



# Final Report

Study on Audience Development - How to place audiences at the centre of cultural organisations

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*European Commission B-1049 Brussels*

# **Study on Audience Development. How to place audiences at the centre of cultural organisations**

Final Report

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## Study on Audience Development - How to place audiences at the centre of cultural organisations

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**Experts:** a group of additional experts in the field of Audience Development – with various backgrounds and nationalities – participated in the study.

Macarena Cuenca – Institute for Leisure Studies, University of Deusto (Spain)  
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**Associate Partners:** a group of relevant institutions, networks and entities associated and committed to the project took part in the advisory board.

ADESTE  
Be SpecACTIVE!  
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Donostia/San Sebastian 2016  
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Matera 2019  
River//Cities

Many thanks to all the Organisations which applied to the open call and to those who have dedicated time for interviews

Directorate-General for Education, Youth, Sport and Culture  
Creative Europe programme

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### **ABSTRACT**

The aim of the study is to provide successful approaches and methods in the area of Audience Development to the European Commission as well as to equip cultural leaders inside an organization with the means to make a transition towards a more audience-centric organization on both the internal and external levels. The study was articulated in three tasks. The consortium firstly explored the issue through a systematisation of existing knowledge and literature. AD is indeed a multifaced issue that has to do with different knowledge fields as democratisation, access, participation, co-creation, organisational innovation, leadership, policies. As a second step, both to make sense of such complexity and to provide an operational framework to the following research, the consortium set up a conceptual framework for AD. Finally, the extended research group selected, interviewed and analysed 30 small and medium cultural organisations from 17 countries, in order to explore and detect innovative practices leading to effective results in terms of people participation. The learning from the research has been extensively shared and discussed through several seminars and meetings with the wider cultural professionals' community, leading to the interpretation of findings. Lastly, the consortium drew a set of recommendations for both cultural organisations and policy makers, encouraging them to tackle the challenge at all levels. Audience Development is a collective challenge that can only become systemic if all players are committed to make it happen: creating frameworks and conditions on the policy side, and tackling and managing change on the cultural professionals' side.

## **1. THE STUDY**

The aim of the study is to provide successful approaches and methods in the area of Audience Development to the European Commission, to disseminate them among European cultural organizations, and to use them as a basis for selection criteria in the future calls for proposals launched by the Creative Europe Programme.

Additionally, the study aims to equip cultural leaders inside an organization with the means to make a convincing case for a **transition towards a more audience-centric organization** internally (towards boards of directors, communication and artistic departments, advisory committees and other decision structures) and externally (public authorities, patrons, friends schemes, sponsors, etc.).

### **1.1. The study's main phases and outputs**

#### **Desk research (Task I)**

This task had three main objectives: providing a bibliography; providing a selected literature review and analysing the main relevant ideas of the final bibliography considering issues that characterize the change of paradigm towards audience-centred organizations; providing a glossary of terms structured on the basis of existing literature.

These materials have been used as a canvas against which to situate the practices studied in task II.

The outputs of the desk research are presented in this report in attachment (Glossary, Bibliography and Selected literature review, see ANNEXES 1, 2 and 3).

#### **Overview of practices: creation of a catalogue and a guide (Task II)**

The focus of the study is mainly on small and medium-sized organisations, particularly those who have changed recently towards a more audience-centric approach and can be considered laboratories of experimentation, fostering innovation. After a first selection by the consortium and an open call, 30 organizations from the sectors of music, theatre, dance, museums, libraries and arts centres, which have undergone the transition towards a more audience-centric organization, were interviewed and analysed. The geographical balance was very important for the study, thus the 30 case studies are from 17 different EU countries. The overview resulted in an analytical catalogue, a guide for cultural organisations (GUIDE PART I - TOOLS OF AUDIENCE DEVELOPMENT: A PRACTICAL GUIDE FOR CULTURAL OPERATORS), a guide for policy makers (GUIDE PART II – RULES FOR AUDIENCE DEVELOPMENT: KEY RECOMMENDATIONS), mapping the transition towards an audience-centric organization.

#### **Communication and Dissemination Strategy (Task III)**

The working group developed a communication strategy to present and disseminate the project outcomes. As for the strategy presented, the "Engage Audiences" communication work developed on three different assets: a centralized [website](#) on which all information and materials are collected and shared; a distributed platform of dissemination through partners' communication tools (such as social media, websites, newsletters); and a series of events during which the study is presented and discussed. It's worth noting that there were more events than we first expected, since they grew together with the interest in the study: those events became valuable moments to discuss the results with professionals and stakeholders as they were emerging, feeding reflections and contributing to our understanding and interpretation.



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The main outputs of the above-described activities are:

- 1. The Final Report**
- 2. A Catalogue** of the 30 cultural organisation analysed
- 3. GUIDE PART I - TOOLS OF AUDIENCE DEVELOPMENT: A PRACTICAL GUIDE FOR CULTURAL OPERATORS**
- 4. GUIDE PART II – RULES FOR AUDIENCE DEVELOPMENT: KEY RECOMMENDATIONS**

#### **1.2. What you will find in this report**

**The Final Report and the Annexes are part of the present document. The Final report** presents the methodological framework developed for this study, describes the problems encountered and solutions found. It also includes a Map for Audience Development stemming from the analysis of the studied organisations and the main findings and perspectives collected by the study.

The glossary of most relevant terms and excerpts of the most relevant definitions, an extensive bibliography, a selected literature review, the Open Call application form used for selection, the list of organisations responding to the call and a list of the dissemination events where results were shared and discussed are attached in the **Annexes**.

**The Catalogue** of the 30 cultural organisations analysed, the **Guide for cultural organisations (GUIDE PART I - TOOLS OF AUDIENCE DEVELOPMENT: A PRACTICAL GUIDE FOR CULTURAL OPERATORS)** and a set of **Recommendations for policy makers (GUIDE PART II – RULES FOR AUDIENCE DEVELOPMENT: KEY RECOMMENDATIONS)** are available as stand-alone documents.

## 2. THE METHODOLOGY

Starting from earlier literature and theory, our methodology tries to integrate previous approaches, at the same time shifting the perspective from "users" to "participants". The study identified three main audience categories: **Audience by Habit**, **Audience by Choice**, and **Audience by Surprise**.

### 2.1. Premises

Up to now, limited attention - in terms of analysis and case studies - has been dedicated to assess the institutional impacts that follow from the pursuit of audience-centric approaches.

A serious, long-term and integrated Audience Development approach generates changes in at least three main dimensions:

- The organisation itself
- The artists and their production
- The audiences and their communities

Small and medium-sized organisations represent a privileged laboratory for filling the knowledge gap and increasing the capacity to identify key change factors in a transition towards an audience-centric organisation. Methodologically speaking, the process to reframe this complexity was articulated in the following steps:

- Refinement of main Audience Development objectives - resulting from the European Commission perspective and distilled from earlier studies - and of main beneficiaries to whom the objectives are addressed (figure 1,2)
- Identification of the main strategic scenarios consistent with the pursuit of Audience Development objectives (figure 3)
- Identification of the main key features/tools that enable the pursuit of Audience Development strategies (figure 4).

### 2.2. A methodological framework

Starting from the European Commission definition, we identify a model with two main aims addressed to current audiences: widening already active audiences and deepening their experiences. Simultaneously, the aim of diversifying the present audience is addressed to new target audiences. Kawashima's approach (2000) enables a deeper comprehension of the *"not easily available audiences"*, arguing that *"the concept of not easily available audiences ranges from those who have almost never attended any arts events to lapsed or infrequent attenders"*. Kawashima's categorization pays particular attention in dividing those two groups under the broader label of non-existing audience.

Responding to this conceptual distinction, our proposal is to rename the three main audience categories using non-academic, intuitive, easy-to-understand and hopefully inspiring categories (see **figures 1 and 2**): **Audience by Habit**, **Audience by Choice** and **Audience by Surprise**. This categorisation aims to:

- integrate different perspectives (see figure 1), matching the EC definition with the Kawashima's approach and identified purposes (keeping the distinction within the "diversifying" label between "hard to reach" and "lapsed" audiences)

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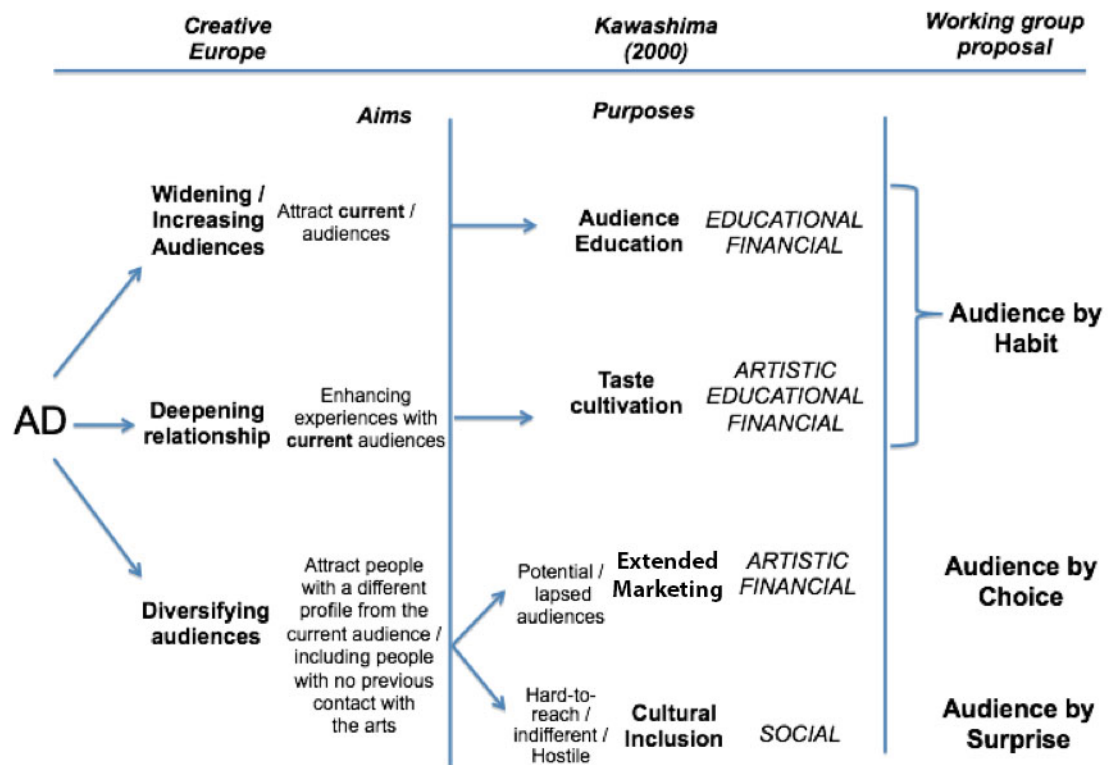
- shift the perspective from the kind of use that people do of cultural contents, to the complex of factors that determine their decision making to participate
- underline that every citizen can become "audience" in different ways
- stress that developing different audiences means for cultural organisations to develop different kinds of relationships.

In more detail, our understanding of the three audience categories (see **figure 1**):

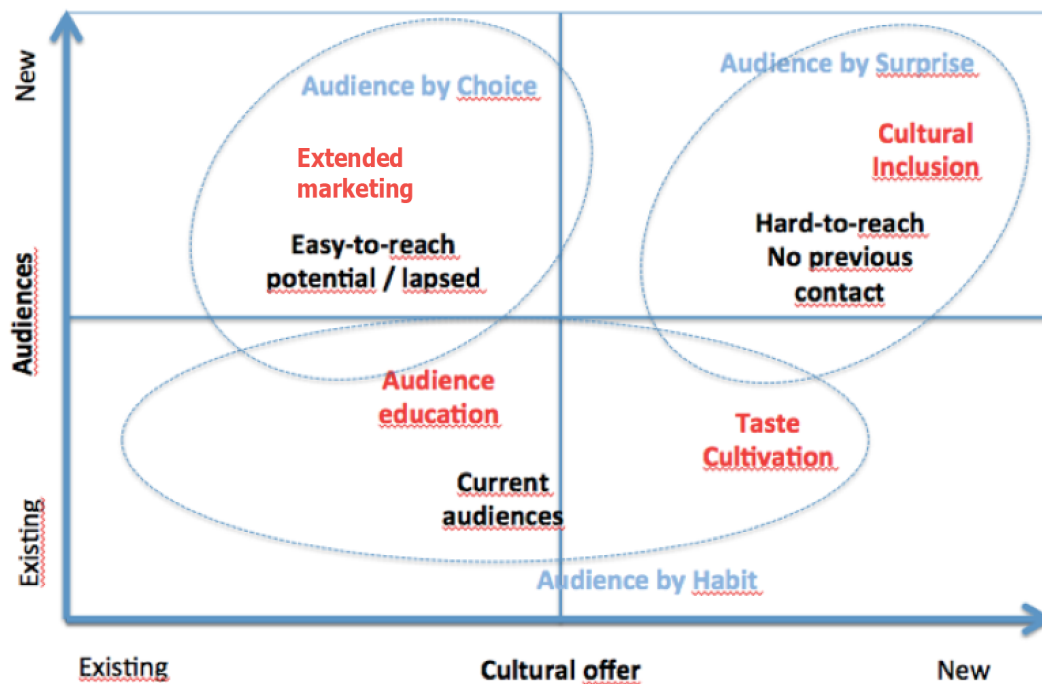
- **Audience by habit.** People who usually attend and/or participate in cultural activities, whose barriers to access are relatively easy to overcome, and towards whom different strategies are possible, like audience education to attract similar audiences not currently participating; taste cultivation to increase and diversify content and attendance. "Habit" in this 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 life style, 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.
- **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.

Considering the above mentioned issues, it is clear that these categories might in some cases overlap, since the boundaries among them are not neat. These are in fact **flexible categories**, which should help organizations in better understanding 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 (see figure 3) and with the key action fields (see figure 4).

**Figure 1. Combining aims, target audiences and purposes**



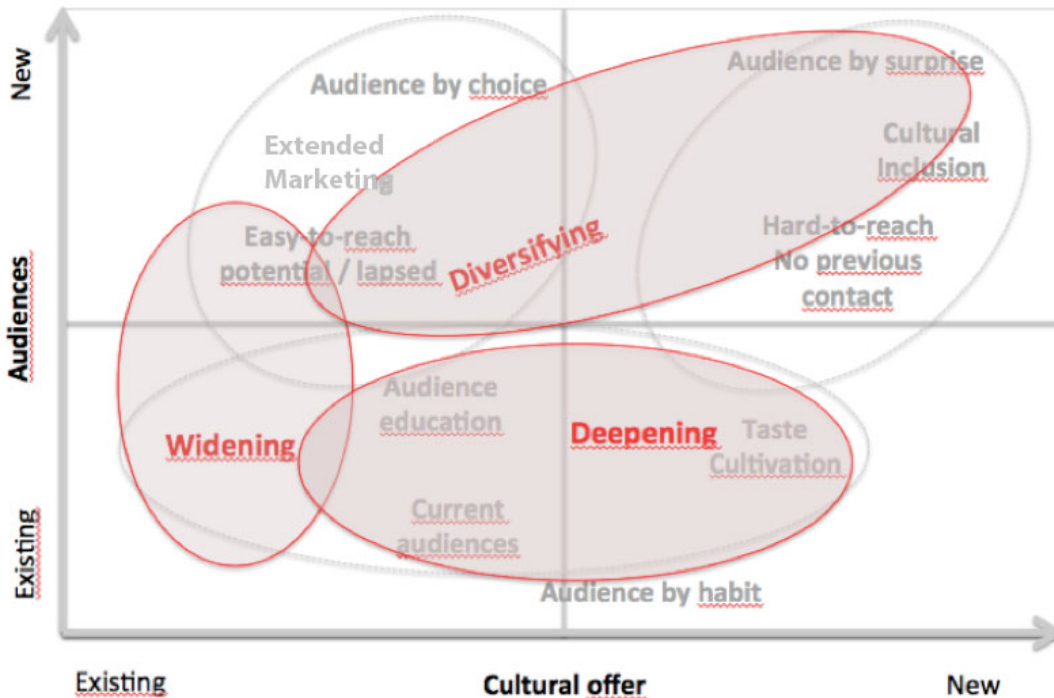
**Figure 2. Target audiences and purposes in an articulated strategy**



**Figure 2** shows the previous categorisation, reinterpreted in the frame of the Ansoff Matrix, already adapted by The Audience Agency, to describe the relationship between the audiences (in the Creative Europe, Kawashima, and the present proposal frame) and the different uses of Audience Development according to Kawashima (audience education, taste cultivation, extended marketing and cultural inclusion).

The matrix underlines the complexity of audience-related strategies that must be taken into account by cultural organisations. It also clarifies that Audience Development strategies often only address one quadrant, typically specially funded projects focused on hard to reach audiences, avoiding Audience Development as a whole strategy addressed to all audiences including current ones.

**Figure 3. Re-framing Audience Development objectives within a strategy**



**Figure 3** shows how the main objectives of Audience Development as defined by Creative Europe fit in the proposed frame. According to this interpretation, widening, deepening and diversifying are reinterpreted and slightly overlapped:

- **Widening** 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 lapsed cultural consumption (attracting audience);
- **Deepening** refers to strategies addressed to current audiences, 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.

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Figure 4. Key action fields



There are many strategies and tools to pursue different audience goals, and they can be classified in many different ways. For the purpose of the present study, the working group has identified four key action areas that represent the main assets for Audience Development strategies (fig. 4). Far from being rigid categories, these instruments are the prevailing action assets (in practices as in rhetoric terms) for developing audience, although with huge crossover characteristics. All these categories seem particularly interesting when it comes to focus on the impacts on organisations.

**Place** refers to those projects and cultural organisations' strategies strongly relying on the "place factor", creating links and building relationships based on a physical site, (with e.g. interventions on space design, brand identity, etc.) and aimed to foster ownership towards a cultural and physical space.

**Digital** refers to those projects and cultural organisations' strategies strongly relying on the "digital factor" as a key to reach audience and foster engagement.

**Building capacity** refers to those projects and cultural organisations' strategies strongly relying on the "people factor". The empowerment of the staff and the development of their skills, competences and leadership are a key factor of different experiences, recognising the need for change inside the organisation to pursue some kind of change in audience behaviour.

**Active participation/co-creation** refers to those projects and cultural organisations' strategies strongly relying on the "participatory factor". These are also particularly interesting in terms of impacts on the organisation.

Based on this methodology, the case studies have been selected combining main audience targets with main intervention strategies.

As we'll see afterwards, these categories have been integrated after the field research phase of this study, which added some key action field such as **Programming** (Offer innovation in terms of format, programming, language, theme, place) **Organisational change** and implications, **Use of Data, Collaboration and Partnership** (see chapter 3.2)

### 2.3. Problems encountered and solutions found

The above-described methodological framework was used as a basis for selecting cultural organisations to be studied. Starting from these premises, the working group firstly identified a number of cultural organisations that seemed to comply with those criteria, and secondly launched an open call to collect as much case studies as possible among which we had to choose the 25 to be studied.

The deadline of the call should have been the 15<sup>th</sup> of April but, dealing with the high number of applications, the working group agreed with the EU Commission to postpone the final date until the 30<sup>th</sup> of April.

On the one hand the call was very successful, gathering **87 submissions from 25 countries**. On the other hand the call also showed the difficulty to find a balance between countries and types: the process of selection put particular emphasis on covering a wide European geographical area, as **different socio-cultural contexts have a relevant influence, affecting both audience and organizational behaviour**.

In terms of types of organizations represented, the selection has provided a good balance, but it also revealed **a consistent group of agencies/resource centres/platforms whose aim is to promote Audience Development at different levels** and to build capacity in order to reinforce thematic and territorial systems for tackling the main audience challenges. Although those agencies were outside the original "parameters" of the present study, which is focused on single organizations, the consortium considers them an interesting field of analysis that should be further investigated (see Par. 3.3). These resource centres may prove to be a method for increasing the speed and effectiveness of change at the local level.

By reading the 87 case studies received, the working group had the impression that some organizations had the following problems in filling in the questionnaires:

- Difficulty in fully understanding the term "Audience Development", which was very often associated only with marketing and communication. This led to confusion when answering to the questions about the organisation's being audience-centred, since answers were often limited to the marketing and communication activities



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- Difficulty in fully understanding what the working group meant by "use of digital means", which was very often intended as use of social media
- When organisations were too small, it was more difficult to articulate strategies and organisational structure
- Some organisation were very advanced in Audience Development, but too big to be part of this study
- Since our aim was to find best practices, our criteria were possibly too sophisticated and narrow to detect good experiences that were possibly just at the beginning.

Last but not least, although the consortium put all its efforts to reach the whole EU area by promoting the call, we struggled to detect case studies from some EU countries, achieving to cover 17 in the end. Due to the qualitative approach of this study, it's worth noting that if countries are missing this doesn't mean that there are no interesting experiences there, but just that we didn't reach them.

The selection process provided a group of 29 organizations to be further analysed instead of the 25 decided in the first place, but in the end the working group decided to include in the selection another case in order to have also a representation of the library sector.

### 3. MAP FOR AUDIENCE DEVELOPMENT. THE ANALYTICAL CATALOGUE

*The analysis led to a series of thematic maps that show the main action fields and strategies used by cultural organisations to develop audiences. Case studies showed a huge and rich variety but had something in common: a listening attitude, a trial and error approach, data relevance and shared objectives (or at least, a clear and shared awareness of the need for such things). We also found a number of organisations across Europe that support audience development at a local level: they emerged in the fertile space between practice and policy, commercial need and ambition to make a positive social impact.*

#### 3.1. Introduction

One of the aims of the study was to identify and analyse mainly small and medium-sized organizations, particularly those who have changed recently towards a more audience centric approach and can be considered laboratories of experimentation, fostering innovation.

The final result is a European-wide catalogue of 30 case studies from 17 countries with a full analysis. The case studies have been selected and gathered combining two integrated approaches:

- From the direct expertise and knowledge of the Consortium and of the network of experts and institutions associated to the project, integrated with a specific action of exploratory research
- Through the launch of an open call specifically addressed to small-medium European cultural organisations that were experimenting relevant shifts towards a more audience-centric approach.

The selection process of the case studies has put particular emphasis on covering the different European geographical areas as different socio-cultural contexts have a relevant influence on both the participation models and the organisation behaviour.

At the same time the sample covers different cultural sectors (music, theatre, dance, museum, heritage, library), being aware that some sectors (i.e. performing arts) share similar challenges in terms of audience strategies, and also similar constraints from an organisational and institutional point of view. In the selection particular attention has been devoted to sustainability, in order to find **experiences where Audience Development has become (or is becoming) an integral part of the organisational praxis**, thus human and economic resources are allocated to it in the ordinary budget.

Another important aspect taken into consideration relates to the kind of audiences involved. In line with the methodological proceedings of the study, particular attention has been paid to identify for each case the presence of strategies addressed to Audience by Habit, Audience by Choice and Audience by Surprise.

The selection process, the criteria used and some methodological problems encountered are explained in details in Point 2.3 above.

The analytical catalogue can be considered as a learning tool for other organisations that would like to take their inspiration from the described initiatives or from specific aspects and innovative paths that are encapsulated in the different case studies. All the case studies are concisely described in the next chapter.

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The detailed case studies are available in the Catalogue. The case studies have been produced by the research team through desk research and in depth interviews addressed to the direction of the institution and to the staff that are responsible for audience strategies.

All the case studies are described following the same threefold articulation, preceded by a synthetic data sheet:

- **Background information** explaining the organisation and its history, and the reasons behind the idea of developing a more audience-centric approach
- **Goals and achievements** ("What do they do? Goals and achievements") related to Audience Development strategies, with particular attention to the general vision, the kind of audience to whom to address actions, projects and engagement approaches
- **Implementation aspects** ("How do they do it? Making it happen") related to the way organisations intend to develop their strategies and the institutional/organisational implications stemming from the pursuing of the Audience Development objectives.

The following chapter 3.2 contains:

- A first group of graphical **maps describing the geographical, sectoral and typological distribution** of the case studies with very short information about the 30 selected.
- A second group of **maps highlighting the most relevant issues** stemming from the case analysis and a selection of case studies that can be particularly emblematic in terms of achievements and solutions found. Maps visually illustrate the 8 main strategic areas of intervention in Audience Development recurring in the case studies and are followed by a short description of which case studies better illustrate the adoption of those strategies. These are:
  - The Place factor
  - The Programme factor in terms of innovation
  - Active engagement / co-creation
  - Organisational change and implications
  - Data analysis for supporting Audience Development strategy and implementation
  - Collaboration, networking, innovative partnership
  - Innovative use of digital
  - Building capacity, training and internal empowerment for AD challenges

### 3.2. Case Mapping

Here is a preliminary presentation, in alphabetical order, of the organisations and projects studied. For the full details of the 30 case studies please refer to the Catalogue.

1. **Asociatia Culturala Metropolis** - Bucharest, Romania - programs and produces events and activities to promote quality cinema and to spread it in Romania, by established festivals also focused on different targets as the international festival for Kids KINODissea and Metropolis Caravan, a festival that brings European essay cinema in open spaces all over the country.

Key words: building capacity | by habit | by choice | by surprise | community rooted | place | organisational change

2. **Tenerife Auditorium** - Tenerife, Spain - belongs to the cultural municipality and runs a huge music and concerts programme. In the last years they strongly focused on increasing and diversifying audiences also revising and implementing both programmes and activities targeted to different kind of audiences.

Key words: place | building capacity | organisational change | by habit | by choice | by surprise | leadership, data

3. **Brighton Early Music Festival** - Brighton, United Kingdom - is the second largest early music festival in the UK. Throughout the year it runs a programme of workshops, choirs and schools projects, and try to challenge stereotypes about what a classical concert can be, collaborating with different art forms such as theatre and dance. They also established a 16-30 User Group to target younger audiences.

Key words: place | by habit | by choice | by surprise | partnership | data | community rooted | place | organizational change

4. **Bunker** - Ljubljana, Slovenia - is oriented to performing arts. It was established in 1997 as a private, non-profit institute in order to promote young performing artists through the Mladi Levi festival that was initiated in 1998. Since many other festivals have started to present emerging performing artists Bunker has expanded its commitment to performing arts through following areas: performing arts production, festivals, international cooperation through networks and collaboration projects, educational programmes, discussion evenings and management of the venue located in the outskirts of Slovenia's capital city of Ljubljana. The venue is in an old power station converted into the performing arts centre. It is used by Bunker, but is also service/space for other performing arts organizations.

Key words: by habit | by choice | by surprise | community rooted | place | organisational change | partnership

5. **CLICK Festival** - Elsinore, Denmark - is a festival aimed at exploring the relationship between art, science and technology, providing concerts, exhibitions, talks, workshops and performances with a particular attention for using the new technologies as a tool for Audience Development and for enriching the live experience.

Key words: digital | community rooted | place | building capacity | co-creation | by choice | by habit | digital

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6. **Cirkus Cirkör** - Norsborg, Sweden - is a contemporary circus company whose aim is to establish contemporary circus as an art form in Sweden, artistically and pedagogically. Beside artistic activity, they run programmes for people of all ages with or without functional disabilities plus a Contemporary Circus Programme on upper secondary level.

Key Words: by choice | by surprise | organisational change | partnership | building capacity

7. **Corners of Europe** - Europe - is a platform for artists and audiences, designed and driven by cultural organisations at the edges of Europe. Through "expeditions" artists prepare collective co-created actions to interact in public spaces, addressing both hot topics from the local context and their specific artistic perspectives. International touring with a developed link to audiences on the local level, organized by Corners partners.

Key words: by choice | by surprise | place | community rooted | co-creation | partnership | digital

8. **Dansens Hus** - Stockholm, Sweden - is the Sweden largest venue for contemporary dance and closely related performance art. They run the festival Urban Connection and work on projects and activities targeted to different kind of audiences to provide full access to contemporary dance understanding and practice.

Key Words: by habit | by choice | place | organisational change | economic sustainability | digital

9. **CAOS - Indisciplinate** - Terni, Italy - runs a cultural centre and an international performing arts festival. The main mission of both is to attract locals providing a meeting point, a space for creative encounters and unusual experiences through site specific and community projects, artistic residences and international connections. They recently went through a deep revision of their activities to address their Audience Development objectives in a more strategic perspective.

Key words: place | by habit | by choice | by surprise | partnership | building capacity | co-creation

10. **John Rylands Library** - Manchester, United Kingdom - is part of the University of Manchester. Its history is as a research library with 1.4 million items in its collection. In recent years, JRL has had a significant change in policy in relation to its users, audience, and visitors. In 2007, there was a redevelopment and new build for the site, which prompted the management to rethink their approach to the public and the purpose of the place. The Audience Development strategy is consistent with the idea of "putting audiences at the heart of what they do".

Key words: place | building capacity | organisational change | leadership | partnership | data | community rooted | by habit | by choice

11. **Kilowatt festival** - Sansepolcro, Italy - in the last 5 years has embedded active spectators in the artistic decision process (through the programme called "Visionari") with significant implications on the organisational side and huge effect on the effective audience.

Key words: co-creation | building capacity | by habit | by choice | by surprise | organisational change | leadership | community rooted | economic sustainability

12. **Kinodvar City Cinema** - Ljubljana, Slovenia - is a lively cultural centre and cinema meeting-point, which arouses public curiosity and the interest in quality and diverse cinema. Therefore, the Audience Development is part of the Management's business vision and strategically interweaves with cinema programme, targeting very diverse groups of public.

Key Words: by choice | place | community rooted | digital | building capacity

13. **Künstlerhaus** - Vienna, Austria -, association of Austrian artists, is an independent, private association with a broad membership that encompasses a variety of artistic fields such as fine arts, sculpture, architecture, applied arts and film. The radical transformation of the Künstlerhaus into a visitor centred institution reflects the need to transform it from a temple of art into a cultural hub where culture and art is actively lived and created in dialogue with its visitors and communities it serves.

Key words: building capacity | by habit | by choice | organisational change | leadership | partnership | data

14. **Łaźnia Nowa Theatre & Cultural Centre** - Krakow, Nowa Huta, Poland - is an actively operating Krakow theatre, located in a renovated post-industrial space of former workshop halls of the communist School of Mechanics in Nowa Huta. In the ten years of its existence, the theatre - now a recognised trademark in Polish theatre - consistently acts against the stereotype of theatre as an elitist place, reaching out new audiences and trying to speak a language understood not only by élites.

Key words: building capacity | leadership | place | community rooted | co-creation | by habit | by choice | by surprise

15. **Maison des Métallos** - Paris, France - is a cultural institution of the City of Paris aiming at combining artistic production and programming and societal issues. Interesting also for the reshaping of the organisation in order to develop more effective Audience Development strategies.

Key words: place | organisational change | leadership | partnership | community rooted | by surprise | by habit | by choice | data

16. **MAS - Museum am de Stroom** - Antwerp, Belgium - is experimenting innovative Audience Development activities in particular for young non attenders (Mas in Young Hands project); Audience Development has been conceived as a strategic factor in the concept of the museum experience.

Key words: building capacity | by habit | by choice | 1 place | community rooted | co-creation

17. **MAXXI FOUNDATION** - Rome, Italy - is a foundation devoted to contemporary creativity. In 2015 MAXXI opened a Department of Public Engagement, which is in

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charge of the relationship between the museum and different audiences. Its birth marks the importance the institutions is attributing to these Audience Development activities, which were previously managed by the Department of Education.

Key words: place | digital | by habit | by choice | organisational change | data | community rooted

18. **Mercat de les Flors** - Barcelona, Spain - is deploying new techniques in its search for new audiences for dance in likely and unlikely places (innovative outreach approach); particularly interesting because it refers to a sector - that of a dance - that traditionally has difficulty to enlarge and reach new audiences.

Key words: by habit | by choice | organizational change | leadership | partnership | data | building capacity

19. **New Wolsey Theatre** - Ipswich, United Kingdom - is developing a wide range of innovative Audience Development practices with particular attention in providing relevant and accessible experiences for non attenders and disabled people: audio described performances through headphones, LIS interpreters on the stage, relaxing environment, captioning converting spoken words into text on a screen.

Key words: place, building capacity, organisational change, leadership, economic sustainability, partnership, data, community rooted | by habit | by choice | digital

20. **K.H.Renlund Museum** - Kokkola, Finland - is carrying out an Audience Development strategy aimed at reaching out to (mostly local) groups that have nothing or very little in common with the museum institution. The institution is approaching audiences by non-traditional means outside the museum premises as well as by traditional means producing exhibitions and museum education programmes within the museum. Within the organization the museum has carried out a profound reorganizing project in rewriting professional work descriptions, re-sectioning professional responsibilities and restructuring the organizational chart.

Key words: by habit | by choice | place | community rooted | by surprise | organisational change

21. **Opgang2 Theatre** - Aarhus, Denmark - has a specific focus on producing new drama that reflects the life of youth in multi-cultural and multi-ethnic surroundings. The Theatre wants to develop drama productions and related productions and platforms (digital and other) that meet the demands, hopes and dreams of the audience through the engagement of local talents and the building up of long lasting, trustful relationships with young people locally and nationally.

Key words: community rooted | place | building capacity | co-creation | by choice | by surprise

22. **Ohi Pezoume** - Athens, Greece - is an artistic group, a not-for-profit company that since 2004 is running the UrbanDig Project, that travels to urban areas in order to collectively excavate with residents and a wide range of local or relative stakeholders, their hidden cultural and social capital. They act as an artistic and social platform.

Key words: Co-creation | place | by choice | by surprise | organisational change | community rooted | partnership

23. **People Express** - Swadlincote, United Kingdom - is a professional arts organisation that uses participatory arts to engage audiences. People Express uses non-traditional methods, innovative approaches and describes the arts in different ways to attract a broader audience, particularly in rural areas like the arts engagement projects in South Derbyshire.

Key words: place | building capacity | by choice | | by surprise | community rooted

24. **St. Christopher Chamber Orchestra** - Vilnius, Lithuania - is a Lithuanian cultural centre interested in experimenting new approaches in Audience Development also through the testing of new concert formats for contemporary music. St. Christopher Chamber Orchestra is also partner of international project-network NEWAUD (New Music: New Audience) focused on the way that contemporary music and audience meet.

Key words: by habit | by choice | by surprise | place | partnership | building capacity

25. **Södra Teatern** - Sweden, Stockholm is a central theatre in Stockholm, owned by Riksteatern (The National Touring Theatre) but run independently. A meeting place for ideas, debates and a wide spectrum of intercultural and innovative music, theatre, dance and comedy. They have over the last 15 years focused on a strong programme of world music, initiatives focusing on sub-cultural groups and social criticism. It has maintained a strong position with broad and unique audience diversity.

Key words: by habit | by choice | place | economic sustainability | data

26. **Teatro dell'Argine** - San Lazzaro di Savena, Italy - produces projects and shows with a strong social, cultural and artistic value since its creation. Since 2005, it also organizes theatre workshops for intercultural groups involving migrants, asylum seekers and political refugees along with Italian actors and theatre students. The Refugees Company, founded in 2013 represents one of the best results in this direction.

Key words: place | building capacity | by habit | by choice | by surprise | partnership | community rooted

27. **The Point** - Eastleigh, United Kingdom - is a regional powerhouse for contemporary dance, theatre and combined arts. Through creative residencies and artist scheme, they support artists to develop new work and reach new audiences. The Point both programs risk-taking contemporary performance trying to engage local community, teach skills, raise aspirations and inspire the next generation, developing Eastleigh as a creative community.

Key words: by habit | by choice | by surprise | organisational change | leadership | economic sustainability | data | community rooted



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28. **Trafó House of Contemporary Arts** - Budapest, Hungary- is embedded in the international contemporary scene - presenting theatre, dance, new circus, music and other visual arts. Its performances, community and audience-building programmes address a number of different generations, viewers of all kinds open to something new, whilst in its operation devoting special attention to the younger generations with interesting results in terms of audience hybridization and enlargement.

Key words: place | digital | by habit | by choice | data | partnership | place

29. **York Theatre Royal** - York, United Kingdom - is an example of cultural place interested in experimenting active participation approaches like in the case of Takeover. Takeover is a festival run by the Royal York Theatre that includes youngsters (11 to 29 years old) with a very active role in the making of the initiative (from artistic programming to marketing, communication and economic aspects).

Key words: co-creation | place | building capacity | by habit | by choice | by surprise | leadership | data | community rooted

30. **Theater Zuidplein** - Rotterdam, the Netherlands - is tailored to suit audiences with a wide range of backgrounds, including those with a limited budget and those who would not normally attend the theatre. Its productions relate to current issues in society aimed at an audience of people who are not regular theatregoers. Its audience reflects the variety of the inhabitants of Rotterdam.

Keywords: community rooted | building capacity | co-creation | by habit | by choice | by surprise | data

**Fig. 5 The case studies on the EU Map**

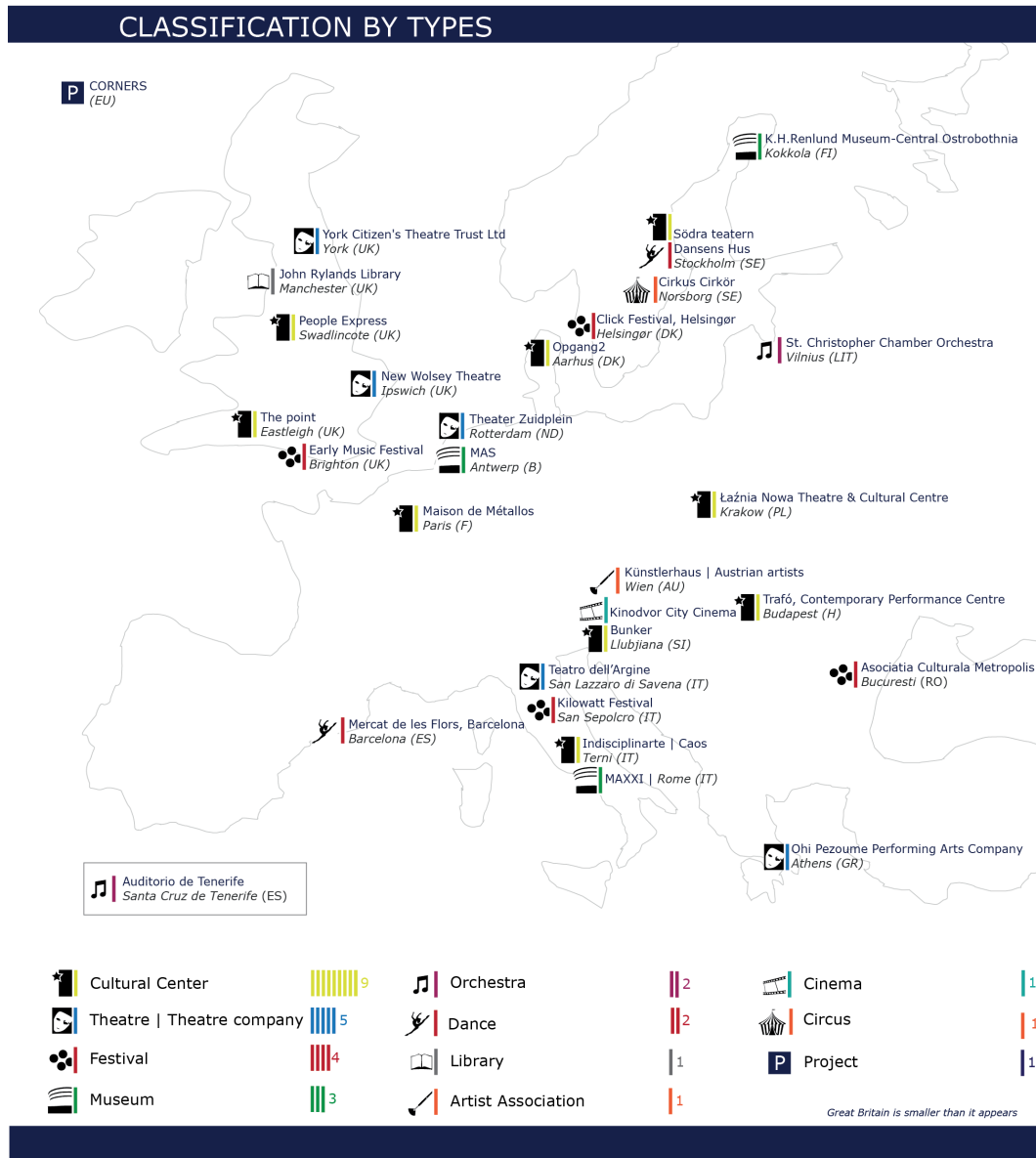


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**Fig. 6 The case studies by art sector**



**Fig. 7 The case studies by type**



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**Fig. 8 The case studies by kind of audiences**

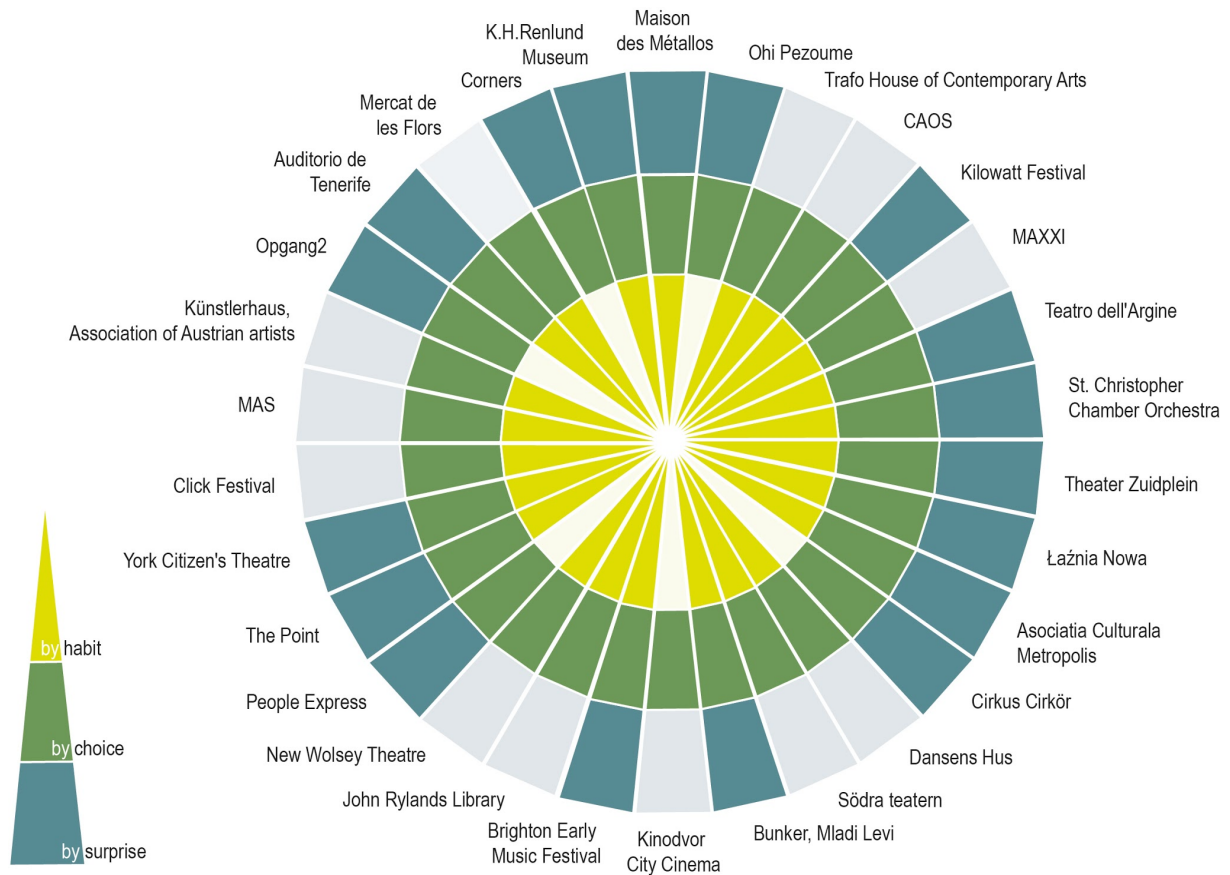


Figure 8 illustrates the different kinds of audiences reached by the 30 studied organisations. It is important to highlight how the great majority of the case studies are trying to balance strategies addressed to widening current audiences (by habit) with the need to diversify and reach new unexplored areas (by choice and surprise). Although in principle all organisations aim to reach the three kinds of audiences, these are the areas covered by actual strategies. It's worth noting that even the organisations working on the three levels are rarely focused on all of them with the same intensity and commitment.

### 3.2.1 The Place factor



In several case studies, **place** (intended as the physical site, the venue, and more generally the overall ambience where the cultural experiences take place) is used as a **key factor** for many Audience Development strategies aimed at including and engaging diverse audiences, building and reinforcing relationships and fostering a sense of ownership and belonging.

In some examples **physical / building improvements** have been put in place as a statement of access, openness and welcome to the institution (**John Rylands Library, Trafó, Łaźnia Nowa, Maison de Métallos**).

For some other organisations, **"place" has meant the will to move outside the usual settings, looking for unusual and unconventional places and extraordinary circumstances** in order to renovate old liturgies, to encourage as many people as possible to take part and to make culture resonate with their daily life (**St. Christopher**

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**Chamber Orchestra, Ohi Pezoume, Corners, Brighton Early Music Festival**). Outreach actions and touring / nomadic interventions still remain valid approaches in all those case studies where it is important "to break the walls", reaching out to marginal places, people and communities or proposing a temporary and site-specific offer in peripheral and rural areas where it is difficult to maintain a stable cultural offer (like the **Corners** approach, **The Point** with the library tour for reaching into under represented areas of the municipality; or the **Caravana Metropolis** project that brings movie projections to green spaces, stadiums, parks and other unconventional spaces, offering the audiences the opportunity to watch films in a warm atmosphere in an open space). Indisciplinarte strongly refocused its activities and its role within the urban fabric as it started managing **Caos**, beginning an extensive work of relationship with the community around the physical space that hosts them.

### 3.2.2 The Programme factor

#### THE PROGRAMME FACTOR



Many cultural organisations analysed have decided to **renovate, refresh, re-modulate, hybridize and diversify their offering model** in order to be more effective in attracting Audience by Choice and, particularly, Audience by Surprise.

**Brighton Early Music Festival**, for example, is programming a range of distinctive events which challenge stereotypes about what a classical concert can be - for example using cabaret format with atmospheric lighting ("challenging the idea of the audience sitting quietly in a row") - or **St. Christopher Chamber Orchestra**, which has started to categorize concert programmes according to different listeners' profiles. For **Metropolis**, screening a diversity of films - various genres, subjects, and cultural contexts targeting different age groups - represents one of the major tools for diversifying the audiences. If at **Kinodvor City Cinema**, new audiences are searched for and targeted both in connection to specific films themes, in the case of **Dansens Hus**, the search for new audiences goes also through a broader definition of what contemporary dance programming can contain (e.g. street dance and other components in urban dance culture). For **Maison de Métallos** instead, programming has to be anchored to actuality and must be able to change accordingly. The artistic programming is therefore flexible and it is planned over the year every three months. New informal

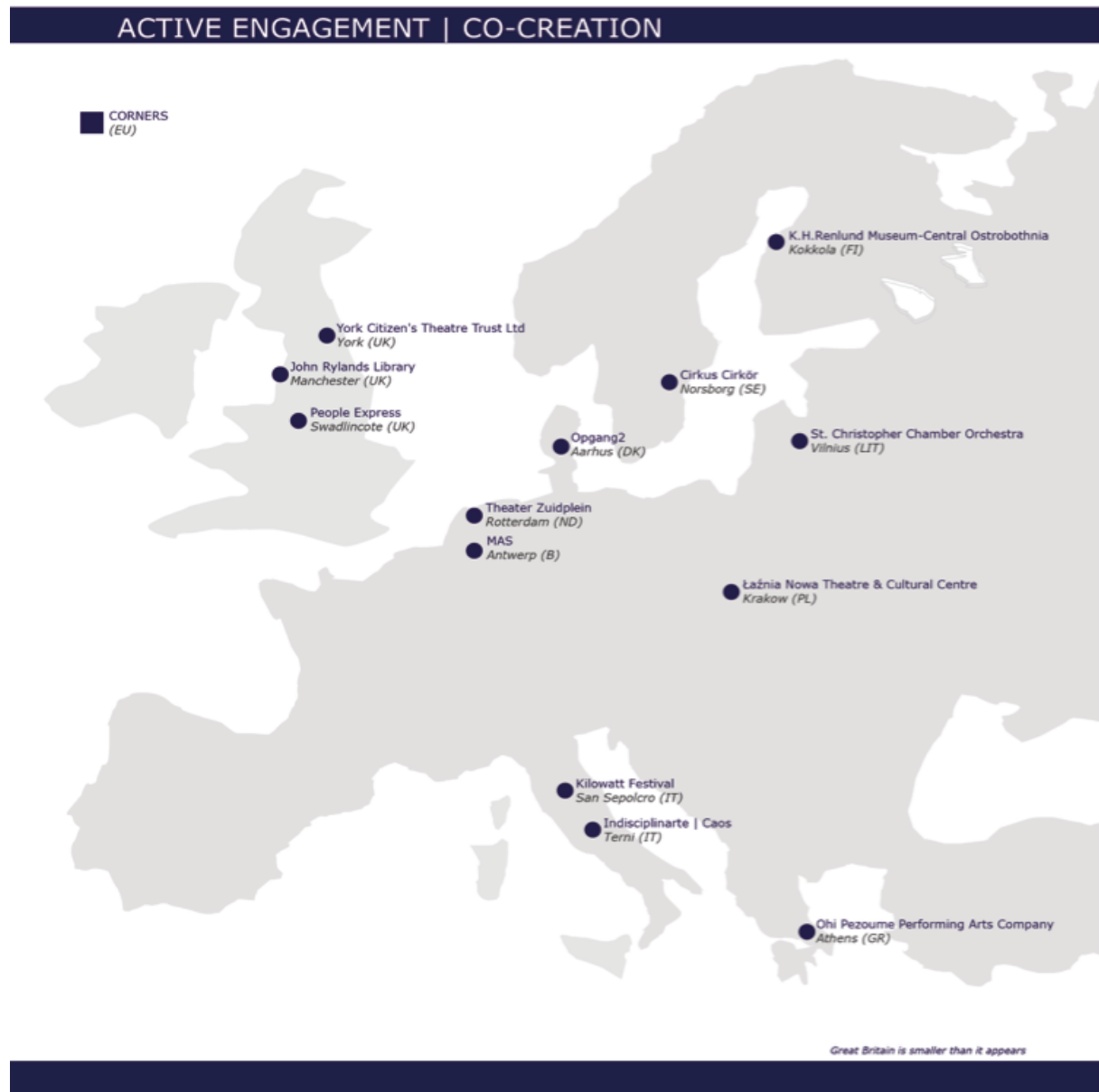


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and fresh educational approaches integrated into the mainstream offer (or enriching it) are often used by the organisations analysed to enlarge the audience (by Choice or by Habit).

### 3.2.3 Active engagement / co-creation



Activating the audience is one of the key words of the new approaches in cultural production and programming. All the organisations, even if in different forms and degrees of intensity, refer to the need to **involve the audiences in a more interactive, purposeful and meaningful way**. Many of the case studies are experimenting **crowd-sourced and co-creative approaches** where the audience is asked to be part of the creative processes, to contribute to the implementation of specific projects or tasks and to be fully integrated in the life of the organisation.

**MAS**, with the project *Mas in Young Hands* and **York Citizen's Theatre** with the *Takeover festival* have embedded a board of young people in their own structures. In the former the board proposes ideas, fresh perspectives and solutions for the design and development of specific events and activities in the museum. In York, a board of youngsters is in charge for the whole organisation and artistic programming of a very successful festival of contemporary languages. At the **Kilowatt festival**, through the *Visionari* project, the citizens are directly involved and activated in the decision-making and in the selection of the shows that will form part of the line-up of the festival. If in

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some case studies (particularly in the theatre sector) active engagement and co-creative approaches stem from the very nature of the artistic language and purpose or from the artist's poetic and need (**Ohi Pezoume, Corners, People Express, Łąźnia Nowa**), for museums, libraries and for classical music organisations, these approaches are quite new and in many case studies represent a profound re-conceptualisation of the traditional way of doing things. **St. Christopher Chamber Orchestra** is experimenting, for example, children's concerts where there is no separate definition and demarcation between "the conductor", "the orchestra" and "the listener". Everybody is involved in the musical action.

### 3.2.4 Organisational change and implications



The case analysis allows us to assess what the main organisational implications are when a cultural institution decides to adopt a more audience-centric approach.

Some organisations have started to conceive Audience Development as a **long-term and organisation-wide commitment (John Rylands Library, York Citizen's Theatre)**. The adoption of a rigorous audience-centric approach has led to **strong changes in the organizational mind-set (Renlund Museum, Cirkus Cirkör, Kilowatt festival)**. In some case studies, organisational change has led to **the creation of designated ad hoc departments and functions** as well as interdepartmental links. **Maison des Métallos'** staff was strengthened with a new function, the Chief of Audiences (Responsable du Pôle Publics), whose role is to develop and coordinate all activities related to audiences, linking all the frontline activities - from reception and assistance to bar service - with the artistic ones. They program specific activities before and after events. **The Point** has experimented with a "creative team" (Creative Producer, Executive Director, Drama Development Manager, Dance Development Manager, Marketing Manager and Theatre Programmer) that develops the professional programme alongside Audience Development initiatives linked to both the programme and wider creative learning and outreach practices. Similarly, **New Wolsey Theatre** has

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undergone recent change in the structure of the team, putting all front-of-house functions into one flexible team: reception, sales, catering, marketing, relationships, designed in "a matrix way".

No one can forget the audience. **Mercat de les Flores** has developed horizontal relationships between Education, Creation and Parallel Activities. This means, for example, that educational activities or those associated with shows are not born out of a fixed programme, but instead have the autonomy to devise their own content, always close to the artistic creation processes.

### 3.2.5 Data analysis for supporting Audience Development strategy and implementation

#### DATA ANALYSIS FOR SUPPORTING AD STRATEGY AND IMPLEMENTATION



Audience data analysis and a monitoring system for assessing quali-quantitative results still remain sensitive issues for many cultural organisations. If almost all the organisations stress the importance of using audience analysis to support Audience Development strategies, many still complain about the need to reinforce their internal competences and tools. Starting a sincere Audience planning requires the **setting up of context and market analysis**. For **Künstlerhaus** the strategic repositioning of the association was based on a series of visitor studies. They implemented a set of stable and low cost solutions for data analysis.

**Data need to be shared and used in the whole structure. The Point** uses data analysis to demonstrate patterns and behaviours as support not only for marketing managers but also other departments. In the case studies of **Auditorio de Tenerife**, **Mercat de les Flors** and **Södra Teatern** sophisticated ticketing analysis tools provide valuable information to support audience segmentation, direct media marketing, price policies and to interpret behaviours. **Theater Zuidplein** uses a target group segmentation system that divides consumers into groups based on their shared socio-demographic and socioeconomic characteristics and neighbourhood characteristics. This

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data is also used to approach new audiences in Rotterdam. In the UK context it is easier to find cultural organisations that gather and use data in an extensive and advanced way, thanks to the presence of central agencies that provide insights and qualitative analysis (segmentation profiles) to the cultural sector. At **New Wolsey Theatre** data are used (even in a predictive way) to support a broad range of goals: increasing ticket yield, targeting accessible pricing, retaining new audiences, increasing frequency, forecasting the impact of programming decisions, making radical changes to promotion, etc. For them data is used "to change the way we do things, to give us confidence to take risks".

### 3.2.6 Collaboration, networking, innovative partnership



The capacity to reach new audiences, to target properly specific segments and communities lies also in the ability to **develop networks, partnerships and collaborations** with a wide range of potential stakeholders and "enablers" - NGOs, community facilitators, education players, artists, private companies and the media.

**Renlund Museum** has developed a range of active partnerships, aimed at reinforcing its Audience Development strategies: local groups/third sector, provincial actors and projects, national museums, other organizations and universities. But it also collaborates at a municipal level with the library, the theatre, schools and kindergartens, as well as the youth and sports offices. **The Point** works closely with local partners, including businesses, schools, charities, artist networks, libraries, and a regional dance network. When **Bunker** operates in a specific area, they cooperate with experts, academics and researchers to get information on their audience and on neighbourhood needs. **Künstlerhaus** links to organisations already are in contact with the target groups, and are thereby introduced to new audiences and communities.

**Partnership can also be built** - particularly through EU funded projects - **to empower the Audience Development staff competences, to exchange good practices and**

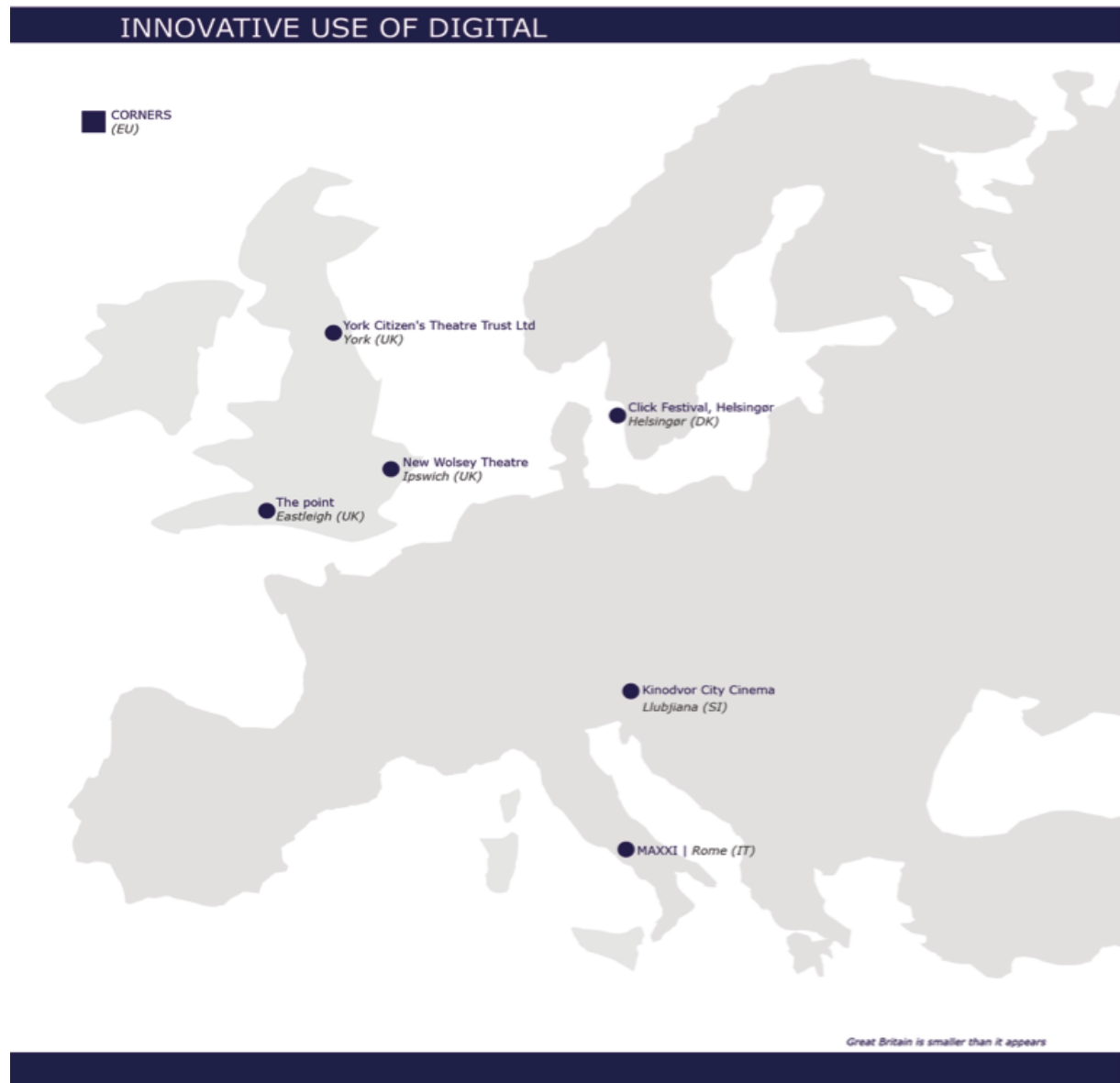


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**to enlarge the audience on an international scale (Auditorio de Tenerife with the ADESTE Project, **Mercat de les Flors** with the European Dancehouse Network and **St. Christopher Chamber Orchestra** with the New Music: New Audiences Creative Europe project). **Caos-Indisciplinate** has built over time a strong network of partnerships with the most important cultural organisations and stakeholders, as well with artists' and international networks, positioning itself as the cultural reference point for the city of Terni.**

### 3.2.7 Innovative use of digital



Digital in Audience Development strategies means the possibility to **explore new ways not only in communication and advertising** (through social media and Internet), **but also in the area of audience analysis** (big data, digital social data, ticketing profiling, behavioural tracking, etc.) **and in the domain of "augmented" and "virtual" experiences**. The digitisation of cultural contents to make them available to larger and widespread audiences seems a promising path for cultural organisations. But until now only large institutions are able to undertake such expensive investments.

For **The Point**, digital technologies play a major role and are embraced as an essential aspect of all their work to reach larger audiences. The institution invested in technical equipment to nurture experimentation with technology, including live-streaming facilities, as well as in digital engagement staff training. In the case of **Corners**, for example, the digital extension functions as a hybrid exhibition, a broadcasting and collaborative online space which allows artists and audiences anywhere in the world to connect and share experience related to the diverse projects and events acted out in local contexts. **York Citizen's Theatre** is working on a project with the University of York to develop an online virtual reality experience of a performance, allowing users to listen from different

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seats in the auditorium and developing the view from a seat function to enhance the booking process online. At the **New Wolsey Theatre**, digital technologies are used to provide quality experience to disabled people. **MAXXI** has experimented with a co-design approach with its community during the renewal of its web site, asking people to provide advice and indicate areas of improvement and services.

### 3.2.8 Building capacity



Though most institutions recognize the importance of **empowering the staff**, only a few have undertaken formal and structured training paths for their human resources. This is also due to the fact that university and vocational training in the area of Audience Development are still lacking. European funded projects could be an antidote, creating opportunities for empowering and training staff.

In the case of **Auditorio de Tenerife**, after having participated in Adeste - a European project aimed at reinforcing skills and competences in Audience Development - the direction and the staff prepared a strategic plan. The same happened to **Caos-Indisciplinarte**, which after the ADESTE training, is trying to set up a data collection system to reinforce their strong listening attitude. **St. Christopher Chamber Orchestra** has used the network of NEWAUD (a Creative Europe project) to work with the other partners on developing new concert formats, discussing and finding solutions to the

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many challenges they met. **Kilowatt** and **York Citizen's Theatre** are both taking part in the BeSpectACTive! Creative Europe project, sharing methods to develop artistic residencies based on an active role of audiences during rehearsals. York Citizen's Theatre is also providing training to the front-line of the theatre, to enable staff to recognise audience groups for specific school performances.

### **3.3. Learning from the Case Studies**

The case studies show that there are dozens of ways to tackle the Audience Development challenge and that one size does not fit all. Organisations we interviewed are different: different environments, dimensions, ambitions, kinds of activities, national and local contexts, motivations and stories: from established institutions that are rethinking themselves to organisations born as audience-centred, from artistic paths naturally drawing to participatory practices to marketing and communication changes motivated by a new management. Nevertheless most interviewed have something in common: a listening attitude, a trial and error approach, data relevance and shared objectives (or at least, a clear and shared awareness of the need for such things).

Seen as a whole, the 30 case studies seem to embody and unveil the complexity, thus a wealth of ideas and values that are entailed in the concept of Audience Development. The whole spectrum of trends in the Audience Development research field that we identified through the analysis of most relevant literature (see Annex 3. Selected Literature Review) is traceable in those case studies. For many of them Audience Development is the natural and concrete evolution of the concept of "access to culture", thus related to a strong commitment towards cultural participation as a democracy issue.

Most of them clearly describe the link between Audience Development and organisational implications and leadership issues: many organisations went through - sometimes little and sometimes huge - changes in their staff profile as well as in work procedures and processes.

Most of them share a big challenge related to impact measurement, underlining the difficulty in identifying indicators and being able to demonstrate their social relevance.

And lastly in our sample there is a noticeable number of organisations focusing on active participation as the main asset of their Audience Development strategies.

Maybe the most problematic trend that we found in literature and in the wide narrative around Audience Development, but that appears to some extent not fully expressed in our sample, is the digital shift issue. Although some of the organisations have a very conscious and sophisticated use of digital to reach and engage audience, this seems penned to the communication and social media domain. Although this topic would deserve to be deeper researched, we can dare to imagine that there are some reasons for possibly explaining this limited use of digital in its full potential. On the one hand there is a lack of specific digital skills and on the other hand, consistent financial resources to develop ad hoc solutions are missing: both conditions are hard to find in small and medium organisations, while there are excellent examples of some big cultural organisations in Europe and abroad working extensively on digital development in relation to Audience Development purposes.

Lastly concerning the key action fields identified when setting up the methodology (Place, Capacity Building, Digital, Co-creation), the case studies analysis added some strategic assets that enriched the scenario: the "Programme factor" (see 3.2.2, where innovation in the offer was decisive to reach audiences, linked to the artistic dimension), the "Data analysis for supporting Audience Development strategy and implementation" (see 3.2.5, where the innovation is more linked to the marketing domain), and the "Partnership factor" (see 3.2.6, where the ability of creating wide collaborations enabled the organisation to reach diverse audiences).

### 3.4. Outside the research perimeter: platforms, networks and projects

As mentioned above, the focus of the study was only on small and medium size organisations. Nevertheless the Audience Development domain in terms of reflection and practice is much wider, configuring an ecosystem of subjects and perspectives that are shaping the European challenge of cultural participation. Just to mention that complexity, while we were collecting experiences to be analysed, we unexpectedly came across a number of different subjects dealing with Audience Development. Most of them have something interesting to say about the topic.

First of all there are **big institutions**: some of them have gone through rigorous processes that hugely transformed their identity and brand, bringing them to a deeper relationship with wider audiences (e.g. Rijksmuseum, Spanish National Orchestra, among others). Although most of these experiences are hardly replicable – often requiring huge investments - they trace an important experimentation field, trying and testing approaches and strategies of great interest for the cultural sector at large.

A second group of noticeable experiences outside the domain of this study are **European funded projects and platforms**. Over the last years they have created a stronger awareness and understanding of different aspects of Audience Development, trying to overcome linguistic and cultural barriers (as Literature Across Frontiers for literature, We Are Europe for electronic culture), enabling professionals to work in a changed social and cultural environment (egg. Brokering Migrants' Cultural Participation, ADESTE, Museum Mediators, MeLa\* - European Museums in an age of migrations), exploring the digital impact of cultural experience (e.g. CHESS among others), exploring co-creation impacts on creativity, organisations and audiences (e.g. BeSpectactive! Corners, etc.).

Last but not least we came across **resource centres and agencies, whose importance is stronger in a "systemic" perspective**. By a process of convergent evolution, a number of organisations (mostly but not exclusively not-for-profit) across Europe have evolved to **support Audience Development** at a city/ region/ or national level. Initiatives like The Audience Agency (UK), Re|Publik (SE), CultuurNet Vlaanderen (BE), the Audience Agency Norway (NPU), the Danish Center for Arts and Interculture (CKI) and many others emerged in the fertile space between practice and policy, commercial need and ambition to make a positive social impact.

Over time - and driven by sector need - they have all developed some way to enable audience-focused collaboration; providing real audience insight, they have played a research function, useable by practitioners. They also act as influencers for policy to be more audience aware/engagement orientated, and enabled cross fertilisation of effective practice and ideas – often through training/ guidelines/ case studies.

These centres/agencies also instigated action research and innovation where it would have been too risky for individual organisations to vary from the norm.

One of the most interesting aspects of this kind of resource centres that should be investigated further is how they are able to contribute at local level and to **raise the bar of best practice, helping organisations to be strategic about their audiences**. As

resource centres, they speak the language of both the cultural sector and the "real world". Small and medium sized organisations can hardly find the resources - both human and economic - to continuously work with audience initiatives, apart from the traditional marketing strategies. The lack of staff, time and balanced priorities leaves cultural institutions and organisations unequipped to manage a fulltime, on-going engagement with audiences, new or old.

Another important argument for these "Audience Development Centres" is that the knowledge - database, experience, networks, media contacts - remains in the organisation and can develop further for each new effort made, instead of disappearing with temporary (project) staff. The next challenge for a progressive development of both theory and practice is probably how to make this knowledge base available to other cultural institutions, and share it both at local and international levels. Overcoming knowledge and practices fragmentation should be a priority for shaping the next policy towards European cultural development.

For this reason we have added - as one of our Recommendations (namely The Guide/part 2) that each city or region could invest in a centre of this kind to empower and encourage underfinanced cultural structures.



#### 4. AUDIENCE DEVELOPMENT FROM A CHANGE PERSPECTIVE

*I can't understand why people are frightened of new ideas.  
I'm frightened of the old ones*  
John Cage

Nothing will ever be the same in our institutions.

Unquestionably, the cultural sector operates in a period of seismic shifts. Economic insecurity has made more obvious/highlighted **the incapacity of old paradigms and models to lead us into an uncertain scenario.**

Wide social transformations and pervasive digital ecosystems impact on the way people produce and participate in culture, on their claims for more personalized and authentic experiences, on the need for collaborative spaces. At the same time, public funding shrinks and the social legitimacy of culture as an investment is questioned. Many cultural institutions have begun to rethink their role, to find new relevance, to meet the challenge.

**Cultural policies** at the European level, and even at national and local levels, despite noticeable differences between countries, have encouraged the cultural sector to adopt audience centric approaches, to enlarge and diversify audiences. The Creative Europe programme identifies Audience Development as one of the primary challenges for the future.

This is the context that has to be considered if we want to understand the reasons that urge cultural organisation to experiment with adapted management models, to redefine roles, competences and skills, to give people a more active role.

As we had expected at the beginning of the study, audience-centric approaches require change touching different dimensions: institutional and organisational, relationships with artists, and decidedly with citizens/users directly. The case studies analysed proved immensely useful in interpreting the nature of these changes and the consequences for the entire organisation.

Change management theories help us to see the case studies as a varied and balanced mix of "reactive" and "pro-active" changes. The reactive approach still dominates for many cultural organisations as they try to respond to external pressures (funding cuts, specific political requirements, the constant shrinking of current audiences).

But some case studies demonstrate proactive organisational behaviours, anticipating and interpreting emerging phenomena (e.g. migration flows, digital ecosystems, civic activism, social innovation). These examples produce ad hoc answers and innovation in terms of proposals, formats and engagement strategies. Leadership normally plays an important role in introducing alternative approaches and unlocking internal resistance, particularly when change is not yet perceived by the staff as necessary, at the risk of losing relevance and economic sustainability.

## Leadership

In our study there are few case studies that fit the concept of "emergent change", defined (change) as a continuous and unpredictable process of aligning and realigning an organisation to its changing environment (Burnes, 2009). In a shift towards an audience-centric approach, the creation of an organisational environment enabling change through involvement of the entire staff and a receptive attitude to external impulses is needed. Rather than directing change, cultural leaders provide a climate in which change can occur.

This is the case of **York Theatre Royal**, characterized by a strong inter-dependence between key management functions. Open leadership facilitates and triggers free exchange of creative energy with external ideas, people and projects. This approach led to a completely new offer, TakeOver Festival, run by young people. Over years, the festival has enhanced institutional sensitivity and capacity to deal with young and difficult-to-reach audiences.

Despite different reasons for change and diverse strategies adopted, one lesson learned from all case studies is the importance of an organization-wide commitment and profound change in the mind-set. Many organisations refer to a need for an improved coordination between different functions, particularly the artistic direction and the programming, marketing and education departments. Audience Development should not be confined only to one specific department. One of the great challenges is to create horizontal and flexible teams that take part and contribute in the early stages of a specific project, approaching the target from different perspectives.

Leadership plays a crucial role in activating, promoting and sustaining Audience Development approaches, particularly in the first stages ("recognising when change is needed"). The case studies confirm the importance for leaders and staff to build clarity and consensus around audience engagement objectives.

## Digital challenges

Digital opportunities make things even more complex.

They offer new channels for communication and advertising (social media, websites, ticket sales) but also tools for audience analysis (big data, social data, ticketing profiling, behavioural tracking). Digital platforms provide ways of connecting physical and digital experiences, creating advanced dialogues between the artists, the content and the audiences.

All of these opportunities take time, staff, a relevant programme and a capacity for risk.

## Participation

Co-creation processes put stress on organisations from different angles. Demands are placed on the management of time, risk and quality. To be fully successful, participatory initiatives require a medium to long-term commitment, continuity and a coordination of internal competences.

Moreover participatory projects are often designed for small numbers. Targeted projects consume both time and resources. This creates problems for cultural organisations in urgent need of demonstrating their capacity to generate large-scale impact and enlarged audiences. Organisational and economic models that guarantee co-existence between "experimental projects" and a more traditional offer need to be tested. Audience by Habit needs to be harmonized with Audiences by Surprise.

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### **Measurement**

Alternative systems must be developed to measure the impact of participatory strategies. The number of visitors cannot be the only indicator of success when people are actively involved in contributing to content and process. New output and outcome indicators need to be defined and tested to demonstrate the real impact of these approaches.

Another important monitoring perspective is the degree to which an organisation is empowered with the skills needed to implement Audience Development projects. The European formal education system is not yet equipped to empower future cultural professionals effectively; this work must be generated at the organizational level, with clear indicators and a strategic capacity building programme.

Finally the study identified new research paths to understand change as it happens: platforms and resource centres, networks and projects; digital development; impact measurements and policy.

## **ANNEXES**

- 1. Glossary**
- 2. Bibliography**
- 3. Selected literature review**
- 4. The Open Call application form**
- 5. List of organisations responding the Open Call**
- 6. List of the dissemination events**

## **Annex 1 - Glossary**

### **Access**

*"Access to Culture is an essential right of all citizens but becomes fundamental in the case of those with economic and social challenges such as young people and the elderly, people with disabilities and minority groups. Supranational institutions such as the European Union as well as its Member States have come a long way towards incorporating strong cultural normative practices and principles in their policy-making. However, there is a notable gap and a lack of political and public debate on and between principles and commitments, and everyday practices of fostering Access to Culture".*

The public funded cultural sector has been traditionally considered as an exclusive environment: they are products of the establishment and authenticate the established or official values and image of a society in several ways, directly, by promoting and affirming the dominant values, and indirectly, by subordinating or rejecting alternate values. The problem of access is a crucial one, since it is not only related to physical, economic or geographical access but, and probably in a less visible way, to cultural access (see 'Barriers to access'). Accessibility involves taking into consideration all citizens in their diversity, the creation and carrying out of cultural policies, the creation and management of cultural venues - their programmes and audience policies - and the "Access to Culture is an essential right of all citizens but becomes fundamental in the case of those with economic and social challenges such as young people and the elderly, people with disabilities and minority groups. Supranational institutions such as the European Union as well as its Member States have come a long way towards incorporating strong cultural normative practices and principles in their policy-making. However, there is a notable gap and a lack of political and public debate on and between principles and commitments, and everyday practices of fostering Access to Culture".

### **Audience**

Audience is a collective term that includes a variety of different and often opposing points of view: there are many terms used to describe the cultural audience (spectators, visitors, members, customers, users, consumers, participants, paying spectators, attendance, rarely people). Public funded cultural players usually consider audience in terms of "attendance", "viewers" or "visitors", as receivers who seal a pact and, more or less implicitly, are part of a community. As a result, for differentiation and negative, there is a block, far from monolithic, definitely larger and diverse, made up of those who "are not" part of that covenant (the so-called "non-public").

In this vision the concept of participation (and non-participation) is based on an essentially passive and reactive vision in which people can decide whether or not to experience cultural offer, but only within a rigid and standard mechanisms of consumption and experience.

If, on the contrary, we accept the concept of participation within the larger domain of everyday life and citizenship exercised with forms, voices and diverse social dynamics, the processes in place are characterized by a greater degree of leadership and

involvement of people. All models offer an interpretation of the public distribution based on the nature of the relationship with the cultural practice. Several researchers have theorized models based on the nature of the relationship between audience and cultural institutions.

### **Audience development (AD)**

Here below a selection of relevant and interesting definitions from the "early stages" to the last conceptual achievements.

*"The aim of Audience Development Arts Marketing practitioners is to bring an appropriate number of people, drawn from the widest possible range of social background, economic condition and age, into an appropriate form of contact with the artist and, in so doing, to arrive at the best financial outcome that is compatible with the achievement of that aim"* (Keith Diggle, 1984)

*"Audience Development is about quantitatively and qualitatively targeting new sectors in innovative ways to broaden the arts audience base, then nurturing new attenders, along with existing audiences, to encourage them to grow with the organization"* (Rogers, 1998)

*"Audience development is a planned process which involves building a relationship between an individual and the arts. This takes time and cannot happen by itself. Arts organisations must work to develop these relationships"* (Heather Maitland, 2000)

*"The term Audience Development describes activity which is undertaken specifically to meet the needs of existing and potential audiences, and to help arts organisations to develop on-going relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution. 'Audience' encompasses attendees, visitors, readers, listeners, viewers, participants and learners"* (Grants for the Arts, Arts Council England, 2004)

*"Audience development is a strategic, dynamic and interactive process of making the arts accessible. It aims to engage individuals and communities in experiencing, enjoying, participating in and valuing the arts through various means including arts marketing."* (Australia Council, 2005. Support for the Arts Handbook.)

*"...a planned, organisation-wide approach to extending the range and nature of relationships with the public, it helps a cultural organisation to achieve its mission, balancing social purpose, financial sustainability and creative ambitions"* (The Audience Agency)

*"Audience development is a continual, actively managed process in which an organisation encourages each attender and potential attender to develop confidence, knowledge, experience and engagement across the full breadth of the art form to meet his or her full potential, whilst meeting the organisation's own artistic, social and financial objectives"* (Morris Hargreaves McIntyre)

*"Is the active and deliberate process of creating meaningful, long-term connections between people and an art organisation. Strategic AD goes beyond increasing visitor numbers, aiming to build community ownership, participation, relationship with, and support for the organisation, its programme and its people"* (B. Lipps, Theatron, 2015).

*"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:*

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- *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)". (EAC/08/2015 Tender specifications)*

All these definitions show how the concept evolved from an almost purely marketing-oriented approach to a more holistic and processual vision of AD as a multi-faceted means aimed at deepening, strengthening and widening the relationship between cultural institutions and different audiences.

The working group conforms itself to the Creative Europe definition of what AD is, and considers it a trigger for institutional, social and artistic/cultural changes.

### **Audience Engagement**

Audience engagement is an expression used in practice and literature in a very different and not codified way, like the many expressions that belong to the semantics of AD (audience building, audience participation, etc.). In particular, it is used to highlight the dimensions of involvement that sounds less explicit in the concept of "development" and more mechanistic in that of "building".

Audience Engagement is considered by the working group as one of the two phases of the more purely operative Audience Development, that is the phase of **reach** (ways to get in touch with the audience) and the phase of **engage** (engagement actions based on relations and mutuality).

It is, therefore, a phase made up of heterogeneous and articulated processes, actions and organizational behaviours that may include activities and mediation devices; active involvement through workshops, educational activities, digital devices, intercultural approaches; public participation in the planning of cultural activities and creating expressive, artistic and creative content (co-creation, active spectatorship); outreach.

### **Barriers to access**

Traditionally, issues related to access have been associated with physical and financial barriers (indeed, such barriers are still among the main obstacles compromising the accessibility of heritage institutions, 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 institution's culture and overall atmosphere), technological barriers (e.g. the inadequate use of ICTs to facilitate accessibility to the institution's programmes), psychological barriers (e.g. the perception of cultural institutions 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).

Other barriers belong to the domain of policymaking, such as:

- lack of recognition (mainly in terms of national policies) of the many roles that culture can play in relieving the social exclusion, and thus the lack of resources for the development of accessible cultural services;
- failure in balancing territorial and social unbalances, which represents one of the main factors of legitimacy of public intervention in the cultural field;
- deliberate choice to keep the "elitist" trait of some cultural offers;
- acknowledgement by many public bodies of the number of visits as the only key success indicator (and not, for instance, other indicators such as participatory planning and the active involvement of communities).

### **Impact indicators**

The word "indicator" means a quantitative or qualitative variable able to synthetically represent a phenomenon and to summarize the trend; indicators need therefore to translate evaluation criteria into observable and measurable elements.

The impact indicators, in particular, concern the project outcomes and allow researchers to verify whether and to what extent the results led to the achievement of objectives. They express the impact that the project produces in broader sense on the organizations, on the development of art and culture, and on the communities.

The impact assessments will be considered in the analysis of case studies.

### **Participation**

The 2009 UNESCO framework for cultural statistics (FCS) defines cultural participation as including: *"cultural practices that may involve consumption as well as activities that are undertaken within the community, reflecting quality of life, traditions and beliefs. It includes attendance at formal events, such as going to a movie or to a concert, as well as informal cultural action, such as participating in community cultural activities and amateur artistic productions or everyday activities like reading a book. Moreover, cultural participation covers both active and passive behaviour. It includes the person who is listening to a concert and the person who practices music. The purpose of cultural participation surveys should be to assess overall participation levels, even though it may be difficult to distinguish active from passive behaviour"*.

For strategies aimed at promoting social and cultural inclusion to be fully effective, it is necessary to combine access development policies with policies focused on participation (in decision-making, creative processes, meaning-making processes...), recognising audiences as active interlocutors to be involved through a range of practices going from the occasional consultation to "empowerment-lite" forms of engagement, from collaborative meaning-making to participatory planning.

In order to remove barriers to wider participation, cultural institutions can adopt a variety of strategies and practices which, as different as they may be, share the common goal of making institutions less self-referential, more rooted in the life of the local community, and more open to the needs of audiences and other stakeholders.

### **Representation**

A further issue for cultural institutions to address when dealing with audiences is representation - or, more precisely, the misrepresentation or non-representation of specific groups and cultures/"subcultures" (for example in theatre programming,



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museum collections and displays, books and services in libraries) which has historically led to the promotion of dominant social and cultural values and thereby, albeit indirectly, to the subordination and refusal of alternative values.

### **Social exclusion**

In the last two decades, within the context of the political debate about poverty that took place in Europe, social exclusion has become a synonym of poverty. Even in the academic world, there is a debate concerning the definition of social exclusion and its relationship with the concept of poverty.

Social exclusion represents a broader term compared to poverty and it defines those people who, whether living in poverty or not, do not participate in the different systems of society: it refers to the lack or rupture of relationships between individuals and their families, friends, community, state.

These differences in the understanding of social exclusion are also due to different cultural traditions of the countries, which are coping with the problem of defining first and then combating social exclusion.

Notwithstanding the conceptual differences that underpin our comprehension of social exclusion, there are some elements within this concept that are common to all its definitions and understandings. First of all, social exclusion *“represents the opposite of social integration. Secondly, it refers to both a state and a process and thirdly the concept is multi-dimensional, extending beyond traditional definitions of poverty and deprivation”*. Social exclusion can be considered as a state and/or a dynamic process, which prevents an individual from participating in the social, political and economic systems of his/her country. These dimensions can easily overlap because of their inter-related nature.

At the end of the 90ies, a fourth system has been identified, within which exclusion may occur and, consequently, be combated: the cultural one. There are three fundamental issues that represent the way heritage (and particularly museums) acts as agents of social exclusion: access, representation and participation (see Glossary).

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### **Annex 3 – Selected literature review**

The selected literature review has been organised in different areas. The working group has taken this decision considering the complexity of the subject: for the sake of clarity, it seemed more appropriate to review the literature according to the main topics, which are part of the current discourse about AD. Some publications have been mentioned as related to more areas, since they reflect the complexity of the subject matter.

#### **1. Access to culture**

From an historical point of view, post-war cultural policies revolving around the issues of access and participation may be categorised - according to Matarasso's 2004 paper ***L'état, c'est nous: arte, sussidi e stato nei regimi democratici*** - in three broad approaches developed by policy makers and listed here in chronological order: audience development, rooted in the idea of the democratisation of culture (from the 50ies onwards); socio-economic development, based on the use of arts and cultural activities to further non-artistic goals (during the 90ies); and cultural inclusion, aimed at extending access not only to consumption, but also to the means of cultural production and distribution (in the last decade).

Generally speaking, the issue of access remained the most popular one in terms of cultural policy. According to the 2012 OMC working group publication **Policies and good practices in the public arts and in cultural institutions to promote better access to and wider participation in culture**, access to culture *"remains a highly topical issue across Europe. Available data on cultural participation shows that a significant part of the population still does not participate in mainstream cultural activities, with people in more deprived circumstances (with regards to their income and education level) participating much less than people with higher education profiles and higher incomes. Cultural participation is recognized as a human right and an important building block for personal development, creativity and well being. However, the cultural provision offered by institutions receiving public funding often benefits only a reduced segment of the population. This may require the identification of strategies to increase participation, in order to guarantee equity and efficiency in the use of resources"*. But, although the visitor is referred to in the OMC report as vital for culture, audience surveys and studies show that the cultural sector is generally exclusive and self-referential.

#### **2. Audience development, organisational implications and leadership**

No matter how AD is materialised - in reaching new and diverse audience, in raising awareness, in fostering engagement, in building sustainable relationships, etc. - it should be embedded in the organisation and form part of the organisational culture, as a responsibility of the whole institution (and not of one department). It is important to claim that AD, before than a theory, arose as a practice and that it was born because of the cultural organisations need to pursue their missions: for this reason, AD has been mostly planned and run by single departments (usually the education or marketing ones), often without involving the whole organisation. As an activity run by single organisational areas, it started to show its limits and ineffectiveness in pursuing its audience goals, as reported in some extensive case studies based analysis, such as

Fondazione Fitzcarraldo's Report **Quali politiche per un pubblico nuovo (2009)**, that clearly identifies the whole organisation involvement as a key factor for successful AD strategies and practices. This statement is reinforced and structured in the **Grants for the Arts. Audience Development and Marketing (2011)** report by the Arts Council of England, and in the later **The Road to Results. Effective Practices for Building Arts Audiences (2014)**, which identifies nine steps that make the difference in successful AD, and recognise leadership as a crucial factor, particularly in the first step ("recognising when change is needed") and underlining that AD requires that "*Leaders and staff built clarity, consensus, and internal buy-in around the audience-building initiative's objectives, importance to the organization, and staff roles in implementing it*". The organisational dimension is also stressed by Jackson in **Imagining Arts Organizations For New Audiences: Values And Valuing**, (2015) whose theory of change is that an organisational approach is more effective because it "*ensures and embodies distributed leadership, ensures congruence with corporate strategy, avoids tokenism, integrates digital and live perspectives, manages clashes between new and existing audience members, avoids duplication and stop-start processes*". The importance of a "distributed leadership", is also an outcome of the EU funded project focused on competences needed to tackle AD, as the **ADESTE Research Report on New Training Needs (2015)** reminds that "*although the depth of AD knowledge, skills and competences would necessarily vary between roles, every employee should be aware at least of what the AD philosophy implies*".

Literature agrees that AD should therefore involve an understanding of multiple connections between an institution's policy, its profile, its artistic aims, its financial setup, its staff composition, its competition reality, its partners and collaboration circumstances, its programming tradition, its community anchoring and its potential development.

On that background, many cultural organisations are testing new management models and are willing to take on new responsibilities with a view to diversifying their visitor policies. Those organisations will recognise that (economic and social) sustainability can be achieved through an audience-focus and that this requires organisations to be vision-led; outcome oriented; insight guided; inter-disciplinary and interactively engaged.

Leadership is an issue clearly related to the new management models and also one of the key factors to fully understand how organisations deal/tackle AD. Notwithstanding the fact that the importance of leadership is recognised by institutions and practitioners in order to develop effective AD policies, there is a scarcity of theoretical reflections on this subject. One of the rare attempt of clearly stating the role of leadership in AD processes has been made by the Morton Smyth Limited in **Not for the Likes of you (2004)**, where it is affirmed that the leader of the institution must have a clear vision - which has attracting a broad audience at its heart - plus all the features which distinguish a positive leadership behaviour: active listening; creating the right systems and structures; setting high standards; managing risk and mistakes; using a range of leadership styles; using the whole person; ensuring strong support and sticking at it.

### **3. Engagement and active participation**

One of the most intriguing perspective on AD is related to engagement and active participation, that can be considered as a way of interpreting AD both in technical terms (engagement as an operational step after reaching audiences) and in political terms (active participation as the key of ownership). Yet Maitland tries a first categorisation in **A guide to audience development (2000)**, classifying the different kind of strategies to reach new audience in three areas of Mediation, Involvement and Outreach. Mediation seems less considered by the later literature on AD, as well as outreach, a concept that refers more to the tactic domain than to a kind of relationship between audiences and cultural contents. Further studies focus more on involvement, meant as a broad



spectrum of possible relationships, from simple workshops to co-creation, taking for granted that having a relationship means to go beyond the one-way communication of cultural contents. Particularly focused on engagement and community relations, Kelly's **Measuring the impact of museums on their local community** (2006) adopts a framework based on "social capital concepts of trust, reciprocity and networks using a belief/behaviour dichotomy within the museum/community context" that underlines the dimension of relationship underpinning AD approach. More recently, the 'active participation' has come an hot topic related to AD, firstly clearly stated for the museum sector in Simon's **The Participatory Museum (2010)** that categorize the participatory paradigm in four main types: "Contributory projects, where visitors are solicited to provide limited and specified objects, actions and ideas to an institutionally controlled process. Collaborative projects, where visitors are invited to act as active partners in the creation of institutional projects that are originated and ultimately controlled by the institution. Co-creative projects, where community members work together with institutional staff members from the beginning to define the project's goals and to generate the programme or exhibit based on community interests; Hosted projects, where the institution turns over a portion of its facilities and/or resources to present programmes developed and implemented by the public". A part from museums, active participation in the performing arts has been critically analysed from a philosophical perspective by Rancière in **the Emancipated Spectator (2008)**. His statement that "We don't need to turn spectators into actors. We do need to acknowledge that every spectator is already an actor in his own story and that every actor is in turn the spectator of the same kind of story", has been the conceptual standpoint for most of projects focused on "active spectatorship". Engagement and participation have also been criticised in terms of effectiveness in Hamlyn Foundation's **Whose cake is it anyway? A collaborative investigation into engagement and participation**. Starting from the analysis of 12 museums in the UK, Lynch explores limits and pitfalls of participatory work if this is not embraced by the organization as core value. About meaning and limits of participation in the very "extreme" form of co-creation within the performing arts, it's worth reminding Walmsley's **Co-Creating Theatre: Authentic Engagement or Inter-Legitimation?** (2013), "the rising trend of co-creation reflects the evolving role of the audience in the creative process. At first sight, co-creation represents a movement towards democratizing the arts through a process where creativity is demystified and opened-up to participant engagement." And again "Ultimately, co-creation must be acknowledged to be messy, raw, contingent and context-dependent. At best, it provides a platform for authentic engagement; at worst it can foster elitism and inter-legitimation. These characteristics raise significant challenges for producers, artists, marketers, policymakers and even audiences, especially as experiential participation and hedonic consumption seem to be the preferred modes of engagement for many modern theatregoers."

#### **4. The challenge of the digital shift**

Data shows that cultural access is still strongly influenced by socio-demographic, gender and educational issues. The digital shift is adding complexity to this picture. This complexity is due to the fact that cultural consumption is increasing in quantity and typologies, thanks to the use of new technologies, and cannot be easily monitored by official statistics. Indeed, the very nature of cultural consumption is tending towards the

participatory models, where the role of producers and consumers are not clearly defined. A fast-changing economic, social and technological environment is prompting the birth of new audience development policies at the local as well as at the global level.

Already in 2010, the Arts Council of England in the publication **Digital audiences: Engagement with arts and culture** confirmed that engaging with the arts through digital media was becoming a mainstream activity and that this engagement augments, rather than replaces, the live experience. The publication underlines the fact that people use digital media primarily as a complement to, rather than a substitute for, the live experience and that people who engage with arts and cultural content online tend to participate in the arts through live events as well - suggesting that digital media is more valuable as a means of reaching out to audiences that are already culturally engaged. The Digital R&D Funds for the Arts publication **Digital Culture: how arts and culture organisations in England Use technology** (2015) indirectly underlines the organisational implications of the digital shift in terms of expertise distributed across the organisation, and the need of competences related e.g. to the increasingly important field of data management.

As Da Milano and Righolt point out in 2015 EENC report **Mapping of practices in the EU Member States on promoting access to culture via digital means**, new digital environments and technologies, in particular, represent an opportunity for cultural organisations to reinforce their capacity to develop meaningful and interactive relationships with different audiences, but at the same time they challenge cultural actors in terms of strategic vision, new skills, organisational reshaping, and capacity to find consistent and sustainable financial models.

### ***5. The social role of culture and the problem of impact measurement***

In the West claims about the transforming power of arts and culture date back to ancient Greece and arrive to present days: for this reason, the literature review about this particular topic starts with Belfiore and Bennet **Rethinking the social Impact of the Arts: a critical-historical review**, published in 2006. The authors set a framework for the understanding of the so-called "transformative" power of the arts analysing the different claims that have been made through the centuries for the ways in which the arts can affect individuals and transform society. The paper offers a critical review of these claims, underlining the complexity of the matter, its changes through different historical periods and presenting both the positive and negative traditions about the role of arts and culture in Western society.

The issue had become particularly relevant in the 90ies at a European level, as the Council of Europe 1995 publication **Cultural Heritage and its educational implications: a factor for tolerance, good citizenship and social integration** demonstrates. The book - collecting the proceedings of a seminar held in Brussels in 1995 - presents different European case studies fostering the idea that heritage knowledge and education can be used as a means to solve social problems related to physically, mentally and socially disadvantaged groups.

In 1998, Sandell published his **Museums as Agents of Social Inclusion**, in which for the first time it has been stated that culture is a sector - together with the economic, the political and the social one - where social exclusion can take place and, consequently, be combated, through access, participation and representation (see Glossary).

According to Kawashima's **Beyond the Division of Attenders vs. Non-attenders: a study into audience development in policy and practice**, published in 2000, those who want to develop a new audience want to establish contact between new audience groups and an existing art product (product-led perspective): this practice is part of the

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cultural policy goal of democratizing culture. The author is sceptical, however, of whether this is possible if the goal is to facilitate cultural inclusion (i.e. to reach groups whose demographic characteristics are significantly different from those of the core audience). Instead, Kawashima argues that an audience development strategy that endeavours to achieve cultural inclusion must be target-led in order to come into contact with a new audience on their own terms.

In a following paper, **Audience development and social inclusion in Britain** published in 2006, Kawashima re-enforces her position, stating that the issue of representation in culture, which can provide the institutionalisation of inequality, also leads to a call for a "target-driven" approach to these areas. She argues that this would be fundamentally different from the dominant "product-led" approach that tries to leave the core product intact whilst making changes in presentation. This means that, in her opinion, to become truly inclusive is a most formidable challenge for cultural organisations as it inevitably brings them into a wholesale review of their core products.

The issue of the problematic relationship between AD and social inclusion is tackled also in Bjørnsen's **The Limitations of Audience Development** of 2014. He affirms that indicators seem to demonstrate that effective results are reached in terms of social inclusion activities not only by removing barriers – physical, geographical, economic and cultural – but also mainly by changing or "adapting" the offer. Bjørnsen affirms that "*this type of target-led audience development relies to some extent on the cultural democracy of the 1970s, in which audience groups were allowed to influence what was offered more than curators, artistic directors and other decision makers in the culture sector. This represents another type of cultural leadership, one that is less predicated on an arts sector driven by artistic goals, and more on a desire to combat social and cultural exclusion. The question, of course, is: are the arts institutions prepared for this?*".

The idea of the power of arts and culture to fight social exclusion and inequality gained strength particularly in the UK, after the disillusion about the economic value of arts and culture and as a consequence of Labour governments cuts to culture. The immediate consequence was the growing need for evaluation of the social impact and effectiveness of arts and culture transformative power.

A clear example of that is Matarasso's **Use or Ornament? Social impact of Participation in the Arts** of 1997. It was the first large-scale attempt in the UK to gather evidence of the social impacts stemming from engagement in arts. The study was important since it established a methodological framework for social-impact assessment, experimenting with different qualitative techniques and a list of comprehensive indicators, namely: personal development, social cohesion, community empowerment and self-determination, local image and identity, imagination and vision, health and well being.

As Matarasso himself writes in **Full, free and equal: On the social impact of participation in the arts** published in 2010, the report "Use or Ornament" has been attacked during the years using arguments related both to exploitation and methodology. In the paper, he states that "*we need to develop a much more complex theory and understanding of how people receive, create and interpret their engagement with art: the*

*word "impact" is not just inadequate but misleading in this process". A different conceptual model is needed, looking for probabilities instead of guarantees, asking ourselves not "whether" arts and culture have an impact on people but "how" and "why", in what ways, in which circumstances and for whom.*

An historical framework of the impact evaluation in the cultural sector is presented in Bollo **Measuring museum impacts** of 2013. The author - analysing publications and contributions published during the last 15 years - underlines how identifying social impact has been one way to shift the focus from the economic value of culture (a very popular concept during the 80ies) to a broad understanding of how arts and culture contribute to communities. This shift contributed to put excessive emphasis on the 'instrumental' role of cultural institutions, stimulating the tendency to value culture for its 'impact' rather than its intrinsic value. According to Bollo's analysis, the last decade has been characterised for the search of more holistic approaches, balancing intrinsic and instrumental approaches and combining the use of quantitative and qualitative techniques (hard and soft indicators).

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**Annex 4 – The Open Call Application Form**

CALL to ACTION Form - Study on audience development. How to place audiences at the centre of cultural organisations

1. Name of the organisation:

2. Please describe shortly who in the organisation is in charge of defining the audience development strategies (profile, role within the organisation, etc.).

3. Has your organisation applied for EU funding in the past 5 years to support audience development?

If yes please specify the project title and short description (max 150 words) ≤ No ≤ Yes

4. What is your main motivation for working with audience development?

5. Please provide a brief description of your audience development strategy (main objectives, targets and actions)

6. Have you developed any particular management tool to implement audience development actions (e.g. audience development plan, market analysis, etc.).

If yes, please specify ≤ No ≤ Yes

7. Has your organisation gone through organisational changes due to your work with audience development? (positions, responsibilities, governance, procedures, etc.). If yes, please describe them briefly ≤ No ≤ Yes

8. Can you mention any economic implication (positive or negative, if relevant) related to the transition towards a more audience centric approach?

9. How does your organisation define successful audience development?

By filling this form, you allow the use of the information by the project Consortium in charge for the Study on audience development – How to place audiences at the centre of cultural organisations.

All data will be managed by the Project Leader Fondazione Fitzcarraldo only for research purposes.

For any question about the study and the data management please contact us at [mail@engageaudiences.eu](mailto:mail@engageaudiences.eu).

This form must be submitted by uploading it at the following address by April 15th 2016 <http://engageaudiences.eu/call-to-action/submit-your-organisation-step-2/>

## Annex 5 – The list of organisations responding to the open call

	Name of the Organisation	Country	City
1	Künstlerhaus, Association of Austrian artists	Austria	Vienna
2	Brussels Kunstenoverleg / Lasso	Belgium	Brussels
3	Reckless Sleepers	Belgium	Crewe and Gent
4	Department of Visual Communications Design, Arts Academy, University of Split	Croatia	Split
5	DOMINO	Croatia	Zagreb
6	Museum of Modern and Contemporary Art Dubrovnik	Croatia	Dubrovnik
7	The Dubrovnik Cinemas	Croatia	Dubrovnik
8	Opgang2	Denmark	Aarhus
9	City of Lappeenranta/Museums	Finland	Lappeenranta
10	K.H.Renlund Museum - Central Ostrobothnia Provincial Museum	Finland	Kokkola
11	Zodiak - Center for New Dance	Finland	Helsinki
12	Abbaye aux Dames, la Cité musicale, Saintes	France	Saintes
13	Collectif 12	France	Mantes-la-Jolie
14	IN SITU, leaded by Lieux publics	France	Marseille
15	Maison des métallos	France	Paris
16	Why Note	France	Dijon
17	Neuköllner Oper^	Germany	Berlin
18	altcine	Greece	Athens
19	Ohi Pezoume Performing Arts Company / UrbanDig Project	Greece	Athens
20	Bakelit Multi Art Center	Hungary	Budapest
21	Mu Theatre Association	Hungary	Budapest

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22	Trafo House of Contemporary ARTs	Hungary	Budapest
23	Altre Velocità	Italy	Bologna
24	Associazione Qanat Arte e Spettacolo	Italy	Grugliasco (Torino)
25	Comune di Bassano del Grappa - CSC-Casa della danza	Italy	Bassano del Grappa
26	Comune di Montebelluna -Museo di Storia Naturale e Archeologia	Italy	Montebelluna
27	Deamater-OlbiaOff	Italy	Olbia
28	Divertimento Ensemble	Italy	Milano
29	EGov Metrics - Joseph Caristena & Associates	Italy	Rizziconi (RC)
30	Euromediterranea	Italy	Foggia
31	Fondazione Brescia Musei	Italy	Brescia
32	Fondazione Caffaina Cultura ONLUS	Italy	Viterbo
33	Fondazione Piemonte dal Vivo	Italy	Torino
34	Fondazione Toscana Spettacolo Onlus	Italy	Florence
35	Indisciplinarte – Caos Centro Arti Opificio Siri and Ternifestival	Italy	Terni
36	Kilowatt Festival	Italy	San Sepolcro
37	Lago Fim Fest - Proloco Revine Lago	Italy	Revine Lago
38	La Stazione	Italy	San Miniato (PI)
39	MAXXI, museo nazionale delle arti del XXI secolo	Italy	ROME

40	MU6 - Associazione dei Musei d'Abruzzo	Italy	L'Aquila
41	Officine Culturali	Italy	Catania
42	Polo Museale dell'Emilia Romagna	Italy	Bologna
43	Promocultura Società Cooperativa a r.l.	Italy	Empoli
44	Segni d'infanzia	Italy	Mantova
45	Teatro dell'Argine Soc. Coop. Soc.	Italy	San Lazzaro di Savena (BO)
46	St. Christopher Chamber Orchestra	Lithuania	Vilnius
47	de PIT	Netherlands	Amsterdam
48	MUTE	Netherlands	Amsterdam
49	Fundacja Europa Mazury Galeria Sztuki Malgorzaty Basinskiej	Poland	RYN
50	Łaźnia Nowa Theatre & Cultural Centre	Poland	Krakow
51	Mapa das Ideias	Portugal	Oeiras
52	Asociatia Culturala Metropolis	Romania	Bucuresti
53	Bunker, Ljubljana	Slovenia	Ljubljana
54	Institute for transmedia design	Slovenia	Murska Sobota, Ljubljana
55	Kinodvor City Cinema	Slovenia	Ljubljana
56	Muzej narodne osvoboditve Maribor	Slovenia	Maribor
57	Aptent Soluciones S.L.	Spain	Madrid
58	Arte contemporáneo GACMA	Spain	Málaga
59	Auditorio de Tenerife	Spain	Santa Cruz de Tenerife
60	Bito Produccions SL	Spain	Salt, Girona
61	Colecciones de Tharsis	Spain	Tharsis, Huelva
62	Etopia: Center for Art &	Spain	Zaragoza



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	Technology		
63	First Team Foundation	Spain	Madrid
64	Fundacion Opera de Oviedo	Spain	Oviedo
65	Mercat de les Flors	Spain	Barcelona
66	Museo Oiasso Ute Oiasso Irun	Spain	Irun
67	S.M. Zaragoza Cultural Sau	Spain	Zaragoza
68	Teknecultura	Spain	Barcelona
69	ArchFilmLund	Sweden	Lund
70	Cirkus Cirkör	Sweden	Norsborg
71	Dansens Hus	Sweden	Stockholm
72	Reginateatern	sweden	Uppsala
73	Selam	Sweden	Stockholm, Gothenburg, Malmö, Västerås, and others
74	Södra teatern	Sweden	Stockholm
75	Mottops	Turkey	Istanbul
76	Attenborough Arts Centre, University of Leicester, Lancaster Road, Leicester LE1 7HA	United Kingdom	Leicester
77	Brighton Early Music Festival	United Kingdom	Brighton
78	Contact	United Kingdom	Manchester
79	DigiLab	United Kingdom	London
80	FACT (Foundation for Art and Creative Technology)	United Kingdom	Liverpool
81	Literature Across Frontiers	United Kingdom	Aberystwyth

82	New Wolsey Theatre	United Kingdom	Ipswich
83	People Express	United Kingdom	Swadlincote
84	Stagetext	United Kingdom	London
85	The Dukes	United Kingdom	Lancaster
86	The Point, Eastleigh	United Kingdom	Eastleigh
87	York Citizen's Theatre Trust Ltd	United Kingdom	York

## **Annex 6 – The list of the dissemination events**

Partners in the Consortium attended/organised dissemination events in the framework of major European cultural meetings. These events contributed to discuss and share findings within a broad culture professional community.

1. Corners Audience Link Conference, 16th-19th of February, Gdansk (PL)
2. ADESTE Final Conference, 10th-11th of March, Bilbao (ES)
3. Bari International Film Festival 2016, 4th of April 2016, Bari (IT)
4. AVnode LPM 2015 > 2018 | AV Audience Development Meeting, 21st-22nd of April, Brussels (BE)
5. BJCEM Annual Meeting, 15 June 2016, Athens (GR)
6. ARTLAB16 Conference, 29 September – 1 October 2016, Mantova (IT)
7. ENCATC Annual Conference, 5th-7th of October 2016, Valencia (ES)
8. Fostering Citizens' Engagement in Culture, CULT Committee meeting, 11 October, Brussels (BE)
9. Norsk Publikumsutvikling Conference, 17-18 October, Oslo (NO)
10. Marketing de las Artes Conference, 26th-28th of October, 2016, Madrid (ES)
11. Cultural Marketing & Cultural Participation – 27-28 October, Barcelona (ES)
12. Arts & Audiences Conference, 7th-8th of November 2016, Gothenburg (SE)
13. BeSpectActive! International Conference, 26th of November 2016, Barcelona (ES)
14. Europa Creative: what's next? 29 November 2016, Turin (IT)
15. *Beyond the Obvious – Culture Action Europe Annual Conference 26-28 January 2017, Budapest (HU)*
16. *Audience Link Exchange, 20-24 February 2017 Stockholm (SE)*
17. *Matera 2019, MateraLinks event, Matera, date tbd (IT)*

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