

Selected cases brief description

Here the final list of 29 experiences which will be case studied: 13 organizations have been gathered from the first list presented in the Inception Report while 16 practices have been selected by the bottom-up candidacy process implemented through the dedicated Open Call.

All organizations are presented here in alphabetical order with a brief description.

1. **Asociatia Culturala Metropolis**, Bucuresti (RO), (<http://www.asociatia.metropolisfilm.ro/>) 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.
2. **Attenborough Arts Centre**, Leicester (UK), (<http://www2.le.ac.uk/hosted/attenborougharts/>) is a centre for inclusive arts practice that offers courses and workshops, contemporary art exhibitions, performance and live art, theatre and comedy, live music and jazz, dance, activities for children and families. It is strongly focused on accessibility and on promoting disadvantaged audiences to engage with the arts. As part of their shift to an inclusive arts centre we undertook a complete restructure to increase the capacity of our outreach team and develop specialist posts in visual arts and programming linked to audience development.
3. **Auditorio de Tenerife**, Santa Cruz de Tenerife (ES), (auditoriodetenerife.com/) belongs to the cultural municipality and runs a huge music and concerts program. In the last years they strongly focused on increasing and diversifying audiences also revising and implementing both program and activities targeted to different kind of audiences.
4. **Brighton Early Music Festival**, Brighton (UK), (<http://www.bremf.org.uk/>) 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
5. **Cirkus Cirkör**, Norsborg (SE), (<http://cirkor.se/>) 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 programs for people of all ages with or without functional disabilities plus a Contemporary Circus Program on upper secondary level.
6. **CORNERS**, (EU), (<http://www.cornersofeurope.org>). This 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;
7. **Dansens Hus**, Stockholm (SE), (<http://dansenshus.se/>) 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.
8. **Indisciplinarte**, Terni (IT), (<http://www.indisciplinarte.it/>) runs a cultural center 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 AD objectives in a more strategic perspective.

9. **Kilowatt Festival**, San Sepolcro (IT), (<http://www.kilowattfestival.it/>); In the last 5 years, the Festival 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.
10. **Kinodvor City Cinema**, Ljubljana (SI), (<http://www.kinodvor.org/>). The city cinema is a lively cultural centre and cinema meeting-point, which rouses 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.
11. **Künstlerhaus - Association of Austrian artists**, Wien (AU), (<http://www.k-haus.at/>). The Künstlerhaus, 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.
12. **Łaźnia Nowa Theatre & Cultural Centre**, Krakow (PL), (<http://teh.net/members/laznia-nowa/>). Łaźnia Nowa 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 elites.
13. **Maison de Métallos, Paris** (F), (<http://www.maisondesmetallos.org>). Maison des Métallos 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.
14. **MAS, Museum aan de Stroom**, Antwerp (B), (<http://www.mas.be/>); which is experimenting innovative audience engagement activities in particular for young non attenders; Audience development has been conceived as a strategic factor in the concept of the museum experience.
15. **MAXXI. Museum of the XXI century**, Rome (IT), (<http://www.fondazionemaxxi.it/en/>). MAXXI, the National Museum of XXI Century Arts, is a foundation devoted to contemporary creativity. In 2015, MAXXI opened a Department of Public Engagement which is in charge of the relationship between the museum and different audiences. Its birth marks the importance the institutions is attributing to these AD activities, which were previously managed by the Department of Education.
16. **Mercat de les Flors**, Barcelona (ES), (<http://mercatflors.cat/>). Mercat Flors 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.
17. **Mladi Levi Festival**, Ljubljana (SI), is a festival of performing arts, one of the more prominent annual events of the Bunker Institute, bringing the most current stage performers from all over the world to Ljubljana every end of the summer. It bears a mark of a demanding artistic profile, placed within the arena of contemporary progressive theatre and takes pride in its reputation for discovering young talents. The Festival has a distinctive atmosphere, marked with creativity and vibrant spirit, curious audience and social nature. A special focus on audience development in the neighborhood around the Festival venue has led to an increased exchange between neighborhood and art.

18. **New Wolsey Theatre**, Ipswich (UK), (<https://www.wolseytheatre.co.uk/>); The theatre is developing a wide range of innovative AD 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.
19. **K.H.Renlund Museum - Central Ostrobothnia Provincial Museum**, Kokkola (FI), (http://www.kokkola.fi/palvelut/kulttuuripalvelut/museot_ja_perinnetyot/kh_renlundin_museo/en_GB/khrenlundin_museo/); The museum 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 programs 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.
20. **Opgang2**, Aarhus (DK), (<http://opgang2.dk/>). Opgang2 Touring Theatre 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.
21. **Ohi Pezoume Performing Arts Company / UrbanDig Project**, Athens (GR), (<https://urbandigproject.org/portfolio/ohi-pezoume-performing-arts-company/>). Ohi Pezoume 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 stake-holders, their hidden cultural and social capital. They act as an artistic and social platform.
22. **People Express**, Swadlincote (UK), (<http://www.people-express.org.uk/>). People Express 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.
23. **St. Christopher Chamber Orchestra**, Vilnius (LIT), (<http://www.kristoforas.lt/>); St. Christopher Chamber Orchestra 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.
24. **Södra Teatern, Stockholm (SE)**, (<http://sodrateatern.com/>);
25. **Teatro dell'Argine**, San Lazzaro di Savena (IT), (<http://teatro dell'argine.org/site/index.php#.VzcvhuTZWSo>). Teatro dell'Argine 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.
26. **The point**, Eastleigh (UK), (<https://www.thepointeastleigh.co.uk/>) 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, and e teach skills, raise aspirations and inspire the next generation, developing Eastleigh as a creative community.

27. **Trafó, Contemporary Performance Centre**, Budapest (H), (<http://www.trafo.hu/>); the centre – presenting theater, dance, new circus, music and other visual arts - is embedded in the international contemporary scene. Its performances, community and audience-building programs 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.
28. **York Citizen's Theatre Trust Ltd**, York (UK), (<https://www.yorktheatreroyal.co.uk/>); The theatre is an example of cultural place interested in experimenting active participation approaches like in the case of Takeover. Takeover is a project 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).
29. **Theater Zuidplein**, Rotterdam (ND), (<http://www.theaterzuidplein.nl/>); The theatre's activities are 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 theatre-goers. Its audience reflects the variety of the inhabitants of Rotterdam.