



STUDY ON AUDIENCE DEVELOPMENT

HOW TO PLACE AUDIENCES AT THE CENTRE OF CULTURAL ORGANISATIONS

AT A GLANCE



This summary addresses organisations, institutions, professionals, academics and students active in the cultural field. If you feel you fit in one or more of these categories, or if you are simply interested in the relationship between culture and people, continue reading.



THE CONSORTIUM

FITZCARRALDO | INTERCULT | ECCOM | CAE

+ EXPERTS

Experts: a group of additional experts in the field of Audience Development - with various backgrounds and nationalities - collaborate and integrate with the Consortium team.

Macarena Cuenca – Institute for Leisure Studies, University of Deusto (Spain)

Marcin Poprawski – AMU Culture Observatory, Adam Mickiewicz University (Poland)

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+ ASSOCIATE PARTNERS

Associate Partners: a group of relevant institutions, networks and entities associated and committed to the project and taking part to the advisory board.

ADESTE

Be SpecACTIVE!

CORNERS

Donostia/San Sebastian 2016

ENCATC

IETM

Matera 2019

River//Cities

“Audience Development - How to place audiences at the centre of cultural organisations” is a study promoted and commissioned through an open call for tender by the European Commission - Directorate-General for Education and Culture.

A warm thank you to all the organisations which applied to TAKE PART - Call to Action and to those who have dedicated time for interviews!

Special thanks to Sofia Calzavara (Intercult) and Natalie Giorgadze (CAE) for developing this summary



Let's start with a
short quiz on
Audience
Development!

The following quiz is conceived to make you reflect on how confident you are about Audience Development.

It could be also used as a tool to understand how much reading the study "Audience Development - How to place audiences at the centre of cultural organisations" will be interesting for you!

You will find all the answers to the quiz going through this summary.

Q1: What is Audience Development about?

- A. Increasing audiences from a quantitative point of view
- B. Deepening relationship with the audiences
- C. Diversifying audiences
- D. All the answers are correct

Q2: Are Audience Development and Audience Engagement synonyms?

- A. Yes
- B. No

Q3: Who is responsible for Audience Development implementation?

- A. The Marketing department
- B. The Educational department
- C. The Artistic Direction
- D. The whole organisation

Q4: Audience Development implies:

- A. Short-term ad hoc projects
 - B. Long-term strategic planning
- 



WHERE TO READ THE STUDY ON AUDIENCE DEVELOPMENT?

The consortium has been working over one year on the topic of Audience Development, producing a complete set of documents that are meant to be useful to practitioners, policy makers, academics, students and everyone interested in deepening his understanding of Audience Development.

PLACING AUDIENCES AT THE CENTRE: WHERE TO START?

[A guide for cultural organisations](#)

HOW TO SUPPORT AUDIENCE DEVELOPMENT?

[A guide for policy makers](#)

WHAT ARE THE MAIN RESULTS OF THE STUDY?

The [final report](#) and executive summary in [English](#) & [French](#)

GET INSPIRED: HOW ARE OTHERS DOING?

[The catalogue of thirty case studies](#)



87 answers to
the Open Call



30 case
studies
collected

FRAMING THE TOPIC OF AUDIENCE DEVELOPMENT

WHAT CAN I READ TO DEEPEN MY KNOWLEDGE ON AD?
[BIBLIOGRAPHY](#)

WHAT ARE THE MAIN ISSUES RELATED TO AUDIENCE
DEVELOPMENT? [LITERATURE REVIEW](#)

ARE WE TALKING ABOUT THE SAME THING? [GLOSSARY OF TERMS](#)



FIND THESE AND MORE RESOURCES ONLINE:

www.engageaudiences.eu

WHAT IS AUDIENCE DEVELOPMENT?

On top of being a buzzword in certain parts of the cultural world for few years now, audience development is one of the new priorities of Creative Europe.

But how many of us feel really confident with the meaning of Audience Development?

According to the **European Commission**:

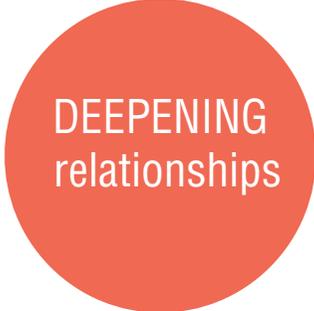
“Audience Development is a strategic, dynamic and interactive process of making the arts widely accessible. It aims at engaging individuals and communities in experiencing, enjoying, participating in and valuing the arts through various means available today for cultural operators, from digital

Audience Development can be understood in various ways, depending on its objectives and target groups:

- a. **widening** audiences (attracting audiences with the same socio-demographic profile as the current audience);
- b. **deepening** relationship with the audiences (enhancing the experience of the current audiences);
- c. **diversifying** audiences (attracting people with a different socio-demographic profile, including people with no previous contact with the arts).



WIDENING
audiences



DEEPENING
relationships



DIVERSIFYING
audiences

AUDIENCE DEVELOPMENT

IS A STRATEGIC APPROACH

ADDRESSES TRADITIONAL & NEW AUDIENCES

USES DIFFERENT TOOLS & STRATEGIES

REQUIRES PROFESSIONAL COMPETENCIES

IS A TRIGGER FOR CHANGE

TO REMEMBER:

PLACING AUDIENCES AT THE CENTRE

IS NOT A “SPECIAL” PROJECT

IS NOT RESPONSIBILITY OF A SINGLE DEPARTMENT

COMES WITH A PRICE TAG

IS AN INSTITUTIONAL DIMENSION AND REQUIRES:
TAKING RISKS, INVESTING RESOURCES & FACING
A CHANGE PROCESS



TOOLS FOR AUDIENCE DEVELOPMENT

There is no “one best way” to tackle Audience Development

The aim of “Audience Development - How to place audiences at the centre of cultural organisations” is to propose successful approaches and methods in the area of Audience Development to the European Commission and to provide cultural leaders the means to foster a more audience-centric approach within their organisation and in the surrounding cultural community.

The working group suggests that going through the following **five points** can be a good starting point for internal dialogue about Audience Development.

1

WHO ARE YOU? WHOM DO YOU WANT TO MEET?

Be very clear about your organisational identity, what makes you special and for whom you want to make a difference.

2

BALANCING PRIORITIES: AUDIENCES' & YOUR OWN NEEDS

How far do you want to go to achieve your audience goals? Is it coherent with your values and with your cultural and artistic vision?

3

FOCUSING, LISTENING & UNDERSTANDING

What do you know about your target groups? How could you know them better? Which group do you want to target first?

4

ARE YOU ABLE TO DO THAT?

Facing an audience challenge might be beyond your possibilities. Are you able to do it by yourself? Does your staff have all the necessary skills and knowledge? Is there any competence you can grab from outside the organisation?

5



FORESEEING THE CONSEQUENCES

What impact will this have on your organisation on the short/medium/long term? Can you afford it?

Rules for Audience Development



In the [study on Audience Development](#) you will find an explanation and a set of implementation examples related to the following

Raise awareness about Audience Development, as a concept and a strategy, among the different cultural stakeholders.

Implement an evidence-based approach for measuring advancements in the area of Audience Development.

Reinforce links with the educational sector, promoting integration between the cultural sector and the educational system.

Build capacity for Audience Development and Engagement strategies, in cultural institutions and among arts professionals. Training. Practice.

Promote innovative models of active participation in the arts.

Enable conditions for long-lasting processes, including investments in dedicated staff positions to focus on innovative approaches to Audience Development.

Establish clear and realistic guidelines for artists and artistic directors in cultural institutions supported by public funding to adapt their programmes and objectives to a more audience-centric perspective.

Prioritise cultural venues and initiatives that mix audiences, bringing diverse ethnic, age and social groups together for common experiences.



TYPES OF AUDIENCES:

There are three kind of audiences out there

This is not just a segmentation of audiences, but a means for understanding audiences:

- considering why they choose to consume certain cultural activities (motivations) and not what they do with cultural content;
- trying to develop different relationships according to the different audiences;
- understanding that each person can belong to a different “audience” for different cultural events or institutions.

Cultural organisations very often tend to address only one kind of audience, typically implementing specifically funded projects focused on hard to reach audiences.

However Audience Development is a multifaceted strategy that has to address all audiences, including the current ones!



AUDIENCE BY HABIT

You usually attend cultural activities and you have not particular barriers to participation. You can be attracted by audience education practices, especially if you know that people similar to you usually go to that cultural institution.



AUDIENCE BY CHOICE

You are not used to participate due to your life-style, lack of opportunities or financial resources. Maybe you have not any particular social or cultural disadvantage but you usually do not attend a show or a concert in your free time.



AUDIENCE BY SURPRISE

You are indifferent or even hostile to cultural activities for many reasons, maybe because you feel socially excluded, not enough cultivated or you experience severe barriers to access.

KEY FACTORS IDENTIFIED

The **eight main strategic areas** of intervention in Audience Development recurring in the case studies are:



PLACE

How can you modify your venue to create a welcoming environment for different kind of audiences?

How can you “break the walls” and bring cultural activities to unusual and unconventional places?

How can you reach marginalised people and bring relevant cultural activities in their daily life?



ACTIVE PARTICIPATION | CO-CREATION

Are you ready to involve audiences in a more interactive, purposeful and meaningful way?

Do you want to make the audience part of the creative process, contribute to the implementation of specific projects and integrated in the life of the organisation?



DIGITAL

Do you want to invest in technical equipment in order to extend the reach of your cultural activities to other audiences anywhere in the world?

Are you interested in using technology to enrich the cultural experience (e.g. of disabled people)?



BUILDING CAPACITY

Are you willing to undertake a formal and structured path for training your staff in the area of Audience Development?

Are you interested in taking part to Creative Europe projects aimed at working on Audience Development together with other European cultural organisations?



ORGANISATIONAL CHANGE

Are you aware of the implications that moving towards a more audience-centric approach has?

Are you willing to activate horizontal relationships between your departments, especially among Programming, Education, Marketing and Digital?

Are you ready to integrate Audience Development in your strategic planning?



PROGRAMMING

How can you innovate your cultural offer to be more effective in attracting Audience by Choice and Audience by Surprise?

How can you challenge the stereotypes that some people have about attending “high” culture events?



COLLABORATION & PARTNERSHIP

Have you ever developed networks, partnerships and collaborations with local potential stakeholders, such as charities, schools, artists and other cultural institutions?

Do you know how to link to organisations which are already in contact with the target groups you are missing?



USE OF DATA

Do you have relevant data for supporting and implementing your Audience Development strategy?

Do you know how to assess quantitatively and qualitatively the impact of your cultural offer on audiences?

CASES ON THE MAP

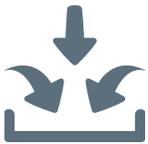




SOME THINGS TO BEAR IN MIND



The 30 case studies are not best practices but meaningful examples: they are **small and medium-sized** organisations which have started a process of change towards a more audience-centric approach. Thus they have to be considered as laboratories of experimentation.



The Open Call was very successful, gathering 87 submissions from 25 countries. 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 organisational behaviour.



In the end, the 30 selected case studies cover **17 EU countries**: note that this does not mean that there are no interesting experiences in the missing countries, but that the working group was not able to reach them.





CASES BY TYPE

Auditorio de Tenerife
Santa Cruz de Tenerife (ES)

| | | | | | |
|---------------------------|---|--------------------|---|---------|---|
| Cultural Center | 9 | Orchestra | 2 | Cinema | 1 |
| Theatre Theatre company | 5 | Dance | 2 | Circus | 1 |
| Festival | 4 | Library | 1 | Project | 1 |
| Museum | 3 | Artist Association | 1 | | |

DIVERSITY MATTERS...

The working group considered different kind of cultural institutions or organisations: cultural centres, theatres, festivals, museums, orchestras, libraries, cinema, circus and even projects.

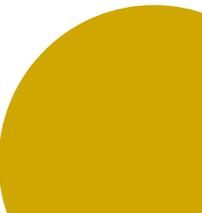
Audience Development is, in fact, very context dependent and it is important to analyse how the challenges relative to a more audience-centric approach are interpreted by the different types of institutions.

... BUT WITH SOME COMMONALITIES

All the organisations studied have something in common:

- a listening attitude;
- a trial and error approach;
- data relevance;
- shared objectives.

Or at least, they are aware of the need for such things!



CASES BY KIND OF AUDIENCES

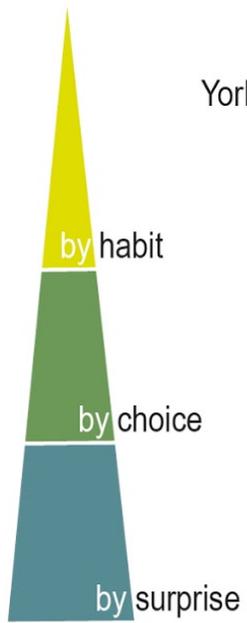
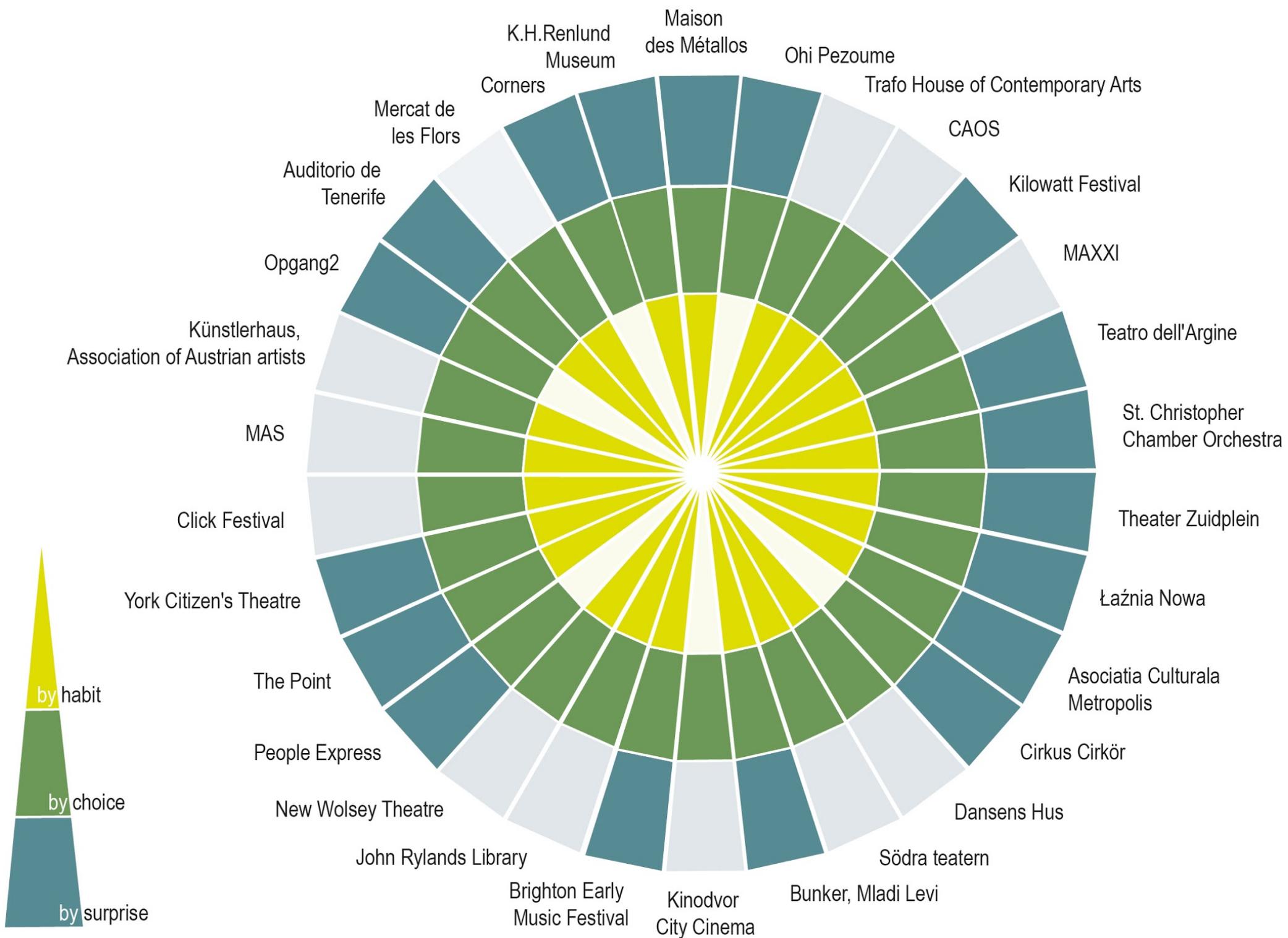
In line with the methodological framework, the working group paid particular attention to identify for each case the presence of strategies addressed to Audience by Habit, Audience by Choice and Audience by Surprise.

Do cultural organisations really want to reach everyone?

In the majority of the cases, there is a balance between strategies aimed at widening current audiences (by Habit) and actions intended to diversify and reach new unexplored areas (by Choice and by Surprise).

However, even the organisations working on all the three levels do not address them with the same intensity and commitment.





Help us to disseminate our study by sharing it on your social network.

Don't forget to include our hashtag:

#Euengageaudiences



We hope you found this summary interesting!

Now, if you want to go deeper and learn more about Audience Development, you can read here:

[Executive Summary](#) (available in [English](#) and [French](#))

[Final Report](#)

[Guide Part I - Tools of Audience Development](#)

[Guide Part II - Rules for Audience Development](#)

[Catalogue of case studies](#)

www.engageaudiences.eu

https://ec.europa.eu/programmes/creative-europe/news/20170421-new-study-audience-development_en



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