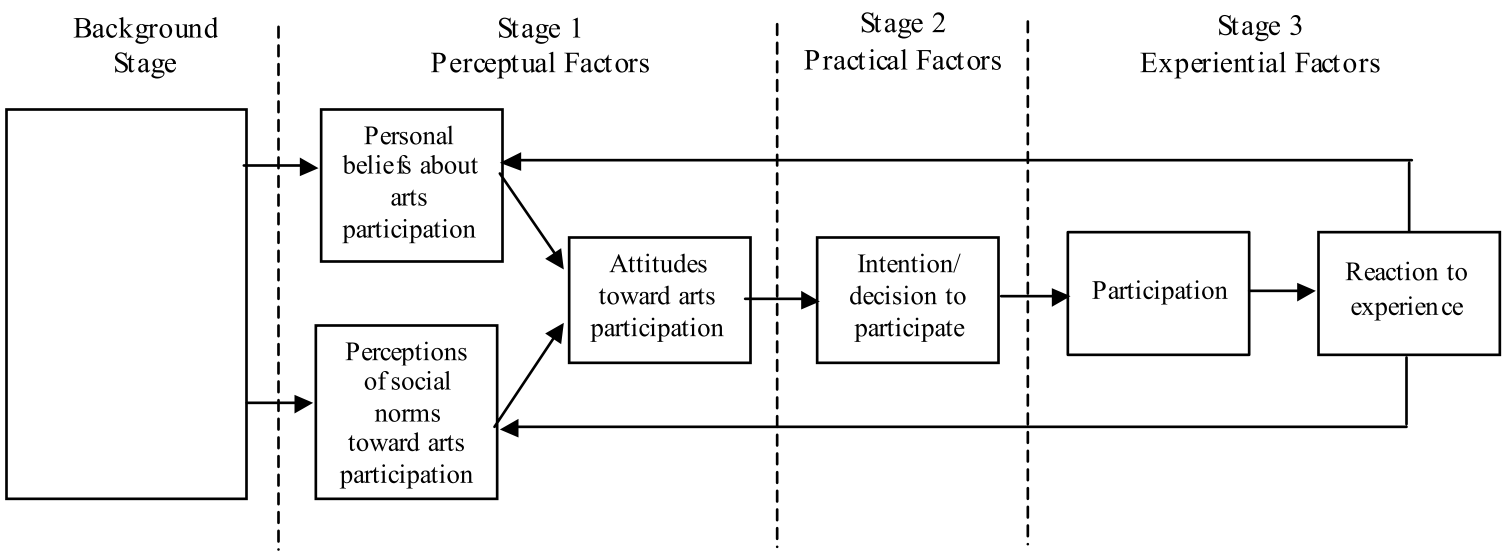

Figure 2
The Motivation/Ability/Opportunity Model of Audience Development

Motivation to Participate	**Yes**		**No**	
Opportunity to Participate	**Yes**	**No**	**Yes**	**No**
Ability to Participate **Yes**	① **The Patron of the Arts** prone to behave *participating or inclined to participate* education or reminder marketing	② **The Patron Next Door** unable to behave *inclined to participate* reduce barriers of place and time	⑤ **The Football Fan** resistant to behave *disinclined to participate* virtually impossible to convert to participating	⑥ **The Weary Traveler** resistant to behave *disinclined to participate* change perceptions of opportunity
No	③ **The Wanna-Be Patron** unable to behave *inclined to participate* lower prices	④ **The Wanna-Be Patron Next Door** unable to behave *inclined to participate* lower prices and reduce barriers of place and time	⑦ **The Neglected Neighbor** resistant to behave *disinclined to participate* change perceptions of value	⑧ **The Stranger** resistant to behave *disinclined to participate* completely new marketing campaign

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