

Study on Audience Development:

How to place audiences at
the centre of cultural
organisations



#Euengageaudiences

AIMS

- ◉ To provide successful approaches and methods in the area of audience development
- ◉ To equip cultural leaders with the means to make a convincing case for becoming more audience-centric

THE STUDY

- ◉ How does “good” AD look like?
- ◉ How did some organisations achieved to become audience-centric?
- ◉ Which conditions can enable this change?

The team

The Consortium

Fitzcarraldo / Intercult / Eccom / CAE

+ Experts

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Donostia - San Sebastian 2016

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+ Associate partners

ADESTE - BeSpecACTive! -

CORNERS- Donostia/San

Sebastian 2016 - Matera 2019

- ENCACT- IETM -

River//Cities

Desk research

Bibliography about audience development
Glossary of terms
Analysis of main trends

Analysis of case studies

30 cases from UE
Analytic catalogue
Guidelines for practitioners and policy makers

Dissemination and communication

Website <http://engagegaudiences.eu>
Newsletter



Why Audience Development is *such* a
trendy topic?

Exploring an idea that seems to like to everybody

DEMOCRACY

IS NOT



A SPECTATOR SPORT

RETURN ON INVESTMENT







Perspectives on Audience Development

[feat. an original story by Marcin Poprawsky]





welcome

Coachclass



welcome
Coachclass



82525

1. Professional in the Arts



2. Professional in Marketing



3. Journalist







Creative Europe definition

*“AD 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”*

AD can be understood as:

- **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;
- **diversifying audiences**, attracting people with a different socio-demographic profile, including people with no previous contact with the arts

Audience Development

- *It is a strategic approach*
- *It addresses traditional and new audiences*
 - *It uses different tools and strategies*
 - *It requires time*
- *It requires professional competences*
 - *It is a EU priority*

IDENTIFIED TRENDS

- ⦿ AD: from access to culture to audience development
- ⦿ AD: social inclusion and impact measurement
- ⦿ AD: organisational implications and leadership
- ⦿ AD: engagement and active participation
- ⦿ AD: the digital shift

QUESTIONS

WHAT IS THE RELATIONSHIP AMONG THESE TRENDS AND CURRENT PRACTICES?

HOW DO WE FILL THE GAP (IF IT EXISTS) BETWEEN THEORY AND PRACTICES?

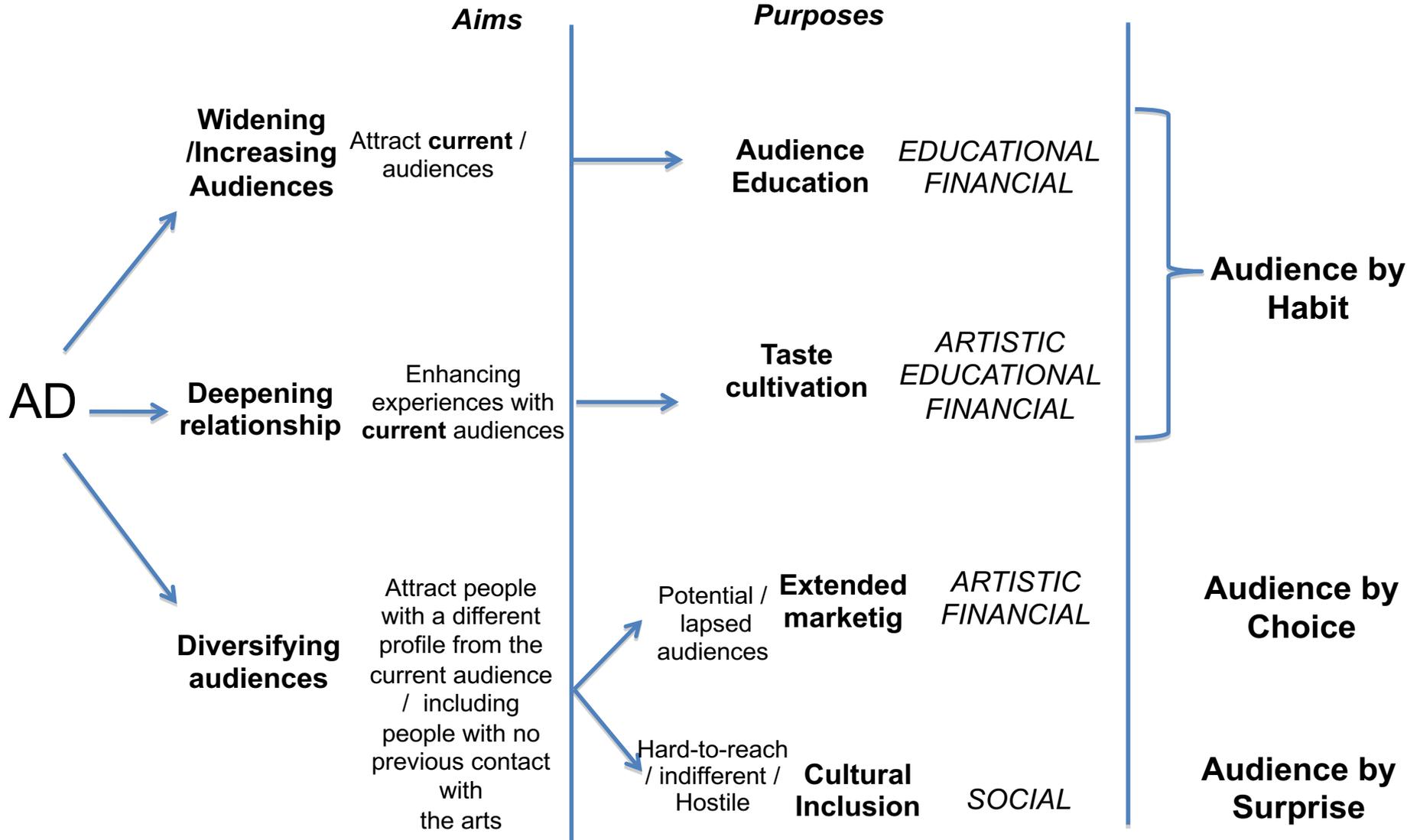
HOW CAN THEORY SUPPORT PRACTICES AND HOW CAN PRACTICES INFORM THEORY?

A METHODOLOGICAL FRAMEWORK FOR THE SELECTION OF CASES

Creative Europe

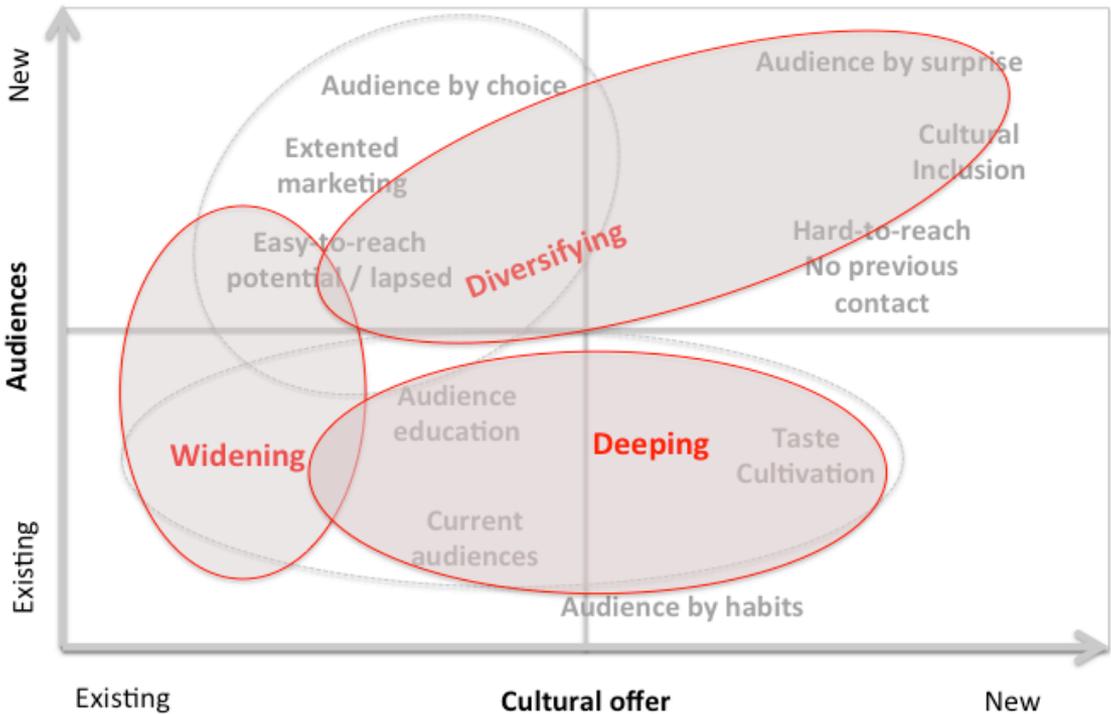
Kawashima (2000)

Working group proposal



PLACE

DIGITAL



BUILDING CAPACITY

ACTIVE ENGAGEMENT CO-CREATION

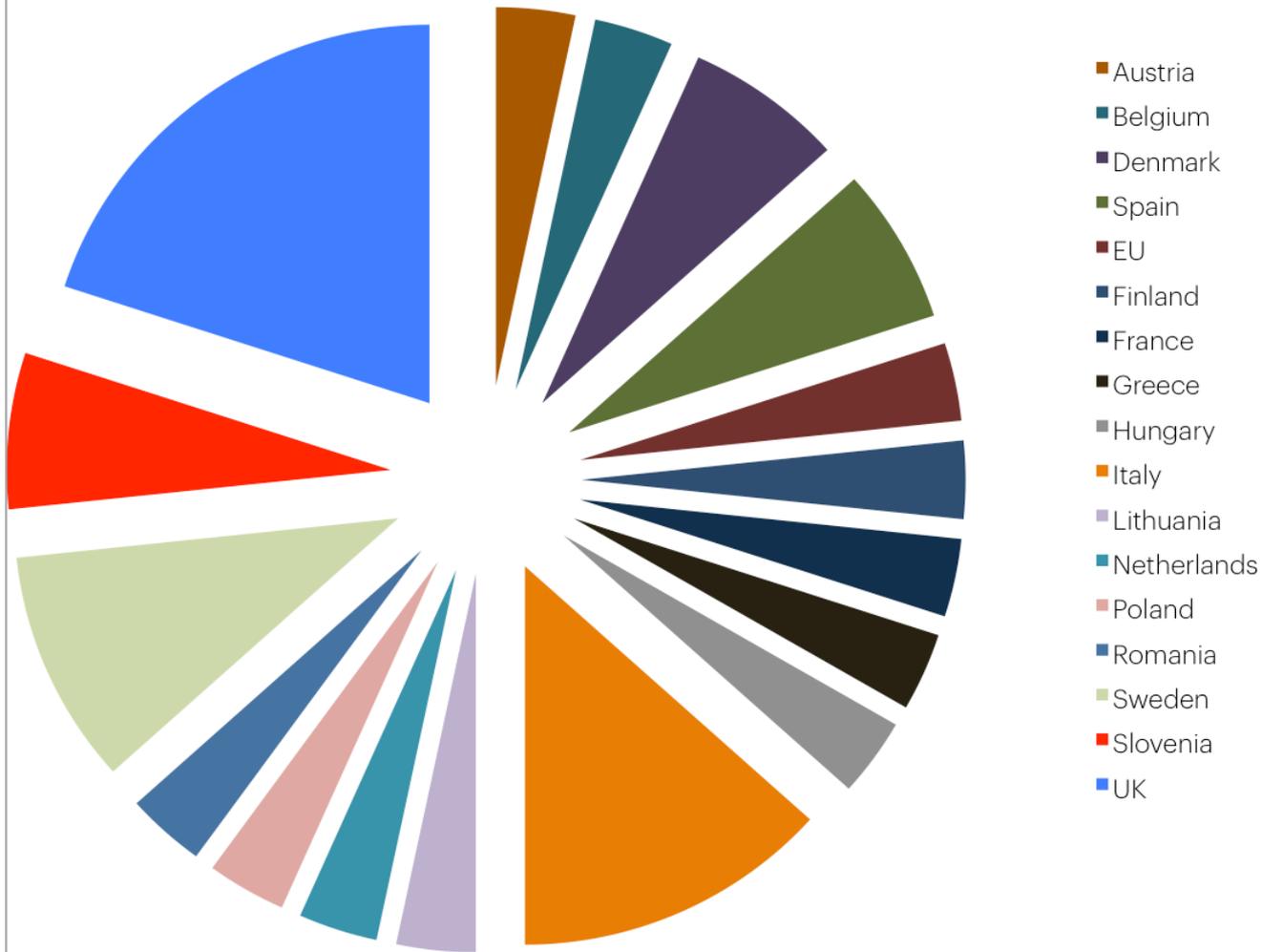
SELECTION CRITERIA

- ⊙ size (small-medium)
- ⊙ internal function/staff specifically committed to AD
- ⊙ defined objectives/goals related to AD strategies
- ⊙ geographical areas
- ⊙ different cultural and creative sectors
- ⊙ kinds of audiences involved
- ⊙ sustainability and strategic perspective
- ⊙ availability of already existing data/information
- ⊙ possibility to evaluate changes

	<i>organisation-name</i>	<i>country</i>
1	Künstlerhaus, Association of Austrian artists	Austria
2	MAS	Belgium
3	Click Festival	Denmark
4	Opgang2	Denmark
5	Auditorio de Tenerife	Spain
6	Mercat de les Flors	Spain
7	Corners	European
8	K.H.Renlund Museum	Finland
9	Maison des Métallos	France
10	Oh! Pezoume Performing Arts Company	Greece
11	Trafo House of Contemporary Arts	Hungary
12	INDISCIPLINARTE	Italy
13	Kilowatt Festival	Italy
14	MAXXI, museo nazionale delle arti del XXI secolo	Italy
15	Teatro dell'Argine Soc. Coop. Soc.	Italy
16	St. Christopher Chamber Orchestra	Lithuania
17	Theater Zuidplein	The Netherlands
18	Łaźnia Nowa Theatre & Cultural Centre	Poland
19	Asociația Culturală Metropolis	Romania
20	Cirkus Cirkör	Sweden
21	Dansens Hus	Sweden
22	Södra teatern	Sweden
23	Bunker, Mladi Levi	Slovenia
24	Kinodvor City Cinema	Slovenia
25	Brighton Early Music Festival	UK - England
26	John Rylands Library	UK - England
27	New Wolsey Theatre	UK - England
28	People Express	UK - England
29	The Point, Eastleigh	UK - England
30	York Citizen's Theatre	UK - England

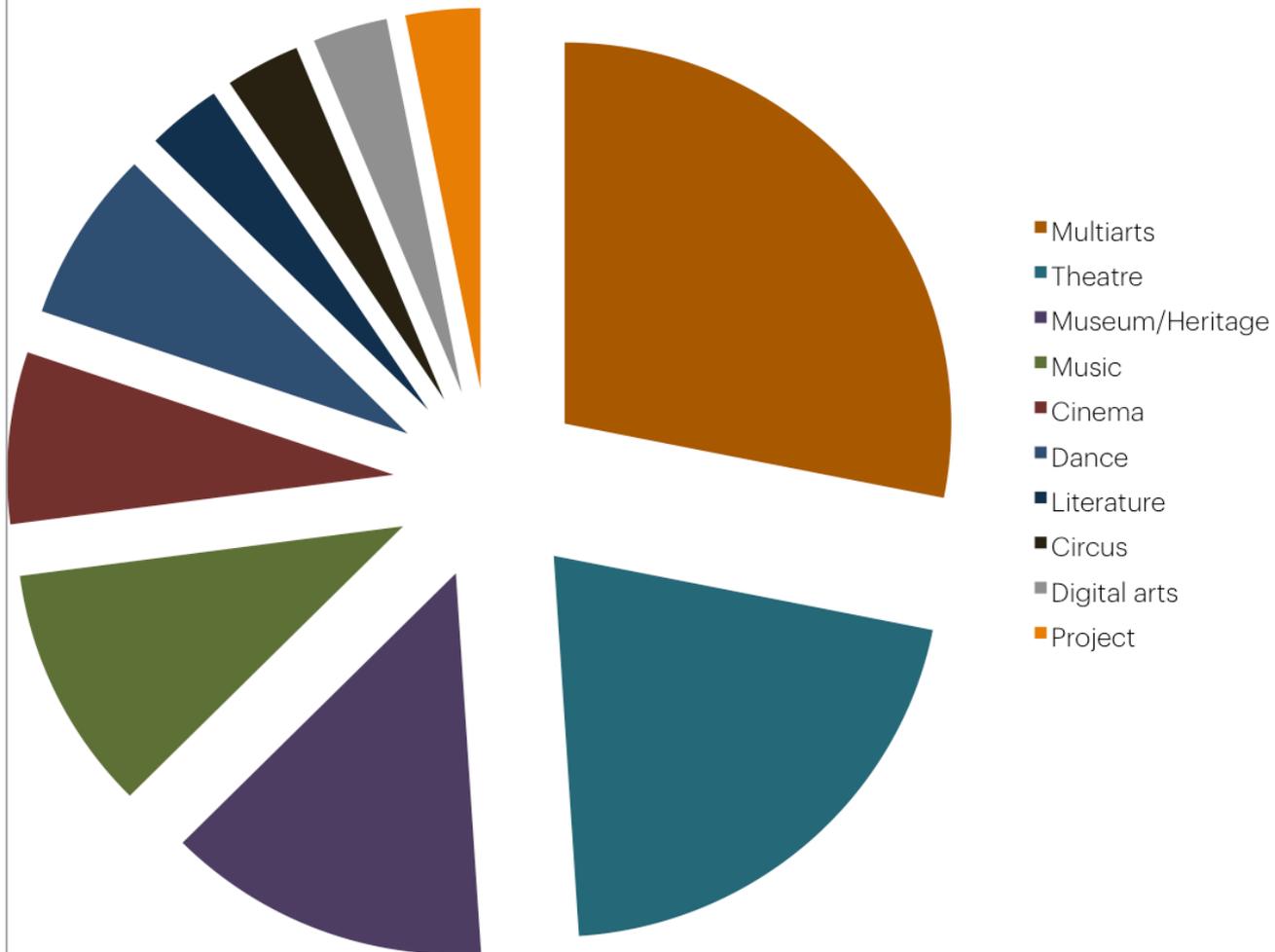
RESULTS OF THE SELECTION I

Distribution by country



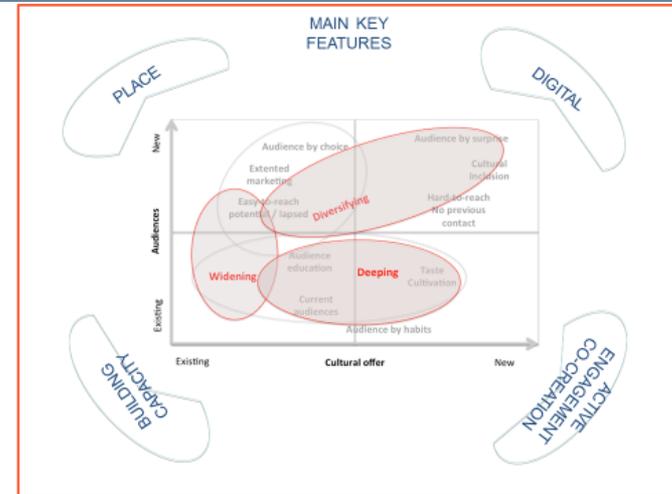
RESULTS OF THE SELECTION II

Distribution by sector



ANALYSIS OF THE CASE STUDIES: KEYWORDS FOR EVALUATION

- Place
- Co-creation
- Digital
- Building capacity



- Audiences (*by habit, by choice, by surprise*)
- Organisational change/leadership
- Sustainability
- Partnerships
- Data (gathering and analysis)
- Community-rooted (engagement)

ANALYSIS OF CASE STUDIES: FIRST RESULTS

- **Variety** (programming, resources, priorities)
- **Integration of AD** within the organisation
- **Organisational change** (reaction to external or internal stimuli) >>>leadership
- **Difficulty in evaluating** (short, medium and long term results; qualitative and quantitative data; different processes of AD according to the organisation's mission/objectives)

IS ACTUALLY DIGITAL AN ISSUE?

- ⦿ Beyond communication, what else?
- ⦿ Is small and medium the right size?
- ⦿ Are we too old for digital *thinking*?
- ⦿ Are we sure it means being more inclusive?

A look into the whole picture

- ◎ The role of agency and resource centres
- ◎ The role of transnational projects

THANK YOU for your attention!

For more information:

www.engageaudiences.eu

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